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NEASC accreditation

Preliminary report is good

by David Gates

Suffolk University was up for reaccreditation last semester by the New England Association of Schools and Colleges (NEASC), and although a final report has not been released, the preliminary results are very good.

The reaccreditation comes about following a two-year self-study of the entire University by Suffolk administrators and faculty, along with an evaluation team of educators appointed by the NEASC.

"NEASC gave the institution an overall good report," said College of Liberal Arts and Sciences Associate Dean Joseph H. Strain.

The accreditation team used the self-study report as the basis for their evaluation, said Strain. "After their visit (Oct. 24-27), they (NEASC) stated the strengths, and the areas that need to be strengthened at the University," added Strain. "They found more strengths in the school than they did faults."

As part of the self-study, there were 10 major task groups, comprised of administrators and faculty, that concentrated on 10 areas of interest.

Some of the key areas that the groups worked on were: Library and Learning Resources (both the Sawyer Library and Law Library), Physical Facilities, Career Services, Academic Planning and Placement Services.

"The members of the task groups, including Professor of Education Glen A. Lewandowski and Professor of English Stuart A. Milner, spent many days and weeks fine tuning and preparing the study for the accreditation," said Strain. "Everyone worked well together," added Strain. "They deserve recognition."

The long-term results of an accreditation are to improve the institution and its programs, as well as to institutionalize the planning process, that is, continuous planning and assessment of where the school is, and where it is going in the future.

In the past 10 years there has been a tremendous growth of facilities and financial resources at the University, along with other improvements that NEASC was quick to praise, said Strain.

"They (NEASC) had never been to an institution that had such an active evening program," said Strain. "They were very impressed with our Evening Division Student Association (EDSA), which is similar to the undergraduate Student Government Association (SGA)."

In addition, NEASC found strength in:

- a close relationship between faculty and students; their high motivation and loyalty of students.
- an excellent faculty committed to good teaching — highly qualified and dedicated.
- student satisfaction with the University's evening program.
- a "super" self-study report.

"A major strength, added Strain, is Suffolk University's clear awareness of its identity — an independent, urban, non-sectarian, low-cost, co-educational working-class university with a dedicated and accomplished faculty whose emphasis is teaching and who provide an education of good quality plus an unusual degree of attention to students.

Some areas that the NEASC suggested need to be strengthened are:

- the need for a clearer commitment to affirmative actions, i.e., increase the proportion of minority students and of women and minority faculty and administration.
- the need to increase internal and external awareness of the scope and quality of our programs, and to communicate widely the University's excellence.
- the need for a more suitable student center and for showers and other appropriate facilities.
- the need for a more suitable student center and for showers and other appropriate facilities.

"In general, NEASC gave Suffolk University a very good review," said Strain. "They said that the institution and the self-study report was 'one of the finest programs that they had evaluated this year.'"

Kelley appointed VP

by John Tompkins

President Daniel Perlman has announced the appointment of Joseph M. Kelley, former director of University Development, to the position of vice president of the Department for Institutional Advancement.

As the new vice president, Kelley, who directed last year's 2.7 million Campaign for Excellence, will coordinate development, alumni, and public relations programs, and also direct the grants office and the fund raising activities.

Kelley's objectives over the next 2 or 3 years are to improve communications with Suffolk alumni, students, and faculty, and with the Greater Boston commercial and corporate community.

"Mr. Kelley's appointment reflects not only the Board of Trustees' confidence in him but also its desire and commitment to emphasize the importance of development and institutional advancement at Suffolk University and to communicate this to the community," Perlman said.
Freshman courses checked

by John Tompkins

Topping the list of issues at Tuesday’s meeting of the Student Govern­ment Asso­ciation (SGA) was the ques­tion of the limited number of courses offered to freshmen. Associate Dean Joseph H. Strain met with SGA to try to pass a resolution to either increase the number of courses offered, or raise the requirements for acceptance into Suffolk. Since the Student Council didn’t have enough information at the meeting an Ad-hoc committee was formed to discuss this problem. The council is waiting word at present.

Also discussed at Tuesday’s SGA meeting
• Vice President Fred Caniff announced that the Student Judicial Review Board (SJRB) approved an amendment that would allow a student to run for president or vice president without having one year previous experience or board membership.
• Discussed were amendments in the SGA Constitution that were supposedly passed in the spring of ’82. Since the council can’t recall ratifying these amendments, Vice President Caniff will go through the minutes of the previous meetings to determine whether or not they were ratified, if not they will go through the ratification process at the next meeting.
• Treasurer Brian Conley also announced the following allocations:
  • $501.20 for the Fenton Lounge Anniversary Party to be held on May 18th,
  • Funds for the Junior, Senior Booze Cruise.
• Public Relations Committee Chair­person Tom Bagarella announced that SGA questionnaires will be passed out this week.

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Learning Resource Center

Continued from page 1

academic skills related to the students' courses are enhanced by text-study strategy, listening and note-taking skills, critical thinking problem solving, exam preparation and time management.

The LRC also offers a wide variety of resource services, including tutoring, self-study materials, course review units, support for learning-disabled students, and computer assisted and audio-visual instructions.

Although the LRC is geared to assist students in scholastic work of any nature at Suffolk, it also offers resources to students, faculty and staff.

According to Dr. Lyons, the LRC is slowly becoming an important service toward the University. "If the money ever runs out, I think the university will find some money for us," said Dr. Lyons. If the rate of popularity of the LRC dramatically increases, Dr. Lyons said, staff positions will be increased to facilitate the students.

The LRC is located in Room 331 of the Archer Building and is open from 9 a.m. to 4:45 p.m. Monday through Friday, with evening hours posted each semester.

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Typsetting Also Available at an Additional Charge

By Joann Deniso

It is with this message that the Program Council prepares for tonight's party at Aquarius, located in the Quincy Bay Inn. Scheduled to begin at 8:30 p.m., the party is open to all Suffolk students and their guests, with tickets priced at $2 and $3, respectively, and sold only at the door. Kevin Connelly, PBC Social Chairman, encourages students to attend, commenting that, "It's going to be a good time."

Tonight's party was just one major topic discussed at Tuesday's Program Board meeting. In a report presented by Treasurer Pixie Zagami, the financial status of the Program Council was evaluated, with $11,578.54 remaining in the budget. This figure takes into account recent allocations by the Board.

Vice President Gino DePamphilis gave a detailed report on the cost of recent allocations by the Treasurer Zagami petitioned for an additional 1000 allocation for the services of Ken Webber, a renowned hypnotist, who will perform in the Auditorium in March or April.

A total of $600 was allocated to Publicity Committee Chairman Debbie Mancini. Sir Speedy printing bills prompted an allocation of 1000, followed by promotion of coming events not to exceed $300.

Zagami petitioned for an additional $500 for the Program Council phone bill to be taken from the operating costs fund, which passed unanimously.

PBC Special Events Chairman Rich Carlson reported on the ice cream bar, set up Wednesday in the cafe. He also announced plans for the Coffeehouse to be held on Wednesday, February 2nd in the Fenton lounge, featuring Greg Greenway. The Board unanimously allocated $500 in additional funds to provide refreshments. Some Council members felt that the use of the Fenton Lounge would promote student use of the area and coincide with SGA's efforts to do the same.

Plans for Rathskellers on February 4th and February 25th were discussed. Mike Bentivenga, Grad-Assistant to the Council, suggested establishing a basic form to be completed within each committee for various events. With Rich Willsher, Bentivenga has created a format for the Rats, which sets the criteria of the events and will even be helpful to future Councils. Vice President De Pampillinis praised the practicality of such an outline, adding that it would aid the Council in organization of events.

In a final motion, the Program Council allocated $40 for four members to attend a Worcester State College workshop on February 6th, dealing with social planning of events.

The next PBC meeting will be held on Tuesday, February 15 in F134C.

Kelley

Continued from page 1

Perlman also announced that the Institutional Advancement department will change its name to the Department for Institutional Development. The new name better describes what the agency does and the Trustees feel the function is important and a vice president is needed to supervise. The agency is going to move to 11 Beacon Street sometime in February.

By Car: Between Hereford St. and Mass. Ave.
Parking garage across street.

Sifting through accreditation report

On Oct. 24, 1982, the New England Association of Schools and Colleges (NEASC) arrived at Suffolk for a three day visit involving a study of the university. The accreditors held interviews with the students, faculty, and staff members as well as administration. They got tours of the university and sat in on some liberal arts, business, and law classes.

Although the final and complete results are not in yet, preliminary reports are good. “The NEASC gave the institution an over-all good report,” said College of Liberal Arts and Sciences Associate Dean Joseph H. Strain.

In the preliminary report, NEASC mentioned strengths and non-strengths of the university. One of which is a close relationship between faculty and students which the Journal agrees with. The relationship can be attributed to the fact that Suffolk is smaller than other institutions and, therefore, does not have a high student-teacher ratio. Some schools have classes with upwards of 300 students. The low ratio makes faculty more readily available.

NEASC also concluded that Suffolk’s self-study report was “superb.” However, so there is no misunderstanding, “superb” is meant in the sense of well-organized.

They also mentioned an excellent faculty that is highly qualified and dedicated in addition to being committed. Well, the Journal believes that some of the faculty should definitely be committed. There are numerous good teachers at the university but Suffolk cannot deny that they have their share of bad teachers.

The report goes on to mention student satisfaction with the university. The Journal agrees but wishes to make clear that the term satisfaction basically connotes being average. The Journal believes that no university should settle and be happy with average, students deserve quite more than average.

The accreditors also felt that Suffolk needed to make a clear commitment to affirmative action for minority students and faculty as examples. To compete with such an example, Suffolk does have students from over the world, Nigeria, Syria, Venezuela, and Iran just to name a few. There are also many minority faculty, namely business and the sciences.

The accreditors also felt that Suffolk needed to increase internal and external awareness. As of now, Suffolk does have a wide reputation which is primarily due to the law school. Suffolk still has a good reputation without the law school even though WRKO’s Jerry Williams has taken his pot shots.

The final suggested need by NEASC was for a more suitable student center and showers. This has been a long Journal complaint. There has been recent activity in development of a new Ridgeway building but there is nothing new of late.

In conclusion, the preliminary report is just that—preliminary. As far as the Journal is concerned, NEASC made some good points but also made bad points. Perhaps, NEASC was looking at a different picture. The Journal is curiously awaiting the complete report.

As for now

Quips and qualms

Blizzard! Someone mention blizzard? Well, we staved off the white stuff until two weekends ago. Though, it was kind of nice without it.

The niceness was that there was no shoveling, no scooped feet, bare hands, and no stalled cars in the driveway.

However, it is nice to have it back as well. After all, what could New England be without snow? California, God forbid. It was depending whether snow for Christmas, it would be even worse if we were not bestowed with the flakes of white so indicative of winter.

What would winter be without snow days from school, snow ball fights, sledding, skiing, and brisk strolls through the common... MBTA breakdowns, slippery roads, wear and tear on the cars, colds, and heating bills. sigh.  

Oh, there’s an interesting subject. It amazes me how the price of gasoline is decreasing in view of the five cent tax soon to be imposed. Either the companies have to dump a lot of oil quick, or the consumer is being set up with an enjoy now, pay later plan.

Another item that has always perturbed me were those sunburnt terminals. One could go in and get a tan so they could show friends and have everyone believe that they took a trip down south. However, when asked, would the sunburnt person lie about a trip or explain the suntan truthfully? In addition to the annoying idea of artificial suns, I recently passed one of those places and they had a sign in the window directing people to “Pre-tan for your winter vacation.” That’s dumb. Why get a tan when you are going away and will get a tan for free? Does one have to pretend for other vacations that they were recently on vacation or that they are being set up for the entire time? The idea is like hiring a maid and then cleaning the house before the maid arrives so it won’t seem like you’re a bad housekeeper.

Well, with all this complaining I may have set a record. I asked so many questions that I think I’ve been five interviews with Andy Rooney.

Now that the semester break is over and everyone is in the groove of things, I can imagine how many students and teachers have counted the days until the Spring
Wash. internships offered

by Mark O’Clair

Each semester more than 250 students from colleges and universities across the country travel to Washing-

ton, D.C., to work as interns under the sponsorship of the Washington Center for Learning Alternatives. These stu-
dents have the opportunity to gain experience and academic credit for work full time in Congressional, Executive or Judicial offices; national associations; or private businesses.

The Internship Program, open to juniors and seniors in all academic majors, includes: placement, orienta-
tion, counseling, supervision, and evaluation of intern progress; academic seminars and group discussions with other interns; guest lecturers; social and cultural events; interviews with prominent professionals; academic credit that is equivalent to one semester's work; and centrally located housing.

The Washington Center is not a credit granting institution; however, students participating in the program receive from their home institutions academic credit that is equivalent to one semester's work.

22% drop in student loans

Last year there was a 22 percent drop in guaranteed student loans for colleges, apparently because of confusion over who was eligible for a loan and who was not.

About 2.7 million students received $6.1 billion under the program in fiscal 1982, compared to 3.5 million receiving $7.8 billion in fiscal 1981.

Many students were discouraged for aid programs because of the nature of the Reagan Administration's budget proposals.

It was widely reported that the Administration wanted to make it impossible for students with a family income over $30,000 a year to get student loans. If a student's income was over $30,000, an applicant would have to prove need to get the loan.

An official with the Education Department said, "As the year went on, the facts never caught up — we were never able to clarify to students the fact that there were sufficient amounts of funds for many more of them to get loans."

Higher education budget not worse but not good

(CPS) — In the final 1983 federal higher education budget proposal prepared by the lame-duck Congress just before Christmas, federal college programs avoided the drastic cuts proposed by President Reagan, but didn't get much additional funding, either.

After inflation is figured in, the college budget actually shrank some-
what.

"Congress' final continuing resolution which, barring an unexpected congres-
sional consensus, should carry instances in which President Reagan

...anything edible

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Beatles Laser Show a ‘Splendid Time’

by Suzanne Diaz

The Beatles Laser Show at the Suffolk Planetarium, scheduled for Friday, April 15, and running throughout the month, is a splendid time. The show is a perfect tribute to the Beatles, allowing their many fans to experience them in a new way. If you have never attended a laser show, this is your first. If you have attended the other laser show at the Planetarium, you’ll find this one a great improvement in the other selection of music from several artists. The Beatles have the added advantage of having music all by the same artist, which gives it a flow the other shows lack.

We’ll never be able to experience the Beatles playing together again, but experiencing The Beatles Laser Show will bring back their magic once again for at least 60 minutes.

The Beatles schedule is: at 8:45 and 10 p.m.; Saturday at 7:30, 8:45 and 10 p.m. and Sunday at 7:30 and 8:45.

How to flunk out easily and successfully

by Suzanne Diaz

Are you still glowering over that terrible report card you got in the mail a few weeks ago? Are Mom and Dad still not speaking to you about that horrible cum? Sure! And you earned it. All that non-work payed off and now here it is. Speaking to you about that horrible letter grade you got in the mail.

Perhaps you’re the kind of person who, at the beginning of the semester, was driven to the delight of your professor by his or her understanding of how important it is that the laser not only keep in touch with the music, but add it to as well. The song “Yesterday” is accompanied by swirling clouds and twinkling stars matching the song’s wistful mood.

Lucky in the Sky with Diamonds literally burst into color before our eyes like psychedelic fireworks. John Lennon is being given. That way you will not be thinking he’d have corrected them yet.

The second time to attend class is three weeks after the midterms have passed. Walk in and obnoxiously ask the professor, “Did you correct those midterm exams yet?” This has a three-fold purpose. One, it irritates the professor (like Monday morning at conference at a time inconvenient to she is the more sympathetic type) they would flunk you right there, but if he or she has the inclination, it is possible to show up all the time and still flunk. This course of action takes much more creativity and can be tricky. If you do show up for the course all the time, the teacher may think you are trying, feel sorry for you and give you a D. If you do choose this course be careful. Make sure class attendance does not count. If it does, your attendance could get you some unwanted credit in the course.

When you go to class bring a blue book or test sheet. Don’t risk not being able to identify who the F belongs to. Any professor in his or her right mind must all be done at the beginning of class to be effective not returning until the final. If you follow the same procedure for each of your classes, you may ask for a conference. Agree to it, then don’t show up. This works particularly well if you arrange the conference at a time inconvenient to the professor (like Monday morning at 8:45 a.m. or on his day off) then not hand in your paper. If you have never attended a laser show, you’re all set — that F is yours. Once it begins, you don’t attend the class regularly and walk out of class.

I’m paying your salary with my tuition,” he repeats it. Yell back something like “Hey you’re all set — that F is yours. Once it begins, you don’t attend the class regularly and walk out of class.

He will flunk you right there, but if he or she is the more sympathetic type they would flunk you right there, but if he or she is the more sympathetic type they may ask you for a conference. Agree to it, then don’t show up. This works particularly well if you arrange the conference at a time inconvenient to the professor (like Monday morning at 8:45 a.m. or on his day off) then not hand in your paper. If you have never attended a laser show, you’re all set — that F is yours. Once it begins, you don’t attend the class regularly and walk out of class.

I’m paying your salary with my tuition,” he repeats it. Yell back something like “Hey you’re all set — that F is yours. Once it begins, you don’t attend the class regularly and walk out of class.

The song “Sergeant Pepper’s Lonely Hearts Club Band” is hard to believe that almost 20 years have gone by since The Beatles changed the world.

This show is a perfect tribute to the Beatles, allowing their many fans to experience them in a new way. If you have never attended a laser show, this is your first. If you have attended the other laser show at the Planetarium, you’ll find this one a great improvement in the other selection of music from several artists. The Beatles have the added advantage of having music all by the same artist, which gives it a flow the other shows lack.

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The Beatles schedule is: at 8:45 and 10 p.m.; Saturday at 7:30, 8:45 and 10 p.m. and Sunday at 7:30 and 8:45.

If you have followed these guidelines correctly your college career at Suffolk will be over sooner than you could possibly dream. And you will have flunked out with the knowledge that you did your best to achieve that distinction. No jobs for you now. And you will not be able to hedge your bets, pass the paper in late.

If you have a class in which a research paper is due, either blatantly plagiarize it or order one from a mail-order house and send it in, showing where you got it from. Again, remember to pass it in, don’t just skip it. This is particularly common in the last class of the term. If you have never attended a laser show, you’re all set — that F is yours. Once it begins, you don’t attend the class regularly and walk out of class.

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WSUB-TV Community Focus
Spring Programming Schedule

Friday, Jan. 28: Poltergeist
Steven Spielberg’s summer blockbuster comes to Suffolk.

Friday, Feb. 4: Local Programming
See Suffolk University on television. Watch for your friends
every other week, only on WSUB-TV. Watch for SMTV
(Suffolk Music Television), Suffolk In Focus, and Take 15 (a
bi-weekly news program), plus many specials.

Friday, Feb. 11: Rocky III
The saga continues as Sylvester Stallone takes on Mr. T! Also
starring Tanya Roberts and Burgess Meredith.

Friday, Feb. 18: Local Programming

Friday, Feb. 25: Airplane
The sky’s the limit for hilarity in this take-off on airplane
disaster films.

Friday, Mar. 4: Local Programming

Friday, Mar. 11: Best Little Whorehouse in Texas
Dolly Parton and Burt Reynolds star in this movie remake of
the Broadway play.

Friday, Mar. 18: Local Programming

Friday, Mar. 25: Taps
Timothy Hutton stars when real estate developers threaten to
close Bunker Hill Military Academy.

Friday, Apr. 1: Local Programming

Friday, Apr. 8: The Blues Brothers
Starring John Belushi and Dan Ackroyd in this hilarious
comedy feature.

Friday, Apr. 15: Local Programming

Friday, Apr. 22: Movie to be Announced

Friday, Apr. 29: Local Programming

Be with us as WSUB-TV bids the spring semester a goodbye!!
See the last in a series of SMTV, Suffolk in Focus and “Take
15.”

ALL PROGRAMMING MAY BE SEEN IN THE FENTON LOUNGE
134C EVERY FRIDAY BEGINNING AT 11AM!
Tony Camiolo's four assists led Rams to victory over Nichols

It seemed that Nichols would not succumb to Suffolk's third period 4-0 surge. By the end of the game, Nichols was looking for a return of the form of last season, which could only mean a return to the point of 3-3-0.

The Suffolk Rams hockey team won their second game of the season last Wednesday night by the score of 7-4 over Stonehill College in Brockton. The Rams played what Coach John Corbett described as "the best period of hockey this season" in the first period. The offense set up numerous chances in the offensive zone and the defense sparkled by breaking up the plays in the defensive zone. Both teams checked tenaciously, as there was only one goal scored in the period. At 8:28, Larry Eppolito put Suffolk up 1-0 with the assist credited to Charlie Pearl and Bobby Murphy.

In the second period, Suffolk suffered a slight setback as Stonehill scored three straight goals and seemed on the verge of putting the game away. But, with only 1:10 left in the period, Suffolk closed the margin to one goal as Eppolito scored on a rebound. With the score 5-4, Coach John Corbett summed up the game by saying, "It was a good game for our boys, and I was pleased with our performance."
Continued from page 9

Team honors.

Latest rumors in basketball have Kevin McHale going to either New York for cash or to Houston for a deal that would allow Boston to have first pick overall in the draft if everything goes according to plan. Believe me, if Red Auerbach can make it happen — he will... I have no idea what Haywood Sullivan was on when he got Brian Kingman in exchange for a player to be named later. Kingman was perhaps the worst pitcher in the American League last year when you look at innings pitched. Another bad trade added to the Sullivan-Leroux collection... Fans in New York are real upset with the play of Ron Duguay. It seems that the “Disco Kid” of the Big Apple has not been doing what he should be doing. Scoring goals. The boo's in the crowd at Madison Square Garden grow louder and louder every game the kid doesn't produce... Fight night was Sunday night when Nicky Fotiu and Paul Holmgren went at it in the Spectrum. The unanimously winner was Paul Holmgren who landed four strong right-handers to Fotiu's head... Golf fans must have been real happy with the defeat last Sunday that saw Rex Caldwell in sudden death. It proves that in golf the outcome of the game isn't dished until the final putt is made. Thumbs up this week go to A.J. Duhe of the Miami Dolphins who single handedly took care of the New York Jets offense, namely Richard Todd's passing game. I'll take the Dolphins and three points in the Super Bowl in Pasadena this weekend... Lyle Alzado of the L.A. Raiders openly told Mark Gastineau of the Jets that if he did his "war dance" in front of him he would personally "kick him in the head." I wonder if Gastineau would retaliate... Looks like Red Auerbach pulled yet another rabbit out of his hat when he obtained Scott Wedman of the Cavaliers for seldom used Damien Tillis. Red says that Wedman will provide the "instant offense" that the Shermocks are looking for down the homestretch.

You can believe Billy Sullivan when he says that the Patriots management will stand 100 percent behind Coach Ron Meyers and his theories. I can understand that statement, but I can't figure out why Meyer has to have both an offensive bus and a defensive bus when the team travels from the airport to their hotels on the road... The Eagles of Boston College are still flying high after their victory over top-ranked St. John's. It was too bad that they couldn't put the icing on the cake and beat the Orangemen of Syracuse when the two hoop teams met a week ago Monday night... St. Lawrence must have had their heads down when they left Boston last weekend. The Terriers lost back-to-back games against the Terriers of Boston University and the Eagles of Boston College. If you don't already know, St. Lawrence is right up there in the college rankings in hockey... One final note. The news will soon be flowing out of Colorado Springs when the United States Olympic Hockey Team begins training in the coming weeks.

by Mark McKie

Coach Jim Nelson has been very impressed with the play of John McDonough, the 6'8" center from Dorchester. Unfortunately for Coach Nelson and the rest of the Rams hoopers, McDonough will be sidelined for a few days due to back spasms. McDonough has been the leading scorer for the Rams so far this season, averaging 20.1 points per game. He is also leading the team in rebounding with 9.8 per game... "John's absence will be something that we must work around," said Coach Nelson. The hoopster can count on one man to always be there in the rough-going. Andy Dagle has been labeled by Nelson as one of the most consistent players on the squad this year. Both Dagle and McDonough will be nearing their 1000th point in the next couple of games. A feat like this in college basketball is worth applauding. The Rams are 7-9 on the season and face Nasson College on Monday night, 7-35 p.m., at the Cambridge YMCA. In recent games the Rams lost by a substantial margin to Babson and then bounced back to defeat Salve Relve Regina by 10 points with Andy Dagle and John McDonough each tossing in 16 points.
Spirited Godspell will draw you in


The new production of Godspell is spirited, witty and wonderful. It manages, through subtle updating of its lyrics, to be fresh and relevant while sacrificing none of the charm that made earlier productions so highly successful.

The rock musical is based on the Gospel according to St. Matthew and offers us Jesus and his disciples as a refreshingly earthy band of cut-ups in a playground-like setting. The beauty of this piece is that it is so good that it could not have been better. And that it has enough in its favor to attract just about anybody — short rave of Madame Muriel Q. Hair.

The cast consists of five men and five women. Each is individually talented and given a chance to shine in solo outings. The magic comes through from the terrific way the ten blend and so beautifully compliment each other's exuberance.

James Weatherstone, as Jesus, is all-American in appearance and fully in control of his role and the direction it takes. In numbers like "Save The People" and "All For The Best," he exhibits power and captivating innocence in a combination that makes it readily obvious why he plays Jesus.

Among other members of the ensemble deserving special mention are Hauptman, and Rich Hebert. Hauptman, and Rich Hebert.

Jaiden is splendidly sassy throughout and excels in the "Bless the Lord" number. Stellato provides scene-stealingly good humor bits that weave their way among the music. Hauptman's vamp version treatment of the terrific "Turn Back, 0 Man" is a highlight of the second act. As the Judas character, Rich Hebert is a brooding presence whose mannerisms hint at his character's underlying unrest. An interesting aspect of this production is the new lyrics by composer Stephen Schwartz. They make Godspell feel as if it were written yesterday instead of twelve years ago. There is something for everyone, from people old enough to recall the original to those born after the show's initial premiere.

There are references to E.T. that are only mildly amusing. However, jokes built around Jordan Marsh, the Jimmy Fund, Valley Girls, and Shear Madness hit home hilariously.

At the heart of Godspell are some beautiful songs that have helped secure the show a position in musical theatre history.

"Day By Day" is chief among the memorable songs. We've all heard it hundreds of times, whether in its numerous recorded versions or at folk masses, but hearing it performed here still stirs the heart.

Godspell is an effectively simplistic treatment of a very complex issue. It doesn't force its message but rather draws one to it because of its verve and captivating style.

Gandhi: brilliant look at man of peace


by Paul Doncaster

When Mohandas Gandhi was assassinated in 1948, he left behind a world ridden with violence. Before his time, revolution meant a spectacular overthrow of the ruling class. What the frail man in the loincloth taught the world was that change need not mean conflict if handled correctly. It is high time, then, that a fitting tribute be given in honor of a man who somehow diminished the power of the British. In Richard Attenborough's Gandhi, we just may have one.

The movie, which is three-hours long, begins by showing Gandhi's efforts as a young lawyer trying to get South African immigrants to burn their discriminatory "passes." It then follows Gandhi's life — his return to his homeland, the execution of his peaceful non-cooperation policy against the British, eventual Indian independence, and his efforts to pacify a turmoil which could result in Muslim-Hindu civil war.

Ben Kingsley, who plays the Mahatma (Great Soul), totally dominates the film. As a young Gandhi, with a full head of hair and dressed in an expensive suit, he seems to hold back and prepare the audience for later scenes. As an elderly Gandhi, now bald and clad in only a homeworker kudinth, he breaks loose and captivates the audience with an incredible display of shrewdness, pain, and acid-conditioned sensitivity.

The level of believability to which Kingsleyportrays an 80-year old man is startling. Particularly in the final fasting scene, he almost invites the viewers to share in his suffering.

Director Richard Attenborough has been accused of molding Gandhi into a god; of making a movie that worships a man that was more than human. In a few instances, this criticism holds true. In others, however, such as when the film focuses on Gandhi's homelife, Attenborough emerges victorious in showing Gandhi as what he was — a kind, gentle man who put each of his fellow countrymen above himself.

Kingsley is supported by a group of name actors whose talents are, for the most part, wasted in roles that do not require great ability. Most notable of these are the roles played by Candice Bergen (as a Life photographing Martin Sheen (as a reporter with the New York Times), which could have been easily handled by semi-talented unknowns.

Fortunately, not all the supporting cast falls victim to this extravagance. Trevor Howard, for instance, excels in the all-too-short role of the judge who reluctantly must sentence Gandhi to prison. Ian Charleson, as Rev. Charlie Andrews, also displays tremendous talent, particularly in a scene in which Gandhi bids him a sorrowful goodbye from his jail cell.

The only argument a viewer may have against Gandhi is its lack of action. Granted, the film hardly has the physical conflict of films such as Midnight Express. Aside from the massacre of over 1000 Indians in a village garden and a brief conflict at the Indian-Pakistani border, the three-hour period is filled largely with calm dialogues and the aforementioned scenery.

However, what Gandhi lacks in action is more than made up for by brilliant performances and engrossing character interaction that can keep even the most easily bored viewer attentive and concerned. In fact, Attenborough succeeds in making those three hours not nearly as tedious or fidgety as one may presume.

Any person who believes in peace should not miss it.

GEORGE CUKOR (1989-1983)
Renowned Hollywood film director, shown above with Candice Bergen and Jacqueline Bisset on the set of Rich and Famous (1981), died early this week of heart failure.

Considered the foremost woman's director, having worked with Greta Garbo, Judy Garland, Lana Turner, Audrey Hepburn and Katharine Hepburn, he won his only Academy Award for My Fair Lady (1964).
Travers feels his time is now

by Kevin Connal

Neil Young has never been one to remain musically stagnant, simply pumping out an album periodically and then touring. Not Neil Young's style.

Neil Young has been a musical pioneer for the past two decades, since he first achieved pop stardom in the mid-60s as a member of the Buffalo Springfield.

1969 Young went solo, and formed Crazy Horse, his backing band. He later teamed up with the ticking trio of David Crosby, Stephen Stills, and Graham Nash, playing with them and concurrently recording with Crazy Horse, keeping his solo career alive.

He left CSNY in the mid-70s, and played exclusively with Crazy Horse. Young had an explosive LP in 1981, Reactor, where he rocked out digitally. But who could have predicted Young's total shift to computerized music on his latest LP, Trans? After you hear the album, you do not have to worry. It is Full of the kind of music that best represents the musical sounds of the 80s.

The band's musical talents are basically drowned on the rest of the album, playing second fiddle to computerized machinery, which makes the listener virtually oblivious to any genuine musicianship. Young's usually sweet-sounding voice might as well be an echo in the music. Meanwhile, his impressive support band once again risks to display their various instrumental talents.

Several tracks on the album are computerized, but stagnant, as he always seems to play harp and sang on the album, and I was ecstatic when he agreed to come out on tour with us. He is such an inspirational guy. He has really helped take some of the pressure and focus off me, and that has been a great relief. He's the man who could do no wrong, and always seems to be cutting new ground. Corea uses his usual array of support musicians, and I'm happy to see some old friends reappear on this very solid jazz LP.

MUSIC

Travers feels his time is now

by Kevin Connal

With the release of his eighth LP, Black Pearl, and a somewhat revamped band, Pat Travers feels his time may finally be here. An interview prior to his show as the support band for Aerosmith he discussed in changes in his music.

"In the past year and a half, I've taken over charge of my own life. I've taken on the role of full-fledged producer, and put all the risks and responsibilities on my own shoulders. On Black Pearl, I feel I've matured as a songwriter. I think I've written some of the best songs of my life.

Travers partially credits "migrant rock singer'' Joey Jelf for this "resurrection."

"Joey Jeff for this resurrection."

"In the past year and a half, I've taken over charge of my own life. I've taken on the role of full-fledged producer, and put all the risks and responsibilities on my own shoulders. On Black Pearl, I feel I've matured as a songwriter. I think I've written some of the best songs of my life."

Travers has finally realized the importance of lyrics in songs. In the past he has seemingly thrown in whatever word rhymed or fit properly, but on Black Pearl the songs are more story oriented. "I think that listeners can definitely get into a song more if it has a strong story line behind it. This album reflects the themes of time and their effect on relationships."

The road is more comfortable to Travers than the studio. "The part I like about the studio is when the album is completed, and we're getting ready to go out on the road. In concert I play more frantically. I can afford to be a bit out of control, and I sometimes am. In the studio everything is fairly spontaneous. You don't have that audience out there to worry about."

In terms of what types of music currently enjoys listening to, Travers reflected on an incident of the previous night. "I was listening to Beethoven's "Flight Symphony" in my hotel room, and someone who was in the room above me, and just happened to be a German, comes down and complains. And then I think, a German complaining that Ludwig was too loud. Hard to believe, isn't it?"

Speaks in superlatives when discussing the current lineup in his band. Bass player Peter "Mars" Cowling has been with Travers since the beginning.

Pianist Don Harris and drummer Sandy Gennaro round out the present lineup, which also includes special guest Joey Jeff.

In conclusion, Travers reflected on a career of ups and downs. "I count my lucky stars that I've become an established act. I may not be the most successful or richest artist around, but at least I've established my style, personality, and individuality."
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PROGRAM COUNCIL
UPCOMING EVENTS

Tonight:
"Welcome Back Party"
at Aquarius
$3 guests — $2 students
8 p.m.

Live in the Auditorium
The Comedy Connection
Tuesday, February 8
1 p.m.

Movie:
Thursday, February 3
"The Elephant Man"
1 p.m. — Auditorium

Wednesday, February 2
CoffeeHouse with Greg Greenway
2-4 p.m. Fenton Lounge

Friday, February 4
Rat
3-6 p.m. Cafeteria
S.U. ID Required
Ceils lead singer Peter Wolf emerged as one of the true rock superstars in 1982. 

Paul Newman's brilliant performance in *The Verdict* makes him a leading Oscar contender.

Katharine Hepburn won her fourth Academy Award for *On Golden Pond* and appeared in *The West Side Waltz* at the Shubert Theatre.

Eddie Money battled back from six months of bedrest with an excellent album, *No Control*.

1982: the year in review
An action-filled year in music

by Kevin Connal

It was the year of the new band, with as many as seven new groups making very significant contributions to the industry with intriguing debut albums and tours. Two new bands really hit the jackpot, Australia's Men at Work, and The Stray Cats, a trio from Long Island who took their rockabilly strut to England, and came back to the states with their discoish single, "Rock this Town," and "Stray Cat Strut" being blasted over every AOR station in the country. Compact disc and their debut album, Business as Usual, was as good as any LP in 1982. Besides the hit singles "Louie, Louie" and "Down Under," the album is laced with punchy, danceable tunes.

A Flock of Seagulls emerged with one of the top singles of the year in the pulsating "I Ran." They toured on their own, hitting America's club scene, and later in the year returned for an extensive cross-country sweep with their na"ive boyish tendencies and some sizzling horn induced songs, including "Loves Plus One" and "Meet Me at Sunrise." Meanwhile, The Fixx are introduced Entwhistle for the third song of their new album, which came up with two big singles in re-releases of "Words" and "Destination." Former Playboy bunny Dale Bozzio, who sounds quite a bit like Human... A Night to remember... for a while Ixjut had been unable to break Los Angeles band who had been around ascending in 1982, there were a pair of extreme self. Meanwhile drummer John Entwhistle was his usual quiet, consistent self. Meanwhile drummer John Entwhistle was his usual quiet, consistent self. Meanwhile drummer John Entwhistle was his usual quiet, consistent self.

Bruce Springsteen stunned many of us in '82 by releasing an incredible solo acoustic LP, Nebraska, most of which he recorded in his home. Joe Jackson returned to the contemporary scene with a jazzy LP entitled Night and Day, containing the blockbuster "Stepping Out." Jackson had to postpone much of his tour due to laryngitis, but he made up those dates in December with aplomb. 1982 was the year The Clash turned to commercialism with their Combat Rock LP, and an extensive U.S. tour. The Stray Cats, a trio from Long Island sporting a short boyish haircut, Daltrey sang to Townshend "You can play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger play guitar. Daltrey smiled at Roger... Joe Strummer and The Clash went commercial with Combat Rock.

The Who bids Worcester farewell

by Kevin Connal

It was everything it was built to be. The flashy British fab four of the '70s, The Who, put on a pattish, spirited performance for the crowd, with versión de los Whos. Rumors were abounding that lead singer Roger Daltrey and lead guitarist Pete Townshend were fighting. However, those rumors were laid to rest following this show, as the two danced and sang together, throughout the show at one point even exchanging live highs. The band was immense, from the opening chords of "My Generation," to the final chords of "Twist and Shout," the band's final encore. Pete Townshend was absolutely incredible, drumming through power-laden licks, while Daltrey... Pete Townshend was immense in leading the Who on the farewell tour.

The Who smoothly slid from "My Generation" into "Can't Find My Way Home" led by a well-timed and accentuated leap from Daltrey, who was a cool, in-control lead singer, the perfect foil to the brawny vocals of longtime bandmate Karen Jones. Bassist John Entwhistle was his usual quiet, consistent self. Meanwhile drummer Kenny Jones did everything he could to assert the claim that his drumming ranks with the tops in music.

Pete Townshend was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour. The Who was intense in leading the Who on the farewell tour.

Bizzare Jethro Tull leader Ian Anderson led his band on an incredible tour. Robert Plant went solo and released Pictures at Eleven, a sharp LP with tinges of Zeppelin throughout it. Linda Ronstadt returned to the road after a stint on Broadway, and realized that it was almost like starting over, as she played to merely half-filled halls throughout the country. It was a big year for comebacks, as Aerosmith returned with a decent album and a highly successful tour. Eddie Money came back after six months in bed with nerve damage in his leg, suffered by drug injection. Money produced his strongest LP ever in No Control. And what about The Who, with a great album in It's Hard and the incredible "fearless tour." Their Worcester show has to rank as the best concert of the year.

Other strong concerts included the return of the masterful Ian Anderson...
Geils finally gets recognition

by Kevin Connal

In a year in which many performers asserted themselves as true superstars, Peter Wolf and the J. Geils Band finally reached the plateau of success which had, strangely enough, eluded them for many years. Wolf and Geils have been a super concert band for a decade, but only on their last four albums have they been successful in the studio. In 1982 they released Showtime, a live single LP recorded in Detroit earlier in the year. The album has been doing exceptionally well, and certainly ranks as the top live LP of the year.

From late December through January, the band played an abbreviated New England tour with stops in Hartford, Portland, Providence, and finally three Worcester dates. All six shows sold out in a matter of days. It was only the rest of the world who “discovered” the Geils band in the last year or two. Those of us here in New England have known about them for several years, as is evidenced by their consistent sellouts of the major halls in this area for the past decade.

The thing that makes Geils live shows so special is the amount of energy and genuine enthusiasm frontman Peter Wolf exhibits during the course of their two to three hour gigs. Wolf is candid in discussing his road years. In 1973 he formed Orchestra Luna, beginning his career as a singer-songwriter. The band signed with Handshake Records, a subsidiary of CBS. They spent the rest of the year increasing their already large following around New England, through various area appearances. They then closed out the year by opening six slots for the mighty J. Geils Band.

It’s like a dream come true for Airlift founder and lead singer Rick Berlin. The 37-year-old Connecticut native has certainly paid his musical dues over the past decade. Berlin is in awe and it was hard to take the vocal spotlight, I always sang in my other musical experiences, so it’s nothing new to me.” However, the thing Perry does best for Berlin Airlift is play guitar. He is a talented and fluent guitarist, with enough discipline to rise to the spotlight with sizzling riffs on the past-paced rockers or sink to the side in the melodic ballads. He is powerful, yet not overbearing.

Backstage in Portland, Maine after opening their third show for Geils, Perry discussed his feeling about this mini-tour. “I’m finally starting to feel comfortable about being on my own stage and playing in front of so many people. At first I was in awe and it was hard to keep my concentration. Peter Wolf came into our dressing room tonight before our set and gave us a very inspirational talk. He said to just go out there and do our thing. He told us we’re good enough to be where we were, or he wouldn’t have asked us. It was a good ego booster.”

Often overlooked in the Airlift is the drumming of Joe Pet (aka Petruzzelli), the outspoken madman of the group. Pet first hooked up with Berlin and Perry in Luna in 1978. Pet doesn’t try to hide the fact that he often feels restricted since the LP was released. “This band is more cautious now than ever before. Personally, that’s not my style. But this is a band, not just a musical project, so I have to roll with the flow and do what’s best for Berlin Airlift, even though I don’t always agree or like it.”

Chet Cahill has been playing bass for Rick Berlin since the first recording of Orchestra Luna in 1975. He is the quiet one in the band, who sort of looms in the background along side Wolf’s attractive keyboards player Jane Bolmond, the latest addition to Berlin Airlift.

There is a creative tension in Berlin Airlift which rises to the surface on stage. While this band is not always together off stage, they are a tight, succinct unit on-stage, and proved to be Boston’s top local band of 1982.
**Boston Theatre 1982: Page, Tandy**

by R. Scott Reed

The Boston theatre scene in 1982 was one dominated by women. There is only a handful of dramatic actresses still working in the American theatre who can, without reservation, be described as legends. Members of this elite league include Irene Worth, Kim Stanley, Julie Harris and two actresses who opened in new plays in Boston in the past year, Geraldine Page and Jessica Tandy.

Geraldine Page, perhaps best known for her Broadway and film portrayals of the aging alcoholic actress in Tennessee William's Sweet Bird of Youth, opposite Paul Newman, plays the role of the mother superior in Agnes of God. Mother Miriam Ruth attempts to exert a calming influence in the play which deals with the mysterious pregnancy of a nun in a convent and the subsequent murder of the baby. Also starring in the pre-Broadway Boston run of the powerful drama were Lee Remick, as the psychoanalyst, and Amanda Plummer as the young novice.

The late winter run of the play garnered much attention. Midway through the run it was announced that Remick would be leaving the production at the end of its engagement here. Remick was replaced by Elizabeth Ashley when the play premiered on Broadway. Amanda Plummer, who opened as the troubled novice, with her waif-like appearance and wrenching innocence, Plummer won the 1982 Tony for best supporting actress for her performance in Agnes of God. The part which Is nocent. Plummer won the 1982 Tony for best supporting actress for her performance in Agnes of God.

The play, which was co-authored by Cronyn and Susan Cooper, is about a mountain couple (the Cronyns) in northeast Georgia and their country music star son (played by Keith Carradine) who comes home to visit and sort out some personal problems. As the elderly Appalachian mountain people, the Cronyns are charmingly convincing, with Carradine more than holding his own in the company.

One especially moving moment in Foxfire occurs when Tandy, as Annie Nations, recalls the birth of her youngest son Dillard (Carradine). The script calls for Tandy to recreate the birth, some 30 years previous, via flashback. A lesser actress might have embarrassed herself in the birthing scene, not Tandy however.

To watch her at 73 play the part of a woman half her own age giving birth is to become totally engrossed in the experience, never thinking of her true age. She is the personification of excellence in stage acting. In 1947, at our own Wilbur Theatre, Tandy created the now legendary role of "Blanche Dubois" in Tennessee Williams' A Streetcar Named Desire. She won her first Tony award for that role, her second coming for The Gin Game. Beginning her fifty-sixth year as a professional actress, Tandy stands as one of the best the American Theatre has known, or ever will know. For her extraordinary performance in Foxfire, and for her unique gift as an actress, Tandy joins Page as a woman of the year in Boston Theatre 1982.

I choose my two women of the year fully aware of the lofty competition they had in the past year. In the spring Katharine Hepburn, fresh from winning her fourth Academy Award for On Golden Pond, brought The West Side Waltz to town. The play, deals with an elderly widow (played to the hilt by Hepburn) who lives by herself in a rambling apartment on the West Side of Manhattan. Ernest Thompson wrote the basically forgettable play which Hepburn graced with her presence. Although Hepburn was excellent as "Margaret Mary Elderdice" in the play, her most memorable moments on stage in Boston were not in the script.

On opening night Hepburn came out between scenes. Her surprise appearance caught the attentive audience off-guard. Addressing herself to an unidentified patron the diminutive superstar charged that the unknown individual's use of a camera had ruined the previous scenes. She then called the person, identified as being someone in the balcony, a "pig" and shouted for the person to "beat it." As one who was there I can tell you that the outburst was more interesting than anything the play itself had to offer.

Several successful musicals played Boston this past year. Although many were touring companies of Broadway hits, there was one very unique production of a musical tribute to one of America's most prolific song-writers. Cole Porter.

**Continued on page 5**
Continued from page 4

special show that was locally produced.

Dancin' in the Street! opened at the end of April to glowing reviews. Directed by Billy Wilson, the show is a review style piece based on the Motown Sound. It is ensconced at the intimate Next Move Theatre after being extended through late February of this year. Dancin' in the Street! features a marvelous ensemble of singers and dancers who, both individually and collectively, recreate the music that made the Supremes, Mary Wells, and numerous others.

Of all the touring musicals which visited here in 1982, the best would have been said to be The Pirates of Penzance. The New York Shakespeare Festival's production featured Peter Noone as Frederic, and James Belushi as the Pirate King. Noone was perfect as was just about the entire production of the Gilbert and Sullivan work. Belushi was merely adequate, however, standing as the show's only problem.

The cast of Bob Fosse's Dancin, one of the major disappointments of the 1982 season.

Geraldine Page in a scene from John Pielmeier's Agnes of God, which had its pre-Broadway tryout at the Wilbur.

America's premier stage actress, Jessica Tandy, who opened in Foxfire, at the Colonial. The play was co-authored by Humie Cronyn and Susan Cooper.
Hagar discusses past, new LP

by Kevin Connal

Sammy Hagar is a rock and roll who battled obscurity and an unenthusiastic record company unwilling to put the necessary investment into Hagar's talents. Hagar is emerging the victor these days, as he's got a hot new album in Three Lock Box, the follow-up to last year's gold-selling Standing Hampton.

Hagar grew up in a small town outside of Los Angeles. However, he opted for the music scene in San Francisco, and moved to the Bay area to pursue his musical interests. He hitched up with guitarist Ronnie Montrose to form Montrose, America's first heavy metal band. Two years later, in 1975, Hagar split from Montrose and formed his own band. He was signed to Capitol Records, and in 1976 released his debut LP, Nine On A Ten Scale.

Hagar grew dissatisfied over the years with Capitol, and six albums later jumped to Geffen Records, where his debut was 1981's Standing Hampton. Hagar is currently on the west coast practicing for his upcoming tour, set to begin February 10. He should be in this area some time in April. Recently, Hagar took time out from his busy schedule to discuss a variety of issues, including the new LP, Three Lock Box.

KC: You're definitely right. I sort of doubled in album sales, going from about 250,000 to 500,000. I attribute that to a couple of things, one of them being the incredible inspiration I get from the company. David Geffen is a very easy person to work with, and his encouragement and support has been very helpful. Capitol had me on a cheap deal where they weren't willing to put anything into promoting me or my records. They figured that since I was heavy metal that they could just send me out on the road, and that I could sell a decent amount of albums. They'd make their money, and everybody'd be happy. Well, they might have been making their money, but I wasn't making anything.

KC: When you moved to Geffen, you self-produced your own albums. However, veteran producer Keith Olsen has produced the last three, and you think he is a major reason for your sudden commercial success?

KC: Most definitely. He deserves a great deal of credit. He brought out the polish in me. The thing I like most about him is that he was able to polish my music up without in any way changing me. Before, I was always wanting my music to sound raw so I self-produced. I guess you might say I was an anti-producer. I hated producing my own albums. You'll never see me produce another record.

KC: Let's discuss Sammy Hagar, the family man. You have a 12-year-old son. Tell us about your relationship, with him and your home life?

KC: It's a totally different creature. I'm a total recluse at home. I don't go out. I never go to parties, so you'll never see anything about me in those trashy magazines. I'm a very inhibited person. If I wasn't married with a child, I doubt that I'd be as artistic as I am — in my writing, etc. When I go out on stage I'm a different person. It's the "rise of the primal" (title of a new song) in me. I'm like night and day. I don't smoke, and I don't do drugs. As far as me and my son go, I'm a cool Dad. We're like buddies. We go hunting together, he comes to rehearsal with me. If he wasn't such a good kid I'd kick his ass. I send him away to a private school, to get him away from the city life and rock and roll, where my status might distract him.

KC: Do you bring him on tour with you?

KC: In the summer, when it doesn't interfere with his school work. I also bring my wife on tour with me. Otherwise, I don't believe I would still be married.

KC: What is the meaning behind the title of your new album, Three Lock Box?

KC: The real meaning of a three lock box is derived from the olden days, meaning a buried treasure which is so valuable that there are three different keys, held by three different people, to the box. Obviously, it refers to a very valuable item inside the box. The way I mean it is related to people today. We have virtually three locks as we see it — spiritual, mental, and physical. The theory I have is that you do everything possible to care for all three, then you will be that much better as a person.

KC: On the new album there is a song called "Remember the Heroes" which you recorded with Lover Boy lead singer Mike Reno. Tell me about the song, and how the collaboration with Reno came about.

KC: Well, we relate the song to heroes to Vietnam, but our parents would relate it to World War II. It refers to how heroes have less and less time of glory. It's a tribute to anyone who has done anything heroic, not necessarily just war veterans. It's an emotional song, and I wanted to sing it with another established singer who had a video is representative of what my music is all about.

KC: What type of music do you like to listen to today?

KC: I've always been a big Pink Floyd fan. I think they are incredible. I was really into Bruce Springsteen, but I didn't really like The River too much. Most recently I've become a big Pete Townshend fan. I've really grown to appreciate him as a songwriter. I try to listen to as many different types of music as possible.

KC: Who were your major musical influences?

KC: The Rolling Stones, Free, Cream, and Jeff Beck.

KC: What does the future hold for Sammy Hagar? Your tour will last until...
'Twas the year of youth in jazz

by J. Collins

The past year was one of the marked contrasts in the area of jazz music. Reissues seemed to the be the thing to do, as several musicians opted to apply old recordings to new vinyl. Among the artists who had new releases of old material in 1982 were Duke Ellington, The Beginning, Lionel Hampton, Rattles, Roy Eldridge, All The Cats Join In, Thelonious Monk, Live At the It Club, Art Blakey, Originally, Sonny Stitt, NY Jazz, Ella Fitzgerald, Ella In Hollywood, Count Basie, Newport 57, Ray Charles, Eloquence, Gerry Mulligan, Nightlights, and Dave Brubeck, Trio.

In addition to the abundance of reissues, an interesting thing happened to jazz in 1982 — the emergence of several new young artists. The amazing part of this sudden youth movement is the rapid rise to prominence of some of these musicians.

Leading the list in 1982 is the 21-year-old trumpeter from New Orleans Wynton Marsalis. He debuted this year with an astounding successfully and critically acclaimed self-titled LP. At 21, Marsalis has already played with Blakeley’s Jazz Messengers and Herbie Hancock’s LSP. Forming his own quartet last year, which includes his brother Branford, Wynton has found an excellent combination in his band. Sometimes sounding like a youthful Miles Davis with his fiery trumpet, Marsalis is a rising musical star.

Another relative newcomer to the limelight of jazz is Boston’s own Ricky Ford. This tenor saxophonist emerged in 1982 with an album, Tenor For The Time, containing a very unique sound. Although 27, and having played with such notables as Charles Mingus, Lionel Hampton, and Sonny Stitt, it is only recently that Ford is getting the recognition long overdue him. Ford’s tenor sound effectively ranges from passionate melody to driving solos.

Still another unfamiliar face to the jazz scene prior to 1982 was Paquito D’Rivera. This former alto saxophonist in the Cuban group Irakere released his first solo album in 1982, Blowin’. It was an enjoyable album evidencing the talent of D’Rivera. It understandably contains some Latin/Cuban sounds, but he doesn’t let these dominate the album.

A few highlights of the 1982 year in jazz:

- A new Weather Report emerged, as three new members joined the group... The Kool Jazz Festival in New York was once again one of the premiere moments of the year, and was successful at drawing an array of the greatest names in jazz... Chick Corea turned back the clock with his “Echoes of an Era” album tour...
- Lionel Hampton was deservedly honored for his great musical contributions with a celebration at the Kennedy Center... Locally, The Boston Globe Jazzfest was tough to beat... Miles Davis continued his comeback musically, in addition to tying the knot with actress Cicely Tyson... Gerry Mulligan made his debut with the New York Philharmonic orchestra, playing soprano sax...

Finally, 1982 saw some very respected jazz musicians pass away. Here are some of those who left us with their great music contributions:

- Thelonious Monk — died 1/17/82 age:64
- One of the legendary composers and pianists in the history of jazz, Monk began playing in the 1940s with such notable as Charles Parker and Dizzie Gillespie. In the 1950s he spent a few years playing in a quartet which included John Coltrane. By using a constant, driving rhythm Monk helped formulate “bop. He continued his active career through the 1960s before becoming somewhat of a recluse in the 1970s when he was beset by some physical problems. His most famous composition, “Round Midnight,” has been recorded by many.
- Art Blakey — died 2/26/82 age:45
- This Hungarian guitarist came to the United States in the 1950s and spent the next 20 years as a top-notch vision man who recorded with such artists as Lena Home and Charles Lloyd.
- Cal Tjader — died 5/5/82 age:57

This talented drummer played with Dave Brubeck in the 40s and 50s, and later with George Shearing. He later devoted much on his time to Latin Jazz.

- Art Pepper — died 6/15/82 age:56
- One of the truly great saxophonists in the history of jazz, Pepper began playing clarinet at the age of nine, but switched to alto at 13. While he played with many different artists throughout his career, he spent the beginning of his career with the Stan Kenton Orchestra. In the 50s and 60s drug problems caused Pepper to spend much of his time in hospitals and prisons. However, he later joined the Synanon Drug Program and rebounded in the 1970s to resurrect his brilliant alto playing in a variety of new releases and re-recordings.
- Sonny Stitt — died 7/22/82 age:56

He was a highly respected alto and tenor saxophonist who gained prominence in 1945 when he replaced Charlie Parker in Dizzy Gillespie’s band. His career included stints with Roy Eldridge, Bud Powell, and Gene Ammons.

- Wynton Marsalis, Wynton Marsalis (Columbia)
- Ornette Coleman, Of Human Feelings (Antilles)
- Old and New Dreams, Playing (ECM)
- Carla Bley, LIVE (ECM)
- Akiyoshi/Tabackin Big Band, Tanuki’s Night Out (Ljem)
- McCoy Tyner, 13th House (Milestone)
- Art Blakey, Album of the Year (Timeless)
- Rickey Ford, Tenor for the Times (Muse)
- Dan Siegel, Dan Siegel (Elec-tra/Axial)
- Art Pepper, Saturday Night at the Village Vanguard (Contemporary)
New bands deliver many of 1982's hottest hits

By Kevin Connal

*20 The Who, It's Hard

What can be said about the Who that hasn’t already been said? This album contains one of their best songs ever in “Emenence Front,” an incredible tune penned and sung by guitarist Pete Townshend. There are other highlights, such as vocalist Roger Daltrey’s treatment of the timely, thought-provoking “I’ve Known No War,” “Cry If You Want” is another top-notch cut which brings out the best in the legendary band. Some people have frowned on the band’s vinyl efforts of the past few years because none have been able to match the incredible all-hit song ability of Who’s Next. But the fact is, this is an album with progressions, and very good ones.

*19 David Johanson, Live It Up Live

The ex-New York Doll leader scored with this impressive live LP recorded here at the Paradise last February. The killer cut is Johnson’s incendiary treatment of the Animal’s medley “We Gotta Get Out Of This Place!/Don’t Bring Me Down!/It’s My Life.” He is energetic throughout the album and it translates remarkably effectively on vinyl, “Frenzette” and “Funky But Chic” make the listener feel like dancing. It’s been a long road for D.J., but Live It Up Live is finally getting him noticed.

*18 Don Henley, I Can’t Stand Still

While fellow ex-Eagle Glenn Frey fell flat on this face going solo, Don Henley produced an inventive, engaging album containing one of the best singles of 1982, “Dirty Laundry.” This LP proved what an integral role Henley played in the Eagles. Going solo allowed him to break loose from the stringent ties which went with being the drummer in one of the top American bands of the 70’s. The title cut and “Johnny Can’t

*17 A Flock Of Seagulls A Flock Or Seagulls

No song was played more on AUK FM radio stations in 1982 than A Flock Of Seagulls “I Ran.” It is a great song from a band often labeled one-dimensional. However, though the base lines may often remain the same, there is more to this band than that one hit song. Their blend of powerful rhythms with spacey pop lyrics is both listenable and danceable. “Space Age Love Song,” “T.D.N.A.,” and “You Can Run” are other highlights on this fun album from a new band which will be heard from again.

*14 The Jefferson Starship Winds Of Change

The starship returned with a vengeance on this album. Perhaps part of the reason is the advantage of having two lead singers in Mickey Thomas and Grace Slick. Both make solid contributions and their collaborations on “Be My Lady” and the title track are impressive highlights from side one. On the flip side, “Can’t Find Love” and “Black Widow” are both potential singles. Grace Slick really lets loose on “Out Of Control,” an effective, punchy rocker.

*13 Billy Squier, Emotions In Motion

Only one of two repeaters from last year’s top twenty, local boy Squier avoided the sophomore slump with another solid effort, although not quite as strong as last year’s Don’t Say No. Squier is a bonafide power rock superstar, but he continues to demonstrate a wide range which includes mesmerizing songs such as “Listen To The Heartbeat,” “Naturally rockers dominate the LP. The title cut “It Keeps You Rockin,’” and “Everybody Wants You” are the most effective. Squier spent most of ’82 opening for Queen on their world tour. It was a great experience for Billy, who blew the over-the-hill Brits off the stage in their July Boston Garden gig.

*12 Billy Idol, Billy Idol

Idol is another performer who paid his dues, with a laborious stint with punk rockers Gen X a few years back. Last year he scored with an EP including a popular cover version of Tommy James’ “Money Money.” Idol became a musical force with this superb album. “White Wedding” is an intense song which became an anthem for the year. The remaining cuts, all good, are varied and Idol sings with an unmatched conviction and emotion.

*11 Eddie Money, No Control

Money responded to a near-fatal accident by producing his best album to date. It is a penetrating LP containing several songs concerning his drug overdose, including the title track and the touching “Passing By The Graveyard.” The hits on the album were “Shakin’” and “I’m In Love” written for his fiancé. Money really came into his own in 1982 with this exceptional album and a very successful tour.

*10 Berlin Airlift, Berlin Airlift

The next big band out of Boston dents this year’s top 20 with a strong debut effort which features two particularly outstanding cuts in “Over The Hill” and “It’s You I Love.” The Airlift really proved their worth in ’82 by playing a great deal of New England, including a December date at the Paradise which J. Geil’s lead singer J. W. Wolf took in. Wolf was so impressed that he invited Berlin Airlift to open for The Cars Band on their abbreviated holiday tour.

*9 The Clash, Combat Rock

The Clash were a most interesting musical force in 1982, as they went commercial, much to the dismay of their hard core fans. However, their gamble certainly paid off financially, as the singles “Should I Stay Or Should I Go” and “Rock The Casbah” brought the Clash a totally new audience. This album lacks the sophistication of last year’s Sandinista, but nonetheless contains some very worthwhile cuts, “Straight To Hell” and “Car Jamming” both outside the hits. Side one is much stronger than side two on this LP.

*8 Pete Townshend, All The Best Cowboys Have Chinese Eyes

This was an underated album which suffered from untimely release — shortly before that of The Who’s It’s Hard. However, this is pure Townshend
at his best. From his autobiographical "Stardom In Action," to the gentle parting in "The Sea Refuses No River," this LP is filled with intriguing tunes. "Silk Skirts" is a cohesive song with a pleasant melody. Meanwhile, "Communication" is a catchy song dealing with people's difficulty in communicating. It is hard to think that Townshend could ever top the brilliant "Empty Glass," but he has come very close with this LP.

#7 Rush, Signals
This conceptual album was one of the top selling LPs of the year. It has a special depth which Rush albums of years past seemed to lack. The Canadian trio scored big with the hit singles "Subdivisions" and "New World Man," both worthy songs. But Rush's hits were always pretty good, it was the rest of the album which was usually weak. Not so with Signale, as the LP is relatively strong all the way through. "Analog Kid," "The Weapon," and "Chemistry" are particularly solid songs. This LP was one of the pleasant surprises of 1982.

#6 Bruce Springsteen, Nebraska
This is an outstanding album with an unmatched musical simplicity. Bruce's songs have always been very literal, and they are ever more so on Nebraska. It is earthy, raw story telling from The Boss. "State Trooper" and "Mansion On The Hill" are spellbinding stories which make this album so very special. Bruce's voice is excellent and his succinct arrangements compliment it effectively. While the break-up of Steely Dan will be a great loss, it will be somewhat more bearable if Fagan keeps making albums like this.

#5 Donald Fagen, Nightfly
Another of the pleasant surprises of 1982 was the reemergence of Fagan. His LP is filled with intriguing tunes. "Silk Skirts" is a cohesive song with a pleasant melody. Meanwhile, "Communication" is a catchy song dealing with people's difficulty in communicating. It is hard to think that Townshend could ever top the brilliant "Empty Glass," but he has come very close with this LP.

#4 Joe Jackson, Night and Day
Joe Jackson's "Night and Day" is a cohesive song with a pleasant melody. Meanwhile, another hit from Steely Dan is "Night and Day," not evident on their LP. The emphasis is on piano on "Night and Day" side. "Target" is a slashing cut pacing the opening side.

#3 Jethro Tull, Broadsword And The Beast
After a two-year hiatus, Ian Anderson and a revamped Jethro Tull lineup showed that they've still got plenty of the music in them. This is a diversified LP which even had a fairly successful single ("Bungle""). The pulsating "Beastie" and the majestic "Broadsword" are powerful co-title cuts. The personal favorite is the bizarre "Watching Me, Watching You." As usual, the masterful Anderson proves to be an inspired musician. To give the LP the Jethro Tull touch.

Don't Miss

1982 Sleeper LP Of The Year:
Men At Work
Top New Band:
Berlin/Aurthur
Top New Female Vocalist:
Toni Basil
Worst Musical Video:
"Mickey"

Lead singer Freddie Mercury and Queen bombed in '82 with a poor LP and worse concert.

Dire Straits scored with the powerful, though gloomy, "Love Over Gold.

MEN AT WORK

*7 Rush, Signals
*6 Bruce Springsteen, Nebraska
*5 Donald Fagen, Nightfly
*4 Joe Jackson, Night and Day
*3 Jethro Tull, Broadsword And The Beast

1982 JOURNAL MUSIC AWARDS
Best Performance, Female Vocalist: Martha Davis, The Motels
Best Performance, Male Vocalist: Ian Anderson, Jethro Tull
Top New Band: Men At Work
Top New Female Vocalist: Billy Idol
Top New Male Vocalist: Billy Idol
Best Male Vocalist: Dale Bozzio, Missing Persons
Best Male Vocalist: Bruce Springsteen
Top Musical Video: "Love Over Gold"
Top Musical Video: "Good Times"
Billy Joel, "Allentown"
Worst Musical Video: "Mickey"
The year in film...

by R. Scott Reedy

The first month of the new year is just about over. Before we go much further let us reflect for a moment on the movies of 1982. No doubt that we will remember as delights and those that were real duds.

Without further adoI humbly present my choices for the 10 Best and the 10 Worst films of 1982.

**AN OFFICER AND A GENTLEMAN.** Aside from the coarse language this tale of Naval Officer Candidate Richard Gere is as close to an old-fashioned Hollywood style romance of the 1940s as anything in years.

Gere and co-star Debra Winger are captivating as the romantic leads. Two supporting players shine here as well. Louis Gossett, Jr. is sure-fire Oscar nominee for best supporting actor for his commanding portrayal of the hard-bitten sergeant with the well-hidden heart. Also excellent is David Keith as Gere’s buddy.

The top-notch performances and sheer style of this film makes it my sentimental pick for the best of the year. The remainder of the list is in no specific order.

**MOONLIGHTING.** The powerful acting of Jeremy Irons as the high-strung leader of a small group of three other Polish workers working in London at the time of the imposition of martial law in Poland highlights this dramatic statement about politics and life in a modern socialist state.

**THE VERDICT.** Paul Newman’s brilliant portrayal of a Boston ambulance-chasing, hard-drinking lawyer given a shot at redemption is film acting at its finest. Newman’s Frank Galvin gets his chance in the form of a medical malpractice suit against a hospital owned by the Catholic Archdiocese.

Sidney Lumet’s direction and supporting performances by James Mason and Jack Warden make this a thoroughly engrossing look at both the legal system and one man’s redemption.

**FAST TIMES AT RIDGEWAY HIGH.** A refreshing, candid and realistic look at high school life as it is today. The film depicts the lives of its main characters; at school, at work, at the shopping plaza mecca, and interacting socially with their peers.

For some viewers, especially those of us not too far removed from our high school days, this film provides a unique opportunity to relive our high school lives. This opportunity comes in the form of a kind of a capsulized deja vu and not re-enrollment.

**DINER.** Barry Levinson’s meaningful look at growing up in middle-America (Baltimore, to be exact). A superb ensemble cast, including Steve Guttenberg, and Levinson’s own admirable attention to minute detail, are among the many pluses.

It is easy to empathize with the character’s inability to leave their teenage years behind. This is the kind of movie audiences don’t want to leave.

**SHOOT THE MOON.** The story of an American family trying to come to grips with the past and reality of divorce. An emotional film that refuses to pull punches, one that relates to an all too familiar situation in today’s society.

**MY FAVORITE YEAR.** Richard Benjamin’s directing debut details the circumstances surrounding the appearance of a swashbuckling movie star on a live TV variety show in 1954. Peter O’Toole is a scream as he mocks the larger than life movie star whose drinking requires that he be chaperoned by one of the show’s young writers in order to ensure his appearance.

A delight here is the sensational send-up of the proverbial Jewish mother by Lainie Kazan. The character is the young writer’s (Mark Linn-Baker) mom, “Mrs Belle Steinberg Carraca, of Brooklyn and Florida for two weeks every winter.”

**TOOTSIE.** Dustin Hoffman is a cogent, if unlikely, coquette in what has to be the funniest movie of 1982. Hoffman plays an unemployed actor who pretends he’s a woman to get work on a soap. The character soon learns he is at heart, a feminist.

**TEX.** Based on the S.E. Hinton novel of an Oklahoma teen coming of age, the film will hereafter be known as the vehicle that launched the likely superstar career of Matt Dillon.

**THE PIRATE MOVIE.** Billed as an updated rock adaptation of The Pirates of Penzance, this film is
delights and duds of 1982

painful proof that success should not be tampered with. Christopher Atkins and Kristy McNichol are the young pirate and modern day "Mabel" respectively. If Atkins is tolerable here it is only because McNichol is so completely repugnant.

This film has a weak beginning, boring middle, and a repulsive conclusion. Its failure is all encompassing. There is simply nothing whatsoever worthwhile here. From its "stars" to its sickeningly syrupy music, it falls completely.

YES, GIORGIO. Lucianavo Pavarotti makes his film debut playing a world-famous tenor who has a dalliance with a physicist (Katheryn Harrold) brought in to treat the singer for a throat ailment. For Pavarotti this will likely be both his debut and farewell to film. He is laughable here. The idea that one of the world's greatest operatic talents should be made to appear as a buffoon is unforgiveable.

In one horrendous scene a child calls Pavarotti "lons of fun." That type of dialogue is everywhere in this inane film.

RICHON. This $48 million Korean War epic stars Jacqueline Bissett, Ben Gazarra and Laurence Olivier. Anything with Olivier in it has to be good, right? Wrong! As General Dougs MacArthur he is as implausible as the shoe polish used to darken his hair is fake. Bissett's fans get to see her gal drive a jeep through some intense bombing while scarcely even sweating.

This film was made in 1979, the fact that it was financed by the Rev. Sun Myung Moon is said to have been a secret to the actors until the movie was released. Even so, they must have been paid extremely well to even get within smelling distance of this stinker.

LOVESPELL. This film is based on the classic tale of Isolt and Tristan, Isolt (Kate Mulgrew) is visited by King Mark of Cornwall (Richard Burton) who falls for the youthful beauty. Burton's performance is muddled and lethargic. His work here is a clear indication of why his recent films have fared so poorly.

The film's worst offenses are technical, however. The direction is strictly amateur hour, the editing unbelievably shoddy and the scenes of the gorgeous Irish countryside are wasted.

JINXED. Bette Midler is a would-be Las Vegas lounge singer living with gambler Rip Torn, who physically abuses her when he is not busy putting a jinx on the black jack dealer Ken Wahl. Soon enough Midler and Wahl become lovers and cook up an elaborate plot to do away with Torn.

Midler gets by on sheer personality here, but its still hard to take her running through Vegas in a pink leotard. There is no chemistry between she and Wahl and fine actor Torn is an unfortunate waste in this one.

SIX WEEKS. Mary Tyler Moore and Dudley Moore both must be wondering now why they ever agreed to make this insult of a movie. She's the mother of a young girl (Katherine Healy) who is dying of leukemia, he's a congressional candidate. The fact that he is married doesn't hinder their eventual moh- working.

This entire film makes a mockery of the very real human pain that affects those around someone, especially a youth, who is terminally ill. If you don't enjoy being sick to your stomach then you are advised to avoid this movie.

FOUR FRIENDS. The story of a young man, Craig Wasson, who is a Yugoslavian immigrant coming of age in the turbulent 1960s and pursuing that American dream of success. This jumbled mess of a movie runs just under two hours but includes a murder, suicide, incest, tragic deaths, a fancy wedding, violent encounters, sex sessions and tearful reunions.

Director Arthur Penn has to his credit such gems as Bonnie and Clyde and Little Big Man but this film is hackneyed, cliché ridden and a laughable bust.

THE BEST LITTLE WHOREHOUSE IN TEXAS. Burt Reynolds and Dolly Parton star in this adaptation of the Broadway hit. What worked on stage might have worked on film but the producers opted instead to make major changes in the original to suit their stars.

This rude movie made big box-office bucks, presumably because of the two star's drawing power. Its bad on several levels, not the least of which is Reynolds' singing. He should have learned his lesson with At Long Last Love.

GREASE 2. The kids at Rydell High, in this sequel to the 1978 hit which starred John Travolta and Olivia Newton-John, are both untailed and unknown. The plot is none too slick and the performances are likely to ensure that the actors remain unknowns.

Deserved of special mention, a dubious honor here, is Lorna Luft. At 29 she is a laughably mature high school student who exhibits not one iota of her mother's (Judy Garland) or sister's (Liza Minnelli) talent.

SUMMER LOVERS. A movie that deals with the summer vacation of two fresh-scrubbed American kids. The couple spends its time off in the exotic Greek Islands. The man responsible for bringing us Blue Lagoon, Rendall Kleiser, directed, produced and wrote this somewhat lavish look at a youthful menace a trip.

The actors are attractive enough, as most any as cardboard figures can be, but the gorgeous scenery and up-tempo music combine to steal the show. This would have been better if the dialogue were edited out and it became a travel advertisement and not a feature film.

Luciano Pavarotti and Kathryn Harrold should have egg on their faces for the atrocious Yes Giorgio!

Luciano Pavarotti and Katheryn Harrold in the horrendous Pirate Movie.

Kristy McNichol in the horrendous Summer Lovers.

Mary Tyler Moore and Dudley Moore in a scene from the biggest dud of their careers, Six Weeks.
Poco survivors strive on

by Kevin Connal

Poco is a rock band with deep roots, stretching back to the 1960's. The band has gone through several changes, both within their music and membership. The two survivors from the original Poco are Rusty Young and Paul Cotton. Young recently discussed the band and the progress they've made over the years. They played in Savannah, Georgia, a stop on their present tour.

Young: “Poco is a band which has survived many changes over the years. Compare the present Poco with the earlier version.”

Young: “Yes, you might say Paul and I are survivors. I actually see Poco as three different bands. The first Poco included Richie Furay and Jim Messina (who left to form up with Kenny Loggins). The second version was with Timothy Schmidt (who left to join the Eagles). But I believe our present band is our strongest and certainly our most successful. Paul and I have matured as songwriters, and we are joined by two Englishmen, making up our rhythm section, bass player Charlie Harrison and drummer Stephen Chapman. Also playing with us now is keyboard player Kim Ballard.

Journal: Why would you call the current band the most successful Poco?

Young: “Well, Crazy Love” sold more than a million copies, and was our first big hit. That was the start of this band. A single called "Feudin'" from our last album has been nominated for a Grammy this year, and that really excites us. Our most recent single, "Shoot For the Moon" seems to be doing well right now, and we have high hopes for that and a couple of other singles from the new album, "Ghost Town."" 

Journal: Prior to Ghost Town, your last two albums were Blue and Gray, and a conceptual LP, and Cowboys and Englishmen, a country LP with only a couple of original songs on it. Both these albums were shockers coming from Poco, a very steady and consistent group with a certain predictability. Why all of a sudden such a bizarre change?

Young: “You’re right; those LPs were quite different kinds of Poco. We were under the MCA label, the檬 Legend, which did very well and then we released under the Gun, which we felt the record company did a poor job of marketing and promoting. We wanted to change companies then, but we realized we still owed MCA two albums. So, Paul and I decided we’d do a couple of things we always talked about. One was make a concept album, and the other was do a very country-styled album with a lot of remakes. Those two albums never would have happened if we weren’t bound to a contract. But as I tuned out, some of our biggest followers loved Blue and Gray, and now we have a song from Cowboys and Englishmen, “Furin’" nominated for a Grammy in the best country single category.

Journal: How did Ghost Town come about, and what was the transition like in joining a new record company, Atlantic?

Young: “Well, I’ve dealt with a few record companies over the years, and I can honestly say that Atlantic is the most professional of all I’ve seen. We are very pleased with the way we’ve been treated by them. As for the new album, the title song refers to how no matter where we seem to go, all over the country, we’ll ride through these towns that are really deserted. Whether it’s a town down south, or all the way out on the other coast. Fresno, California is a good example of a town that really got nothing. We visualize our kids playing in these towns years from now, I guess it also goes back to when I was a kid. My grandfather had a ranch, and there was a ghost town right near it, and I’d always go play there. We also decided to add the imagery of barren relationships to the concept of the song.”

Journal: How have you personally changed as a musician over the years?

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Young: “Without further ado here are the top hits of the past year. (This list includes singles from albums released after the first of the year.)

#1) “Rock the Casbah,” The Clash

“Music with a message. The Clash’s first substantive song with Donny Osmond’s centering, heavy hitting guitar work with a tale of musical suppression in Iran.”

#2) “A Flock of Seagulls

This hit is supposedly an account of some of the band members’ encounter with a UFO. In any case the hit took off due to a combination of poppy keyboard work and catchy lyrics.

#3) “Words,” Missing Persons

Dale Bozio and co. made their first mark with this hit at communications breakdowns.

#4) “White Wedding,” Billy Idol

A sarcastic look at an often hypocritical tradition, blended with powerful vocals.

#5) “Only the Lonely,” Motels

Few mellow tunes that can be considered as “rock” do as well as this one. Martha Davis proved she can carry more than hard-hitting tunes.

#6) “Everybody Wants You,” Billy Squier

One of several hits from Squier’s third album, this song epitomizes his razor-sharp guitar work.

#7) “Dirty Laundry,” Don Henley

Overplayed but not overrated, Hen- ley’s attack on sensational journalism bit the nail on the head.

#8) “Stepping Out,” Joe Jackson

A Flock of Seagulls

This hit is supposedly an account of some of the band members’ encounter with a UFO. In any case the hit took off due to a combination of poppy keyboard work and catchy lyrics.

*3) “Caught Up In You,” 38 Special

*10) From page 3

Year in review

Continued from page 3

record label. The J. Geils Band continued to "bloom late," as after many years of albums and tours they are finally getting the national attention they deserve. They toured extensively in 1982, and toward the latter part of the year released an outstanding live album, "Showtime," recorded in Detroit. They ended the year on an up-note, with an abbreviated six dates New England tour, which completely sold out.

The band has chosen to open for them on that New England tour was Boston's top local band of 1982, Berlin. Ifrit. The Airlift saw their future take a turn for the better in 1982, when they signed a recording contract with Hand- Shake Records, a subsidiary of CBS Records. The band released their album in the fall of 1982 and it was very well received in the Boston area, with over 5000 copies selling in the first two and a half months.
Hunks, humor dominate TV fare

by Suzanne Diaz

With television viewership dropping all-time low for cable, making an inroad in the ratings of the commercial networks, the 1982 television season brought a full-out assault on the viewers to lure them back to their televisions, and the fare offered the three commercial networks.

Retros of old shows, rip-offs of movies and brainteasers becomes predominated, although there were some new shows and specials that were bristolized.

Three themes were visible in the programs that made their debut this past fall: hunks, humor and high adventure.

Ten new situation comedies premiered not counting three that made their appearances earlier in the year. 9.5, based on the movie of the same name was a limping attempt to capture the flavor of the movie without any of the stars. The show underwent a major overhaul before coming back in the fall. Joanie Loves Chichi was every bit as bad as one would expect it would be. Filthy Rich was the surprise hit of the season featuring a brash woman in a Dallas style family. The show came back for a few weeks in the fall after a successful summer and will replace the cancelled Private Benjamin, this winter.

Only two of the comedies which debuted this fall qualify as hits.

Sally Struthers returned to her role of Gloria in her own CBS show. NBC seems determined to stick with the show and it will hopefully do better with its new time slot.

The other comedies that debuted in the fall were either disappointing or just plain stupid. The New Odd Couple is a pathetic attempt to recapture the magic of the original show, by substituting black actors Demond Wilson and Ron Glass for Jack Klugman and Tony Randall. Both Wilson and Glass try admirably but the show just doesn't work in spite of the fact that several of the scripts are from the original show. A gimmick like using blacks for whites doesn't work and, instead of dealing with black issues the show just makes use of a proven formula.

ABC's It Takes Two and NBC's Family Ties both have a similar feel to them; two families facing the changes of the eighties. It Takes Two bases its premise on having the two families work as full time professionals. Both stars are television veterans. Patty Duke Astin and her husband make a good try but the writing make the show click just isn't there. Family Ties also stars an all black family. Meredith Baxter-Birney and Michael Gross, but its premise, that two ex-hippie refugees end up raising conservative children, just doesn't work.

The show also suffers from having one of the most obnoxious child actress on the tube, Tina Yothers. When will television executives learn that it is just not funny to see smart children in the dramatic department there was not one original show on the schedule.

The success of the motion picture Raiders of the Lost Ark brought not one, but two imitators to the screen. Bring 'Em Back Alive, based on the real life exploits of Frank Buck and starring Bruce Boxleitner, however, never catches any of the thrills or technical skills of its movie counterpart.

The same can be said of ABC's rip-off Tales of The Gold Monkey, starring former male-model Stephen Collins. This show also never captured any of the thrills of the original. Where are Steven Spielberg and Harrison Ford when you need them?

The star of the aforementioned shows was part of a new TV star seen in 1982 — the hunk. Spurred on by the success of Bob Newhart's new comedy is one of the best shows of the fall season. Selleck who became a pin-up hero, the networks brought forth more men with the rugged look of Selleck. A look similar to the millionnaire detective from Texas. Horsey seems to have been hired purely on the basis of his looks because his acting talent is minimal.

NBC had three poster boy crime films on its schedule. L.A. Vice, starring Robert Gich, formerly of ABC's Vegas, tried and failed as Gavilan. Former soap star David Hasselhoff is doing better with his kiddie car adventure Knight Rider. The Devil Connection starred awesome looking Gary Grimes. Rock Hudson made his return to television after having scored in the seventies with McMillan and Wife. It delighted the older ladies while for the younger ladies there is Jack Scalla, a former model playing his son. Scalla is undeniably handsome but seems unable to utter anything longer than monosyllables. The show did poorly in the ratings and was cancelled after a short run.

Also on NBC is Remington Steele starring Pierce Bosman, last seen in his own series on ABC. This show, which won accolades from critics and viewers, was made in an effort to boost NBC's ratings. The show did poorly in the ratings and was cancelled after a short run.

The Powers of Matthew Star, off last season's schedule, was perfect for the show — both being unmemorable.

While high adventure in the pre-World War II years was seen in Bring 'Em Back Alive and The Tales of the Gold Monkey, modern day adventure is partly gimmick on The Quest which followed five strangers in their attempt to capture the crown of a fictional medallion in a country. The star of this show was yet another pretty, albeit talented, boy — Perry King.

NBC decided that the gritty realism of Hill St. Blues would work any magic to save it. The show did poorly in the ratings and the ratings continued to be mediocre.

The networks were attempting to attract the viewers with new series offerings, they also tinkered around with some old series, cancelling some and making additions and eliminations from the casts of some shows.

Three of the most highly praised series on television were cancelled by NBC, including the critically acclaimed M*A*S*H. The show was canned amid protest from the public and the critics alike. Ostensibly cancelled because of low ratings, the controversial outspokenness of its star, Alan Alda, was a possible reason the show was not renewed.

The other comedies that debuted last spring. After network executives reportedly decided that the team of Foster and Whittington was not working and the show was cancelled. Bob Newhart is now the only surviving member of the series.

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Major changes in store at the Paradise

by Kevin Connal

Boston's premier concert club for the past six years, The Paradise, has been sold by local promoter Don Law and is undergoing massive renovations and reconstruction, according to John Lyons, an executive of the That's Entertainment Corporation which recently purchased the club.

Lyons and his company have owned the Metro/Spit complex on Lansdowne Street for a year and a half, but operated it for four years. He has big plans for his recent acquisition, and has wasted little time getting started.

He has already renovated the entire front room, which was previously a bar and now this room is separate from what has been known as the Paradise main room. The front room will be a comedy club called "Stitches."

Lyons explained how the deal came about. "We have been working with Don Law for over three years. He books our major acts at the Metro for us, and we have always had a good working relationship. He didn't have the time to give the Paradise the attention it needed, so he sold it. We purchased it knowing that if it has got a good reputation, we plan to make it much better. We plan to operate the club as part of our Metro/Spit establishment, and I think that between the three of them we will be offering Boston the finest in entertainment.''

The refurbishing of the Paradise began on January 3. He waited until then because "we had been directing all of our attention to Stitches. Now that it is ready and opened, we will keep directing our efforts to the Paradise."

Lyons plans to spend $20,000 on just the sound system. Anyone who has been there knows that the sound was already acceptable, but as Lyons puts it: "I want it to be the best, so I am willing to sink some money into it."

The tatty bolted-down tables that cluttered the Paradise floor all these years will go too. Lyons is opting for comfortable state-of-the-art swivel-back chairs. He also plans to enlarge the tiny dance space.

"It really disturbed me to go to shows at the Paradise and have to listen to some dull tape and simply drink while waiting for the band to come out. So I plan to use different state-of-the-art disc jockeys like we do Spit. This way people going to the club will get a fuller evening of entertainment than simply seeing a show and going home."

"It will be a room where people can really enjoy themselves. Security will be firm, but not overbearing, basically just like it is at The Metro and Spit."

Lyons reports that Don Law will still do major bookings at both the Paradise and The Metro. "I wouldn't settle for anything less," says Lyons. "He is the best in the area. I'd rather have competence than anything else, and Don Law is a competent promoter."

Lyons promises better acts, but also stressed that the club will remain a stepping stone for the cream of the crop of local bands, something it has become noted for in recent years.

The Paradise will still hold about 550 persons after the renovations, according to Lyons, "but it will be much more comfortable.

When asked if the purchase of the Paradise will have any effect on The Metro or Spit, Lyons grinned, "I think they will compliment each other very well. Anyone familiar with the Metro or Spit is aware that every cent we make goes right back into the clubs for improvement or upgrading purposes. I think that is why we have been as successful as we have. Our acquisition of the Paradise will be great for the city."

Quick to point out that his corporation is not here to make a quick buck and run, Lyons said that his motto is to bring the best available entertainment into the city, and The Paradise simply gives him another vehicle to do this.

In the time Lyons has owned Metro, the club has prospered into one of the most popular in the area. In the last year he has brought such class acts as the Motels, Eddie Money, Pluck of Seagulls, Haircut 100, the Stray Cats, and Men at Work into the club for sold-out performances. David Johansen played the Paradise New Year's Eve. This is a very positive indication that top quality acts will be returning to that club under its new management. Andy and Warren Zevon are two other major stars Lyons has scheduled for the club in early February.

THE Paradise
Comebacks dominate ’82s top singles

by Greg Beeman

In terms of pop singles, 1982 can be characterized as another year of comeback. After either relatively brief or extended periods of Top 40 lefthand, artists like Aretha Franklin, Manchester, Marvyn Gaye and Joe Crocker returned to makemore impressive sounds.

The big comebacks of Franklin ("Jump To It") and Gaye ("Sexual Healing") gave a big boost to the poten-mental musical force in the Top 40. Ballads also continued their Top 40 popularity in 1982 as evidenced by the sappy "True" by Lionel Richie and the top-notch "Up Where We Belong" by Joe Crocker and Jennifer Warren.

New acts like the rockabilly Stray Cats ("Rock This Town") and the new wave Flock of Seagulls ("I Ran") shattered the arguments that only middle-of-the-road pop will make the Top 40. Top 40 stalwarts like Nell Diamond ("Heartlight"), Diana Ross ("Muscles") and Olivia Newton-John ("Physical") - Make A Move On Me," and "Heart Attack") continued their Top 40 popularity in recent years. This REO Speedwagon and Sheena Easton generated only minimal chart action with their material even if one can rarely tell what style they are using. Dionne Warwick and Roberta Flack, on the other hand, returned to the Top 40 during the summer. Flack, with the Barry Gibb produced "Heartsbreake," and Flack scored with "Making Love."

After several years in obscurity, the group Survivor hit it big with the song "Eye of the Tiger," while the top 40 cut "Takin' Care of Business," followed up, "American Heartbeat," however, dropped from the charts after only a couple of weeks. They don't quite seem destined to be Top 40 survivors.

While both A"la" ("Most Of The Moment," "Only Time Will Tell") and John Cougar ("Hurt So Good," "Jack and Diane") were newcomers to singles chart success, they are far from newcomers to rock. Asia consists of veterans from groups like Emerson, Lake and Palmer and Yes, while John Cougar had been making records six years before hitting it big in 1982.

The following list and John Oates continued to prove that they will be a potent musical force throughout the 1980s. Their taut and polished sound is heading into ’83 with a hot new single, "Family Man," which should make a strong showing on the Top 40 with some of its best momentum.

THE TEN BEST SINGLES OF 1982 (in alphabetical order)

Allentown - Billy Joel

"Allentown," the best cut on Billy Joel's excellent Nylon Curtain album, drives home the effects of the country's economic depression on this Pennsylvaania still manufacturing town. "And we're waiting here in Allentown/For the Pennsylvania we never found," complete with factory noises, this cut ranks with "Piano Man" as one of Joel's best songs.

"Down Under" by Men at Work

The second big single from Men at Work (the first was "Who Can It Be Now") is a good fun tune about the land where "women glow and men plunder." Its potent poprut of sounds highlighted this example of Fleetwood Mac at its best.

"Hold Me" by Fleetwood Mac

After their last LP, Tusk, failed to win the acclaim and huge sale of its predecessor, Rumours, the group decided to get back to the more straight ahead pop-rock and vocal emphasis which brought them such huge success. "Hold Me," from the Mirage LP, features some great vocals harmonies with emphasis on the vocals of Christine McVie. Lindsay Buckingham's quirky guitar work highlights this example of Fleetwood Mac at its best.

"I'm So Excited" by the Pointer Sisters

Donna Summer is still trying to break through the glam rock of the late '70s. Summer has never been better than in 1982. After several years in obscurity, Marvin Gaye returned to the Top 40 late last year with charts, and toured extensively. "Hooked on a Feeling," the best single from Men at Work, "Jump To It," and Gaye's "Sexual Healing" are all of pop.

"I'm in Love" by Daryl Hall and John Oates

Daryl Hall and John Oates, by Greg Ham's flute, the song is irresistible.

"Heartbreak" by Dionne Warwick

"Heartbreaker" by Dionne Warwick. Warwick, after several years in obscurity, broke back strong in late '82 with this sparkling song written and produced by Barry Gibb. What makes this a standout is the conviction with which Warwick is singing, recalling her Bacharach/Vivian days. She is simply majestic as she soars above Gibb's creamy synthesizer-based arrangement. She is without question one of the best singles in all of pop.

"Heart Attack" by Olivia Newton-John

Newton-John's material now has a harder rock-pop edge that is much more appealing than her previous willowy pop-country style. And while "Physical," the biggest single of 1982, is a good showcase for her sexy raw image, "Heart Attack," is an even better one. This is Newton-John's best singing to date, and she is fetching as the song, superbly produced by John Farrar, changes along like a rollercoaster at full speed.

"I'm So Excited" by the Pointer Sisters

The Pointer Sisters create a high powered vocal electricity in this red hot pop version of the music of the 60's. It's a smash.

"Jump To It" by Aretha Franklin

Aretha has never been better than she is in "Jump To It," her first Top 40 hit in over 10 years. Produced by the extraordinarily talented Aretha and the producer/writer Luther Vandross, the queen of soul goes ultra contemporary in this dance cut and shows today's current crop of "soul" singers how it's done.

"Maneater" by Daryl Hall and John Oates

This talented duo shows no signs of musically stagnating now that they have reached multimillion status. They are still experimenting with a variety of sounds to blend with and add to their brand of Philadelphia soul. "Heartsbreake," complete with factory noises, this cut is just the right touch of '60s rock with a sound that chews up men faster than Pac-Man. Hall's singing is especially powerful and shows that Daryl DeChanel's playing is the perfect compliment.

"Sensational" by Marvin Gaye

After a several year absense, Marvin Gaye returned to the Top 40 late last year with a vengeance. "I'm just like an oven," sings Gaye in this song that's even hotter than that. Gaye brilliantly uses synthesizer as the base for his passionate vocals which sparkle like his work during his Motown heyday. "Up Where We Belong" by Joe Crocker and Jennifer Warren

What makes this ballad special is the unpretentious but highly effective chemistry of Joe Crocker and Jennifer Warren. Crocker's gruff, passionate vocals contrast with Warren's beautifully smooth singing in a most appealing way. In this melodic song the vocals are up front with the edges of production often associated with Top 40 ballads is thankfully absent.

Runners up

"Gypsy" by Fleetwood Mac

"Gypsy" by Fleetwood Mac: "Be My Lady," from the album, "Still In The Game," is still at the stage where she'll try to this well kept secret?

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