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# Arts and Music supplement inside

# Suffolk Journal

Volume 38, Number 17

Official newspaper of the Undergraduate Colleges

January 28, 1983

## NEASC accreditation

# Preliminary report is good

by David Gately

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.

"The 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 evaluated were: Library and Learning Resources (both the Sawyer Library and Law Library), Physical Facilities, Student Services, and Career Planning and Placement Services.

"The members of the task groups, including Professor of Education Glen A. Lewandowski and Professor of English Stuart A. Millner, spent many days

and weeks fine tuning and preparing the study for the accreditation," said Strain. "Everyone worked well together," added Strain. "They all 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; the high motivation and loyalty of students.
- an excellent faculty committed to good teaching — highly qualified and dedicated.
- student satisfaction with the University.
- a "superb" 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,



College of Liberal Arts and Science Associate Dean Joseph H. Strain

Tim Downs Photo

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 ex-

ternal awareness of the scope and quality of our programs, and to communicate more widely the University's excellence.

- 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.'"

## Suffolk's Learning Resource Center

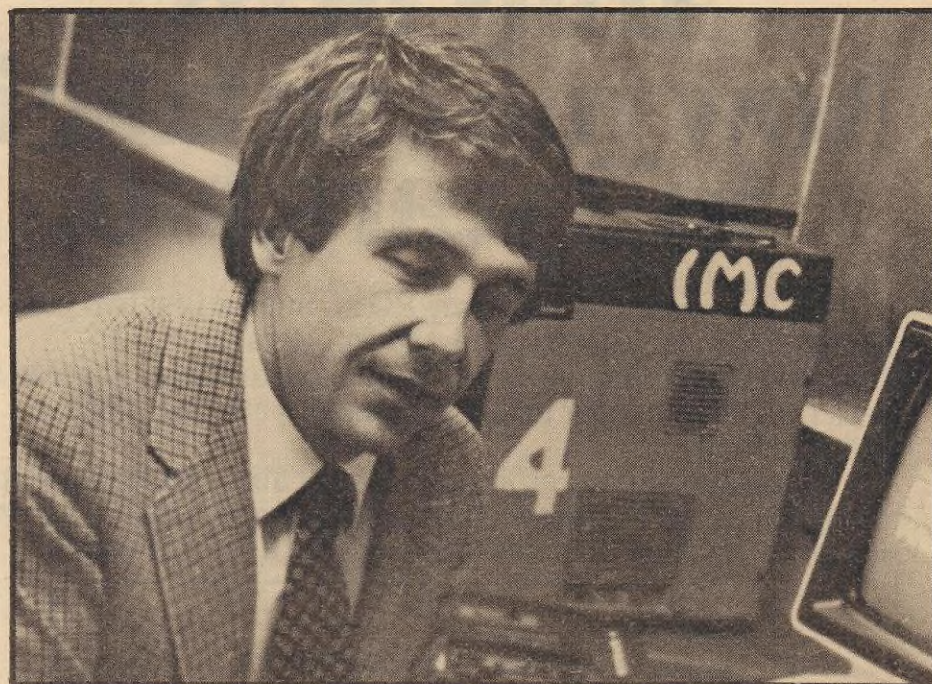
by Mark O'Clair

Having a little trouble with statistics? How about English? Or maybe finite math? If you are having a difficult time learning a concept or theory, or would perhaps just like to enhance your learning capacity, or have unlimited resources at your fingertips, Suffolk University's Learning Resource Center (LRC) may be the place for you.

Developed last year from a Title III grant, the LRC had been established to help Suffolk University students become efficient, independent students capable of working to their fullest potential.

Programs at the LRC are cooperatively provided by the Center and the University faculty, and are used to provide individually paced student learning experiences that support course objectives. The LRC also provides tutor training so that tutors can learn the supervisory and administrative processes of the LRC.

Still in its early stages, the LRC



Learning Resource Director Kevin Lyons

Journal Photo

consists of a full time and part time staff and also utilizes peer tutors on work study programs to assist in the LRC programs and resources.

Staff members work with students individually or in small group instruction in the application of learning and study skills pertaining to the subject matter. "The LRC operates as a support service offering individual help and adequate programs to students according to need, and is monitored very closely by the staff," said LRC Director Dr. Kevin Lyons, adding "we try to facilitate

everyone who walks through our doors."

Services of the LRC consist of a wide range of programs and study skills assistance. A student's individual learning style is determined through a personal interview and is then arranged in programs such as study management, thinking skills and learning efficiency. These learning skills can serve the students for the rest of their academic careers.

From there, the instruction in

Continued on page 3

## 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.

Continued on page 3



UP  
TEMPLE  
STREET

Tuesday, February 1

- International Student Club.....F3338A
- Humanities Club.....F430A,F430B
- Phi Sigma Sigma.....F530
- SGA.....S423
- C.I.S. Club.....S428
- American Marketing.....S421

Wednesday, February 2

- Coffeehouse 2-4 pm.....Caf.

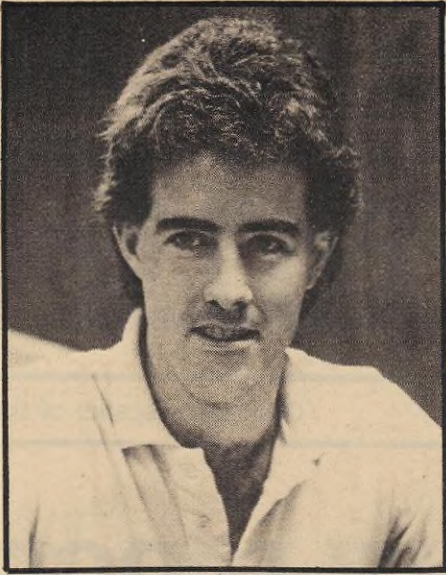
Thursday, February 3

- Phi Sigma Sigma.....F530
- Delta Sigma Pi.....S1108,S1121
- Wrestling Meeting.....S1128
- Movie—"Elephant Man".....Aud.

Monday, January 31—

Thursday, February 3

- Health and Fitness Fair 10-2 pm.....Caf.



SGA Vice-President Fred Caniff and Treasurer Brian Conley

Tim Downs Photo

SGA

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 (SJR) 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, and funds for the Junir, Senior Booze Cruise.

- Public Relations Committee Chairperson Tom Bagarella announced that SGA questionnaires will be passed out this week.

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Ms.  
Mr.  
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City \_\_\_\_\_ County \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_  
College Attending \_\_\_\_\_  
Graduation Date \_\_\_\_\_  
  
 The Army ROTC Two-Year Program  
Learn what it takes to lead.



# PC allocates over \$3,000

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 Connal, 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 easels to be set up in the cafeteria, announcing weekly events to the student body. Discussion followed on possible use of school owned easels and the feasibility of erecting glass cases for the same purpose in the Sawyer. PBC President John McDonnell assigned

DePamphilis, Taso Papatsoris and Debbie Mancini, to establish a "concrete plan" to be presented at the next board meeting.

Colleen Doyle, Performing Arts Chairman, announced that she has purchased 35 tickets to *Godspell*, scheduled for February 17th at the Charles Playhouse. The orchestra seat tickets would then be sold to students at a cost of \$5 per ticket. Doyle moved for allocation of \$519.75 for the tickets, noting that the Council would be compensated for some of the money upon sale of the *Godspell* tickets. The motion was approved and money allocated.

Doyle also requested a \$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 \$300, 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 cafeteria. 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 \$50 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 Rathskellars 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 Willwerth, 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 Pamphilis 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.

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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.

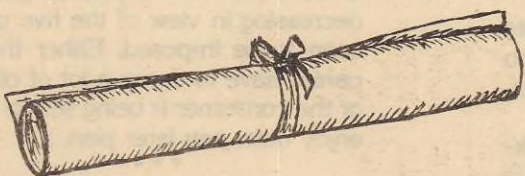
Although the LRC is geared to assist students in scholastic work of any course at Suffolk, it also offers re-

sources 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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# EDITORIALS

## 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, and that students deserve quite more than average.

NEASC suggested that Suffolk need make a clearer commitment to affirmative actions citing minority students and minority faculty as examples. To compete with such an example, Suffolk does have students from all 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 completed report.

### Quote for the week

Ideals are like stars; you will not succeed in touching them with your hands. But like the seafaring man on the desert of waters, you choose them as your guides, and following them you will reach your destiny.

— Carl Schurz

## Suffolk Journal

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"... every issue of the paper presents an opportunity and a duty to say something courageous and true ... to rise above fear of partisanship and fear of popular prejudice."

— Joseph Pulitzer

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As for now

## Quips and qualms

Over the semester break, there were quite a few items that stimulated me to write, but I discovered that a complete thought and essay could not be developed from them.

So, I figured that I would put them all in one, so here they are.

\*\*\*\*\*

In addition to the commercialization of Christmas hounding me, I was amazed at the amount of Christmas cards sent through the mails. The post office reported that 300 billion were sent out.

At 20¢ a stamp, it would come out to \$60 billion. However, some of that may have been bulk rate so in order to accomodate for that, take off \$10 billion. That makes the total about \$50 billion which is the GNP of some small countries.

With that amount of money, the post office could afford to deliver the mail in DeLorean sports cars. I hear they're selling cheap.

\*\*\*\*\*

Speaking of cars, the insurance rate went up three percent and it will go down for some Boston area residents. Pinch me, I'm dreaming.

The insurance companies were bucking for a 19.4 percent increase while Attorney General Belotti was recommending an increase of only 3.2 percent. Some other recommendations were about seven percent.

When Sabbagh announced a three percent increase and attributed it to medical and car repair inflation, the number of reported shock treatments at Massachusetts hospitals and clinics broke long standing records.

I had convinced myself that the insurance companies would win out, so I was planning on renting out my room for boarding on the weekends. However, like many others, I was shocked but now I contemplate what the increase will be next year.

\*\*\*\*\*

Oh, while we are on the topic of insurance, Billy Martin was hired to manage the New York Yankees for the third time by George Steinbrenner. Hold it! How is that involved with insurance? Oh yeah, what insurance is there that Martin won't be fired again?

The show of Steinbrenner and Martin is like Burns and Allen, Abbot and Costello, and Reagan and Bush; they're comical, crazy, and senile. In a blizzard, they wouldn't know whether to make jokes, figure out who will play first, or push the button.

\*\*\*\*\*

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 soaked feet, no frozen hands, and no stalled cars in the driveway.

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

\*\*\*\*\*

Oil, 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 suntanning centers. 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 suntanned person lie about a trip or explain the suntan truthfully?

In addition to the annoying idea of artificial suntans, 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 vacationers that they were recently on vacation or that they vacation all the 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 feel like it's been five minutes with Andy Rooney.

Now that the semester break is over and everyone is getting back into the groove of things, I can imagine how many students and teachers have counted the days until the Spring break.



## Wash. internships offered

by Mark O'Clair

Each semester more than 250 students from colleges and universities across the country travel to Washington, D.C., to work as interns under the sponsorship of the Washington Center for Learning Alternatives. These students have the opportunity to gain experience and academic credit for working 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, orientation, counseling, supervision, and evaluation of intern progress; academic seminars and group discussions with other interns; guest lecturers; social and cultural events with other interns; 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 that received for an average term on campus. Documentation and evaluation

of students' performance in the internship are provided by the Washington Center and the agency sponsor.

Internship placement sites have included such varied institutions as the U.S. Congress, the D.C. Superior Court, the U.S. State Department, the National Trust for Historic Preservation, the U.S. Department of Commerce, NBC News, the AFL/CIO, the Smithsonian, and the U.S. Chamber of Commerce.

Three Suffolk University students were participants in the Washington Center's fall '82 Internship Program, and were interned at prominent governmental and business organizations.

The Center requires all students to enroll in one of their seminars, which are taught by qualified Washington professionals and cover a distinct area of an academic discipline.

The application deadline for the 1983 Summer Term is March 1, and for the 1983 Fall Semester April 15, 1983. For an application and more program information contact Professor John Berg at Suffolk Government Department or the Washington Center.

## 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 from applying 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 family 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 passed 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 somewhat.

Congress' final continuing resolution which, barring an unexpected congressional consensus, should carry campus programs through next September, amounted to \$7.1 billion, effectively the same as the 1982 fiscal year higher education budget.

President Reagan had asked Congress for a \$5.1 billion 1983 college budget.

In 1981, federal campus appropriations totalled \$6.8 billion.

Some specific programs within the budget fared better than others.

For example, the student aid budget rose by \$25 million. Both Guaranteed Student Loans and College Work-Study

programs got marginal increases, but the State Student Incentive Grants program suffered substantial cuts.

The president had wanted Congress to slash \$1.8 billion from the aid programs.

Congress made its biggest college cuts in the College Housing Loans program, which administrators draw on to build and maintain on-campus housing.

Legislators cut \$160 million — or 80 percent of the total — from the housing loans for fiscal 1983, which stretches from October 1, 1982 through September 30, 1983. It was one of the few instances in which President Reagan got the cut he wanted.

The process is about to begin again, however. In late January, President Reagan is due to make his 1984 fiscal year budget proposals. Administration officials told an October convention of financial aid administrators to expect the president to once again propose broad cuts in student aid programs.

## CAP & GOWN INFORMATION

All full-time and part-time seniors and graduate students who will complete their degree requirements during the 1983 spring semester must file their degree application and cap and gown information form in the accounting office, along with the \$25.00 graduation fee no later than **February 1, 1983**. These forms are obtainable in the dean's office, College of Liberal Arts and Sciences (Fenton 236), School of Management (Sawyer 622), and college registrar's office (7th floor Sawyer). Any student failing to observe this absolute deadline **will not** receive their degree in June.

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# SIDETRACKS

# Beatles Laser Show a 'Splendid Time'

by Suzanne Diaz

You may have heard the Beatle's music, you may have even seen the Beatle's play their music, but now at the Museum of Science you can visually experience the music as interpreted by lasers.

While recordings of 23 of the Beatles songs, including songs from their early days like "Love Me Do," up to material off their celebrated "White Album," pounds through the Hayden Planetarium's speakers, the lasers light up the ceiling viewing room.

The multi-colored lasers burst, spin and change shape in time to the music. No song is interpreted the same way. The laser operator seems to have a real understanding of how important it is that the lasers not only keep in time to the music, but add to it as well.

The song "Yesterday" is accompanied by swirling clouds and twinkling stars matching the song's wistful mood.

"Lucy in the Sky with Diamonds" literally burst into color before our eyes like psychedelic fireworks. John Lennon is supposed to have written the song after an L.S.D. trip and the lasers have a quality that one imagines a trip would have.

"All Together Now" and "A Day in the Life" have their verbal images transferred into visual images. The comb that Paul McCartney drags across



his head appears before one's eyes as he sings about it.

**The Beatles** came about when Capital records licensed Laser Images to create a special to celebrate the Beatles' 20th anniversary.

The show advertises itself with the line "It was 20 years ago today" from the song "Sergeant Pepper's Lonely Hearts Club Band." It 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, make this your first. If you have attended the other laser show at the Planetarium, you'll find this one a great improvement. In the other were selections of music from several artists. **The Beatles** has the added advantage of having music all by the same artist, which gives it a flow the other shows lacked.

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 Beatle schedule is: Friday 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 Spring semester and academic probation is a new part of your vocabulary. But what about this semester? You obviously did a half hearted job at flunking out if you're still here.

Many people don't realize that doing poorly in college is an art. One false step and you could do okay, even make that magic 2.0. But if you're the kind of person who, when starting out to do something, likes to do the best at it then you can go all out this semester and continue your slide into academic oblivion and with just a little effort could easily find yourself flunking out completely and getting yourself kicked out of college this May.

If you are going to get yourself kicked out do it right. Don't settle for piddling little Ds— go for all Fs. Here are a few steps for the person who really wants to give their regards to Suffolk come spring.

First of all don't buy any books. If you have bought some bring them back. Books are expensive and if you are fully intent on getting all Fs, are just a waste of money. Besides, if you do buy them, you may be tempted to read a bit and this could ruin the whole plot; you might actually learn something.

Do not fall for the fallacy that not attending class is enough to guarantee you an F. Many determined flunkers have fallen for this and as a result have recieved an unwanted L (for lost) instead of the desired F.

To the person really determined to get an F you must attend class at least three times.

Show up once for the midterm. This is particularly good if you just happen to wander into class the day the midterm is being given. That way you will not be

tempted to prepare for it.

If you do know the date for the midterm go, but do not prepare. When you enter the class utter loudly "Is this philosophy" or whatever the class is and then ask "What's this Professor's name, anyway?" making sure, of course, that the professor hears you. Then write your name legibly on the blue book or test sheet. Don't risk not being able to identify who the F belongs to.

You must pass it in blank — if you attempt to answer any questions the teacher will give you unwanted points and who knows, the professor could scale the test, and you could get a D-. Make sure you pass in a signed midterm, do not just not take it; this could lead to an incomplete.

The second time to attend class is three weeks after the midterms have been passed back. Walk in and obnoxiously ask the professor, "Did you correct those midterms yet?" This has a three-fold purpose. One, it irritates the professor by insinuating that you didn't think he'd have corrected them yet. Secondly it notifies the professor that you don't attend the class regularly and thirdly allows him to attach your face to F he is handing to you.

When you get the test back open it, laugh, and walk out of the class (this must all be done at the beginning of class to be effective) not returning until the final.

If you follow the same procedure for the final that you did for the midterm you're all set — that F is yours. Once again make sure you show up for the final; do not risk an incomplete.

Perhaps you're the kind of person who feels that just showing up to class three times is too easy a path to getting an F. For those of you who have 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 newspaper. Read it in full view of the professor, looking up from time to time to yawn at what they are saying.

When you turn the pages, do it really loudly so it resonates throughout the class room.

Wear a Walkman and make sure the professor can see you have the headphones on. Tap your fingers in time to the music. Whisper loudly "Good tune" to your neighbor — with the Walkman turned up so you'll be talking loudly.

Do not take notes, in fact, do not even bring a notebook. If the professor sees a notebook in front of you he or she may think you are paying some attention to what is going on.

If your professor yells at you to cut it out, first take off the Walkman and yell back "What did you say, I couldn't hear with my radio on." Then when he repeats it yell back something like "Hey I'm paying your salary with my tuition," and walk out of class.

Any professor in his right mind 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

8:00 a.m. or on his day off) then not showing. That F should then be yours.

Several classes loan themselves to more creative ways of achieving Fs. Chemistry labs can be especially challenging. Try mixing some chemicals together without knowing what they are. That F will be satisfying if you blew up part of the lab or even the school doing it.

If you have a class in which a research paper is due, either blatantly plagiarize it or order one from a mail-order service and leave evidence in it, showing where you got it from. Again, remember to pass it in, don't just skip it. This could lead to an incomplete. Just to hedge your bet, pass the paper in late.

If you follow 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 — your cum should be a perfect 0.0.

Now, you'll be able to try getting kicked out of another college or getting a fulltime job. If the idea of trying to flunk out of another college bores you, opt for the fulltime job. For those of you who choose this step be sure to watch for my follow up to this article "Getting Fired Quickly and Creatively." Remember failure is an art and that art can be applied to many things. Today college, tomorrow the rest of your life.

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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 Talia Shyer 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."

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## SPORTS

# Dicesare (4 goals) sparks icemen; Rams beat Stonehill, lose to Fitchburg

by Paul Doncaster

Freshman Bob DiCesare put on his own personal scoring show by netting four goals and adding an assist, leading the Suffolk Rams to an exciting 7-5 victory over Nichols College Monday night at B.U.

The triumph was an essential one for the Rams, who now hold a record of 3-8-0. Should they win some of their upcoming games against other less formidable opponents (Worcester St., Assumption, Upsilon), they will be in a good position to finish the season at or over .500.

Credit for the win must go to DiCesare and linemates Tony Camiolo and Tim Curtain for chalking up five goals and seven assists between them. Praise also goes to goalie Jackie Davies, who kicked out 35 shots and thwarted all of Nichols' attempts to score in the homestretch.

The game started out just as most Rams games have this year. Don Fitman put Nichols on the board within the first two minutes of the first period by flipping the puck high over Davies' glove and into the top corner. The rest of the period saw Nichols, clad in grotesque black and dark green uniforms, totally overpower the Rams, who could not create any scoring opportunities by themselves.

At 2:10 of the second period, Suffolk defenseman Chris Malone was called for holding. Nichols' Paul Antkowiak took full advantage of the powerplay by tipping in a Bob Montiolo blast from the point at 2:30.

DiCesare scored his first of the night at 3:14 by backhanding a pass from Camiolo past Nichols' goalie Syeve Maines. Camiolo then scored an unassisted goal at 5:57 to tie the score at 2-2.

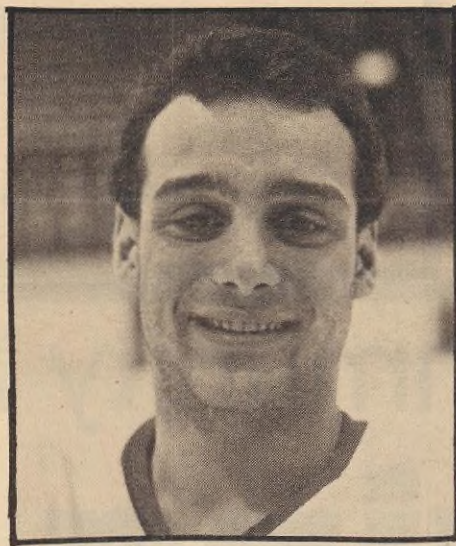
With 1:08 left in the period, Dennis St. Jean put Nichols back on top by flipping a rebound over a fallen Davies. Just 18 seconds later, Al Contois stuffed a St. Jean pass in the net to stretch Nichols' lead to two. However, with 13 seconds left in the period, Ram Jamie Tropsa dug the puck out from beneath a scramble in the goalmouth and slammed home his 11th goal of the season to pull the Rams to within one.

Suffolk coach John Corbett must have uttered some magic words to his squad between periods because the Rams came out flying. 17 seconds into the period, DiCesare put the rebound of a Camiolo shot into a wide-open left side to tie the score at 4-4.

Nichols' Tom Otto, while lying on the ice, nudged the puck under Davies' pads to put his team ahead once again. A red-hot DiCesare came right back at 3:43 by netting his third goal of the night getting the hat trick and tying the score at 5-5.

Center Dave Calautti gave Suffolk its first lead of the game at 8:29 by taking a DeCesare pass and drilling it over Maines's shoulder. By now, the crowd knew that Suffolk would not succumb to its usual third period collapse. Coach Corbett used all three lines equally instead of overworking one line. As a result, each looked fresh at every linchpin.

Nichols tried to suppress the new Ram power by coming on strong late in the period, but Jack Davies kept the Rams alive by making save after save. He made the save of the year with a minute left by snatching a powerful drive from Al Contois out of the air with his glove,



Tony Camiolo's four assists led Rams to victory over Nichols

PR Photo

robbing Nichols of a sure goal.

In a last-ditch effort, Nichols pulled Maines with 30 seconds left. It seemed only fitting, however, that DiCesare top off a perfect night by sliding the puck into the empty net at 19:48 to clinch the 7-5 win.

by Paul Doncaster

A Fitchburg hockey fan looked at the Suffolk bench and said, "If they don't work on all aspects of the game, they're going to be in big trouble." Of course, a three-week lay-off is apt to make any team a little rusty. While the Rams were being dealt a heavy 8-1 loss by a stronger Fitchburg State team, however, the fan's main point was clear — the Rams have got to "get back in the swing of things."

Coach John Corbett's squad did, in fact, put up a gallant fight against the Falcons for two periods, trailing by a close 2-1 margin at the start of the third. However, as has happened against Bentley, St. John's, and Framingham State this season, the Rams' home-stretch energy fell apart, turning a close contest into a blowout.

Villandry was finally beaten about eight minutes into the game when he juggled and finally lost hold of a shot from Falcon defenseman Joe Moriarty in the goalmouth.

Suffolk successfully held off the visibly stronger Fitchburg attack until a display of fine passing between Dana Nemes and Pete Kennedy resulted in a Nemes goal with 14 seconds left in the period.

The second period opened positively for the Rams when center Dave Calautti



Coach John Corbett was pleased with the input of Bob Decesare

PR Photo

jabbed a Jamie Tropsa pass over a sprawling Bereszniwicz to close to within one at 3:39. The remainder of the period saw both teams try unsuccessfully to mount formidable attacks or repel the weak ones that did develop.

Fitchburg forward Bob McMahon increased the Falcon lead to 3-1 when he faked out Villandry and drilled a shot into the net. At 9:05 of the period, David Lowe made a solo rush to the Suffolk blue line and let go a weak wrist shot that caught Villandry totally off guard and coasted under his legs to make the score 4-1.

By this time, the Rams were getting tired, and it was showing — not only on defense, but on the usually strong offense. After Ram captain Paul McCarthy was called for tripping at 12:38, Lowe scored again to increase the lead to 5-1.

After that goal, it looked as though Suffolk would hold on and not let the lead get any worse. However, an embarrassing finish came when, between 17:29 and 18:11 (less than a minute), McMahon, Moriarty, and forward John Ward each netted a goal to round out the 8-1 defeat.

by Robert DiCesare

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 assists going to Chris Pearl and Bobby Murphy.

In the second period, Suffolk suffered a slight letdown 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 wheeled around in the left wing corner and laid a perfect, soft pass onto the stick of oncoming defenseman Eddie Medeiros, who fired a bullet into the net to cut the score to 3-2.

In the third period, Suffolk came out storming. The pressure put on Stonehill goalie Jim Scanlan was tremendous. At 1:45, Jamie Tropsa tied the score at 3-3 with a 10-footer from out in front with assists credited to Anthony Piricini and David Calautti. At 4:55, Steven Calautti, David's twin brother, put the Rams ahead to stay with a follow-up that was assisted by Tropsa and Piricini. Suffolk kept up the momentum as Piricini converted a goal-mouth pass, with Tropsa assisting, to up the score to 5-3.

Now the rout was on. Tropsa made it 6-3 with a flip-in over a sprawling Scanlan with an assist to Piricini. Then, Tropsa completed a hat trick (three goals) with an assist to David Calautti to make the score 7-3. Stonehill made one last-ditch attempt to come back but Suffolk goaltender Patrick Walsh rose to the challenge. Stonehill only put one more goal past him as Walsh bolted the door the rest of the way and Suffolk skated off with a come-from-behind victory, 7-4. By coincidence, both of the Rams' victories have come at the hands of Stonehill this year.

Offensively, the line of Jamie Tropsa, David Calautti, and Anthony Piricini was spectacular. They accounted for five of the seven goals as all five goals came in the crucial third period. The line connected for 11 total points in the game. Tropsa, with three goals and two assists, was the key figure.

Defensively, Eddie Medeiros played one of his finest games of the year. To go along with his goal, Medeiros was instrumental in the strong defensive coverage in front of goaltender Walsh. Medeiros played a very steady, physical, heads-up game.

Walsh turned in a fine performance, too, as he kicked aside 37 Stonehill shots, some of which were labeled for the corners. But Walsh saved his best for last in the third period, where the game was decided.

## Let's Talk Sports

# Pete the key to B's success

by Mark McKie

It should surprise nobody that Pete Peeters and the Boston Bruins are the hottest item in town. They have beaten all the top teams over the last couple of months and have proven to their fans and to the media that hockey is once again a hot topic in Beantown. On reason, perhaps the biggest, for Peeters playing so well is the fact that he has regained the confidence he lost down in Philadelphia. The 25-year-old admits that in Philly he didn't know what management was trying to do with him and therefore his concentration fell off.

In Boston, Coach Cheevers and Harry Sinden have told Peeters that he can do what he wants (roam, play the puck, etc.) so long as he stops the puck. This makes the fans happy, management happy and last but not least, the media has been much happier with Peeters. In the last three home games, Peeters has been the last one out of the locker room. He has been more than patient with the press corps who have been pressing him with question after question. You would never see Pete act this way in Philadelphia where he used to hide in

the trainers' room, an off-limits shelter to the media.

While on the topic of Pete Peeters, the people in Philadelphia must be upset that he is doing so well, right? Wrong. The Philly folks are more than satisfied with the play of goalies Bob Froese and Pele Lindbergh. They have both played outstanding in the past few weeks. If you don't agree take a look at the standings . . . Joke of the month has to be that Rico Petrocelli edged out Frank Malzone for top spot at third base for the Red Sox Dream

Continued on page 9



# McHale to Houston?

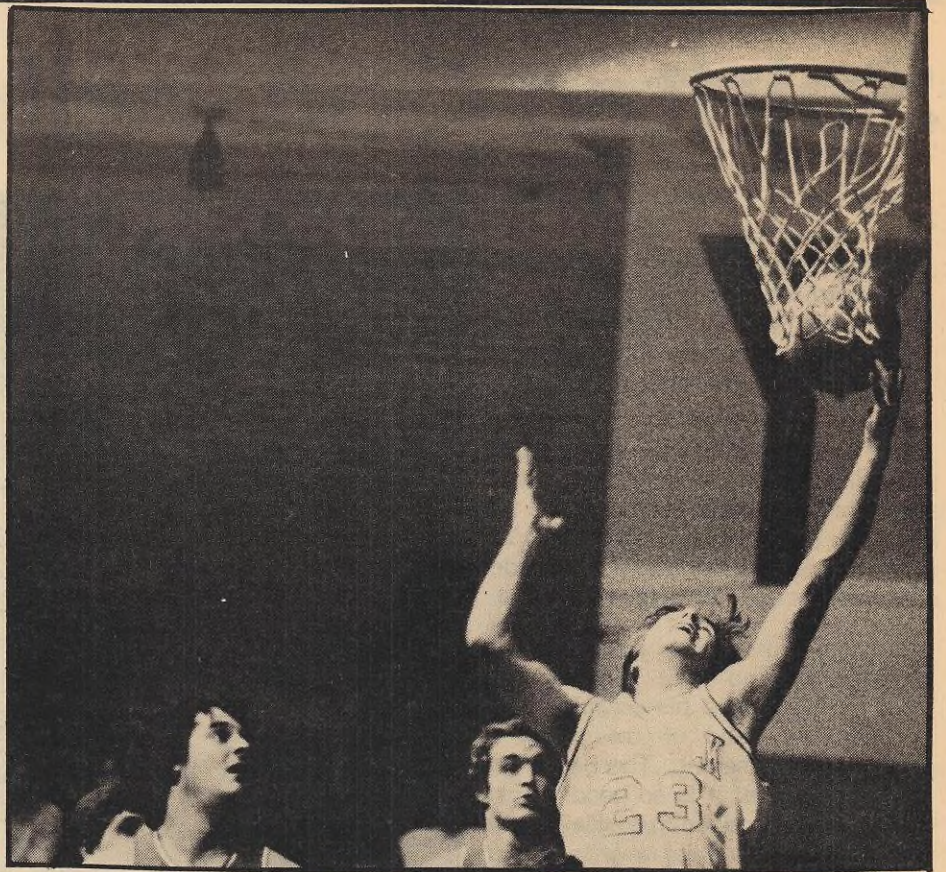
Continued from page 9  
Team honors.

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 boos in the crowd at Madison Square Garden grow louder and louder every game the kid doesn't produce . . . Fight of the year so far in the NHL was Sunday night when **Nicky Fotiu** and **Paul Holmgren** went at it in the Spectrum. The unanimous winner was Holmgren who landed four strong right-handers to Fotiu's head . . . Golf fans must have been real happy with the outcome of the **Bob Hope Desert Classic** last Sunday that saw **Keith Fergus** defeat **Rex Caldwell** in sudden death. It proves that in golf the money 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 Darren Tillis. Red says that Wedman will provide the "instant offense" that the Shamrocks 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 icemen 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.



John Doherty skies for rebound

Tim Downs Photo

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 hoopsters, 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, 7:45 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 Rive Regina by 10 points with Andy Dagle and John McDonough each tossing in 16 points.

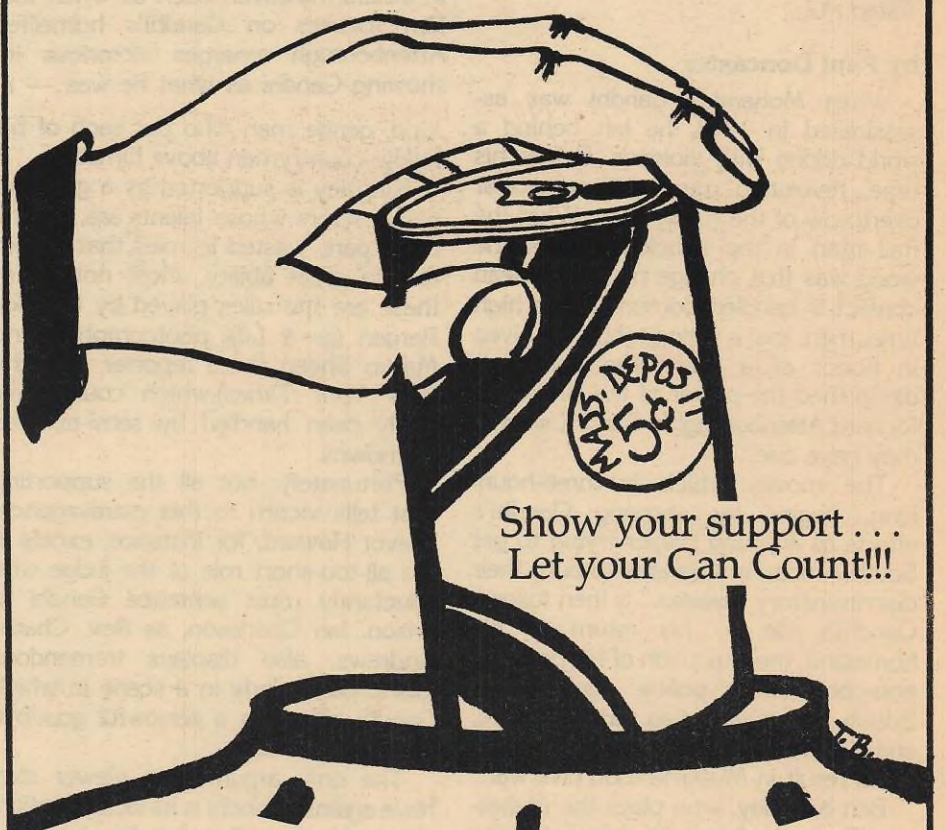
## Athletics Department Notes

**WRESTLERS:** Anyone interested in forming a club for wrestling please come to Sawyer 1128 on Thursday, February 3rd at 1:00 p.m.

**VOLLEYBALL:** A co-ed volleyball competition will be held on Monday, January 31, at 2:00 p.m. at the Cambridge Y. Competition is co-ed and transportation will be provided from Suffolk. Sign up in the Athletics Office, Ridgeway 3.

**BASEBALL MEETING:** Thursday, February 3 in Sawyer 1125.

## Suffolk, Drop Them OFF . . .



Drop off your empty cans in the special SGA bottle/can return barrel in the Ridgeway lounge. All monies collected will be donated to charity.

# SGA



# Spirited Godspell will draw you in

**GODSPELL** — Musical in two acts by John-Michael Tebelak (book adapted from the Gospel According to St. Matthew), directed by Stephen DeAngelis, set and lighting by Paul Cicotelli, costumes by Reet Pell, at the Charles Playhouse, through Feb. 20.

by R. Scott Reedy

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 rather merry band of cut-ups in a playground-like setting. The beauty of this piece is that it is so good that it could never offend the true believer and that it has enough in its favor to attract just about anybody — short maybe of Madeline Murray-O'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 though 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



(left to right): Rich Hebert, Sam Scalomini (top center, waving), James Weatherstone (right, waving), David Thomas Hampson, Frank Stellato and Harvey Zuckerman (center) — in a scene from the new production of "Godspell" at the Charles Playhouse through Feb. 20.

ensemble deserving special mention are B.J. Jefferson, Frank Stellato, Debra Hauptman, and Rich Hebert. Jefferson 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, O 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

**GANDHI** — Directed by Richard Attenborough. Written by John Briley. Starring Ben Kingsley, Candice Bergen, Edward Fox, John Gielgud, Trevor Howard, Ian Charleson, and Martin Sheen. At Sack Charles and suburbs. Rated PG.

by Paul Doncaster

When Mohandes 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 homespun loincloth, he breaks loose and captivates the audience with an incredible display of shrewdness, pain, and mild-mannered sensitivity.

The level of believability to which Kingsley portrays an 80-year old man is staggering. 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* photographer) and Martin Sheen (as a reporter with the *New York Times*), which could have easily been 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 (1899-1983)

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).



# 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. In an interview prior to his show as the support band for Aerosmith he discussed changes in his music.

"In the past year and a half, I've taken charge of my own life. I've taken on the role of full-fledged producer, and put all the risks and responsibilities right 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 has just been an incredible addition to this band. He played 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."

Other than "Boom Boom Out Go the Lights" and "Snortin' Whiskey and Drinkin' Cocaine," Travers has had little exposure or success in the Northeast. He said it does bother him to be a veteran rocker who has put out eight albums and to be opening for Aerosmith, "But you've got to put it into perspective and accept things the way they are. If we were out in the Midwest it would be the other way around. Aerosmith would be opening for us.

"We did approach this album looking for enough commercialism to spawn a hit single, but you've got to stick with your basics, and what has got you where you are. I think we have two excellent potential singles in 'I La La Love You' and 'I'd Rather See You Dead.' Time will tell, I guess."

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 he currently enjoys listening to, Travers reflected on an incident of the previous night. "I was listening to Beethoven's 'Ninth 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. Imagine that, a German complaining that Ludwig was too loud. Hard to believe, isn't it?"

Travers 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 Harriss and drummer Sandy Gennaro round out the present lineup, which also includes special guest Joey Jelf.

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."

## ALBUM REVIEWS



Trans  
Neil Young  
Geffen

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. 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.

In 1969 Young went solo, and formed Crazy Horse, his backing band. He later teamed up with the bickering 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 CSN 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 switch to computerized music on his latest LP, *Trans*? After you hear the album, you double check to make sure Geffen has put the right piece of vinyl in the sleeve. For once, it seems like the man who could do no wrong and always got away with whatever he wanted, has gone overboard.

Six of the nine songs on *Trans* are little more than an exercise in jumbled murmurings from Young, scrambled in computerized Morse Code and recorded through vocoders and octave dividers. Perhaps the most puzzling thing about this album is the remaining three cuts. They are typical vintage Young. Only they give *Trans* its credibility and value to me.

"Like An Inca" is an eight minutes-

plus masterpiece, with a depth reminiscent of "Down By the River." There are the melodic harmonizing vocals which have been a trademark of Young's music. Old friend Nils Lofgren lays down some timely guitar licks, while bassist Bruce Palmer (ex-Buffalo Springfield), percussionist Joe Lala (ex-CSNY and the Stills-Young band) and drummer Ralph Molina (Crazy Horse) combine to create a catchy rhythm section.

"Little Thing Called Love" is a hummable fun song which is already getting a good deal of AOR airplay. Young's pipers rise to rivet the listener into joining in on the catchy chorus. Meanwhile, his impressive support band once again rises to display their various musical talents.

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 Ozzy Osbourne after the machinery is through mutilating it on cuts such as "Computer Age," "Computer Cowboy," and "Sample and Hold," a tasteless cut about mail order girls, with recorded vocals bellowing: "We know you'll be happy/We know you'll be happy/But not the lonely one/A new design/A new design/Perfection in every detail-new design/Sample and Hold." Get the message?

The positive aspect to this album is that hearing the three non-computer cuts is evidence that Young has not lost his magical touch. However, even Neil Young is not infallible. He should leave the likes of computerized pop music to the Gary Numans.

Touchstone  
Chick Corea  
Warner Bros.

By J. Collins

Being one of the most popular jazz musicians of the 1980s is a role Chick Corea takes in stride. In an interview two years ago he stated, "If two people like you, then you're popular." He appeared to be underestimating his following, although it



obviously doesn't concern him much. His dedication to various forms of music, ranging from classical to jazz, has been evident in his multitude of works, going back over the past two decades.

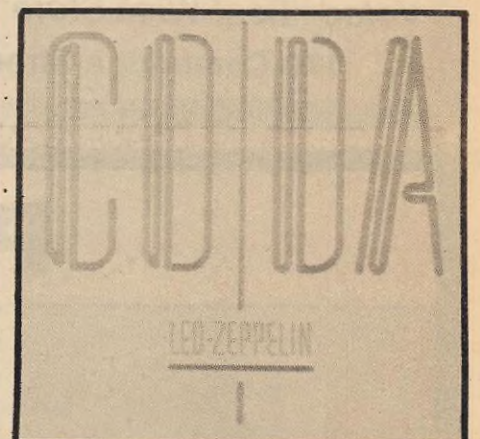
Corea's latest LP brings us back to the Return to Forever days for a few brief moments. Return to Forever is Corea's former band. This group, which helped destroy the barriers between rock and jazz in the seventies, returns for one song, "Compadres," a fitting song title for this reunion. The song reunites Corea with the all-star lineup of Stanley Clarke (bass), Al DiMeola (guitar), and Lenny White (drums). The quartet sounds as sharp as they did six years ago.

Singer Gayle Moran helps on the title cut, as side one opens with a melodic intro which leads into some inspired guitar work from Paco DeLucia. Throughout side one Corea slithers in and out with his various keyboards, ranging from electric piano to acoustic piano. Lee Konitz chips in some inspiring alto sax on "Duende."

Side two has a quicker pace, beginning with the aforementioned RTF reunion. "Estancia" is a danceable cut featuring Chick on electric piano and synthesizer, as well as some relentless percussion work from Don Alias. The final cut, "Dance of Chance," mixes a driving horn section with a steady beat of percussion.

This LP provides old Corea fans with a nice taste of both past and present. However, Corea is anything but stagnant, as he always seems to

be cutting new ground. Corea uses his usual array of support musicians, and it's nice to see some old friends reappear on this very solid jazz LP.



Led Zeppelin  
Coda  
Swan Song

by Karen Mulroy

"Coda," Led Zeppelin's 10th LP, instantly provides its listeners with a musical history of the band, with tracks from 1969 to 1978. It is noticeable that half the album was recorded before 1973. It is reminiscent of the style of rock 'n' roll before terms like new wave or disco meant anything to the music industry.


Several tracks on the album emphasize the bluesy rock 'n' roll roots of Led Zeppelin. "Bonzo's Montreux" is a drum solo by the late John 'Bonzo' Bonham. This solo is the best ever by Zep's lamented drummer, who died in 1979.

Since his death the band has not worked together. It's still unknown what the remaining band members will do. The kings of heavy metal claim they would not attempt to replace Bonham.

"Walter's Walk" is a track written by guitarist Jimmy Page and vocalist Robert Plant. It is full of the kind of intensity found on *Presence* album. The steady drum beat mated with a powerful bass guitar produces music fitting the "heavy metal" category of rock.

Coda is a well-balanced album full of typical Zep tunes. The album might never go gold, but it will certainly be treasured by starving Led Zeppelin fans.





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# MANAGING STUDENT LIFE

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- Are you learning, or does your schoolwork sometimes seem like endless "Busy-Work"?
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- Do you worry you don't have what it takes to do well in college?

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## PROGRAM COUNCIL

### UPCOMING EVENTS

<p><b>Tonight:</b> <b>"Welcome Back Party"</b> <i>at Aquarius</i> \$3 guests — \$2 students 8 p.m.</p>		Wednesday, February 2	
<p>Live in the <b>The Comedy Connection</b> Auditorium      Tuesday, February 8 1 p.m.</p>		<p><i>CoffeeHouse</i> with <b>Greg Greenway</b> 2-4 p.m.      Fenton Lounge</p>	
<p><b>Movie:</b>      Thursday, February 3 <b>"The Elephant Man"</b> 1 p.m. — Auditorium</p>		<p><b>Rat</b> Friday, February 4 3-6 p.m. Cafeteria <i>S.U. ID Required</i></p>	



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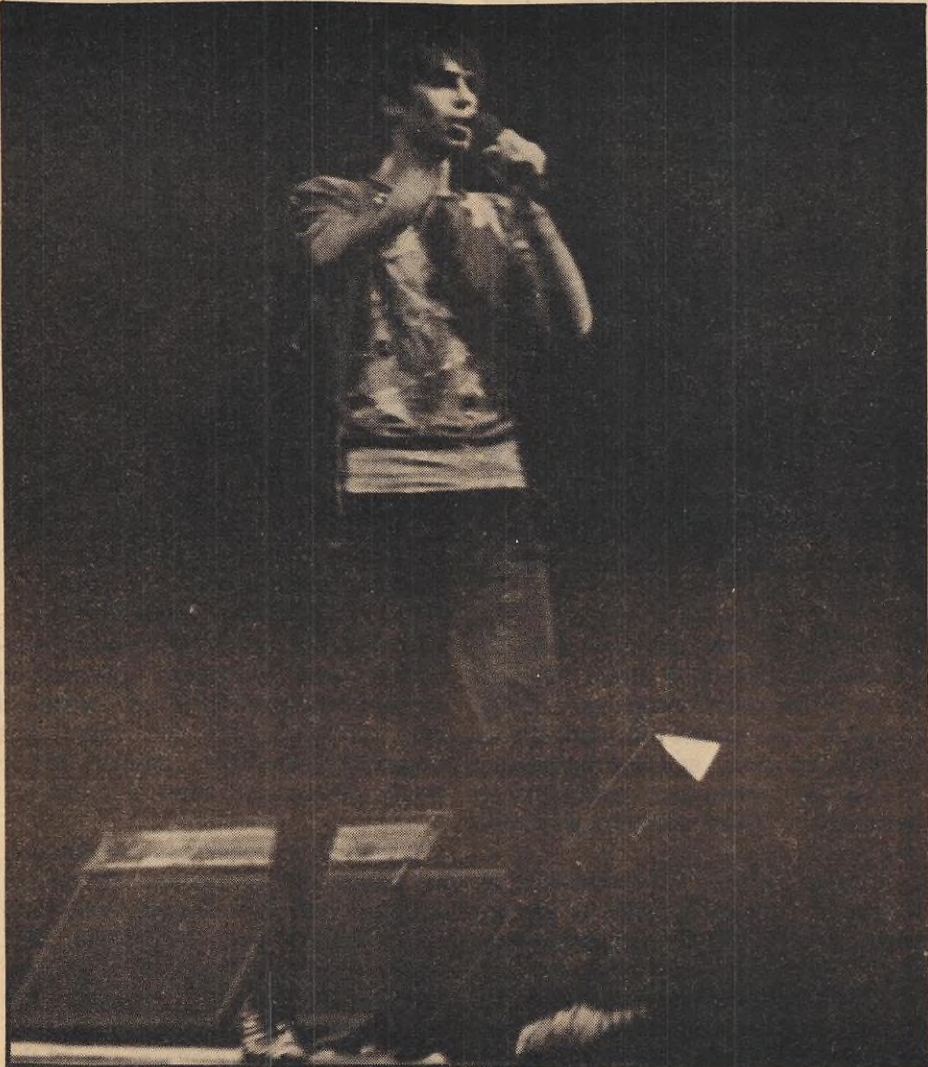
# Suffolk Journal

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# Arts & Music

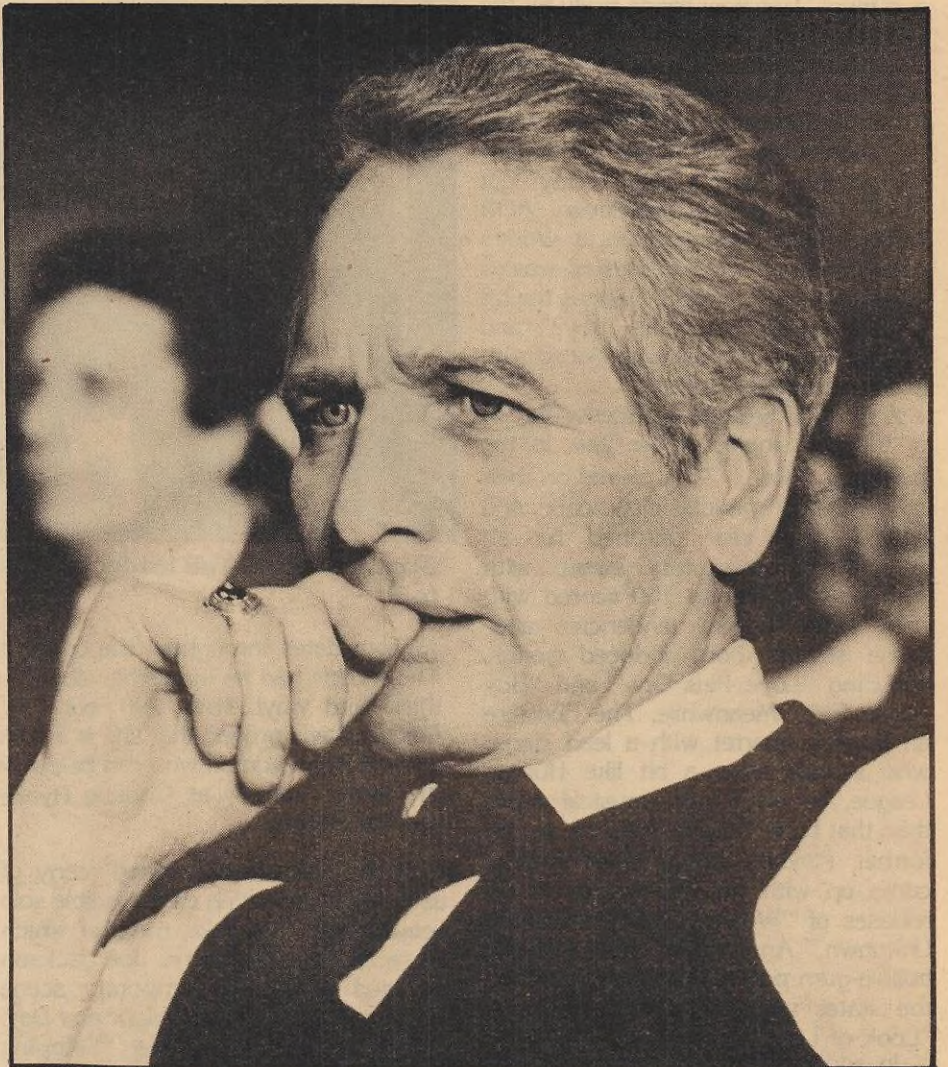
## Supplement

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Geils lead singer Peter Wolf emerged as one of the true rock super stars in 1982.

Kevin Connal Photo



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*.

Kevin Connal Photo

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# 1982: the year in review

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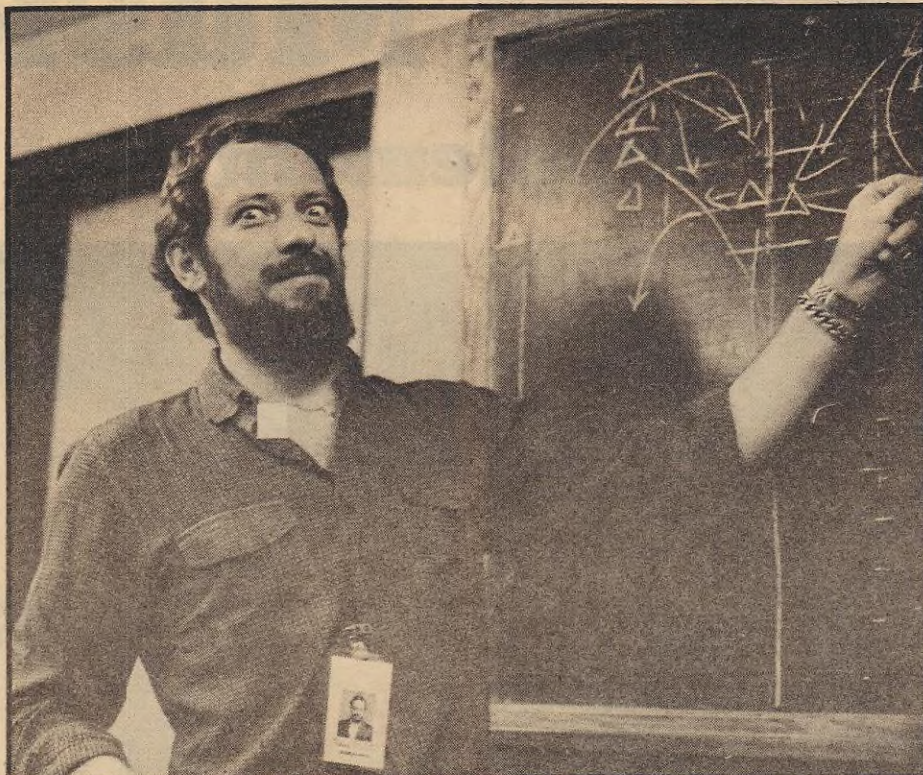
# An action-filled year in music

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 struts to England, and came back to the states as superstars, with their anthemic "Rock this Town" and "Stray Cat Strut" being blasted over every AOR station in the country. Men at Work's debut album, *Business as Usual*, was as good as any LP in 1982. Besides the hit singles "Who Can it be Now?" and "Down Under," the album is laced with potent, 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 The Go-Gos. Haircut 100 scored with their naive boyish tendencies and some sizzling horn induced songs, including "Love Plus One" and "Boy Meets Girl." Meanwhile, The Fixx are an English quartet with a lead singer who sounds quite a bit like Human League, but with more musical depth than that band. Missing Persons, led by former Playboy bunny Dale Bozzio, came up with two big singles in re-releases of "Words" and "Destination Unknown." And, finally, there was the bubble-gum pop of ABC, who stunned the states with their discoish single, "Look of Love."

In addition to all of the new music ascending in 1982, there were a pair of Los Angeles band who had been around for a while but had been unable to break the club barriers. Well, 1982 was a very big year for both X and The Motels. X had a very successful album in *Under the Big Black Sun*, and a great tour with



**Bizarre Jethro Tull leader Ian Anderson led his band on an incredible tour.**

sold-out dates throughout the country. The Motels had an incredible album in their third vinyl effort, *All Four One*. Martha Davis proved that she is a rock and roll front-woman who can be put in the same category as Chrissie Hynde and Pat Benatar.

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.

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's almost like starting over, as she played to merely half-filled halls throughout the tour.

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 "farewell 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



**Joe Strummer and The Clash went commercial with *Combat Rock*. Carolle Bailey Photo**

and Jethro Tull. In the acoustic category, Dan Fogelberg played an outstanding show. In a top double bill area, John Cougar and Heart was impressive. The worst concert had to be the powder-puff effort of Journey.

It was an incredibly successful year for bands out of Boston. Aerosmith emerged from the storage closet and had a superb year. Meanwhile, Billy Squier, after spending much of the year opening for Queen, packed the Providence Civic Center as a headliner. His *Emotions in Motion* was one of the best albums of the year. The Cars spent most of the year working on different projects, such as producing other bands, etc. Ric Ocasek was busy working on his first solo album, which was recently released on the Geffen

**Continued on page 12**

**A Night to remember ...**

## The Who bids Worcester farewell

by Kevin Connal

It was everything it was built up to be. The flashy British fab four of the '70s, The Who, putting aside their personal differences for two and a half hours and performing a tight, succinct show which can only be termed fantastic. 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 high fives.

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, wind-milling through power-laden licks, while Daltrey often swung his microphone about like a cowboy at a rodeo. Bassist John Entwistle was his usual quiet, consistent self. Meanwhile drummer Kenny Jones did everything possible to assert the claim that his drumming ranks with the tops in music.

The band smoothly slid from "My Generation" into "Can't Explain," led by a well-timed and accentuated leap from Daltrey, who was a cool, in-control leader throughout the show. Dressed in baggy white pants, Nike sneakers, and sporting a short boyish haircut, Daltrey introduced Entwistle for the third song of the evening, a cut from their latest LP, *It's Hard*, called "Dangerous," which



**Pete Townshend was immense in leading the Who on the farewell tour.**

Boston Globe Photo

"The Ox" sang with surprising clarity.

"Sister Disco" was a definite highlight, as Daltrey went into his lassoing routine with the microphone, while Townshend strutted about the left portion of the stage. This song featured the dynamic duo joining together on



**Roger Daltrey was sharp and energetic on lead vocals.**

Boston Globe Photo

backup vocals, and at its conclusion the two slumped to the back of the stage and sat down together at the foot of Jones's drum kit. Entwistle's "Quiet One," from *Face Dances*, and the title track from *It's Hard* preceded the best song of the evening, "Eminence Front"

from *It's Hard*. This was one of the few songs where Townshend took vocal lead. Prior to the cut he announced that this was everyone's chance to see Roger play guitar. Daltrey smiled at Townshend as they went into the mesmerizing intro to the tune. Townshend sang with unequalled emotion, belting out lyrics like "Come and join the party, dressed to kill" with a

tremendous urgency.

Daltrey then calmed the frantic crowd down with the gentle "Behind Blue Eyes." The band bounced right back with the anthemic "Baba O' Riley," featuring Townshend totally cutting loose.

The Who dipped into their sensational concept albums, *Quadrophenia* and *Tommy*, reviving such classics as "Dr. Jimmy," "Drowned," "Love Reign O'er Me" and "5:15" from the former, and "Pinball Wizard" and "See Me, Feel Me" from the latter.

"Won't Get Fooled Again" was the final cut preceding the encores. The band pulled out all the stops, as Daltrey and Townshend danced side by side with perfectly choreographed movements, as the song built to a feverish pitch.

"Magic Bus" was resurrected in seething fashion, including a bombastic drum barrage from Kenny Jones. Daltrey sang to Townshend "You can have the magic bus for 100 English pounds," to which Pete retorted, "I want it, I want it."

1982 was a year which saw many impressive concerts hit the New England area, from The Police to Jethro Tull in the larger halls, to Joe Jackson and The Pretenders in the mid-sized halls, to Men at Work, A Flock of Seagulls, and The Motels at the club level. Yet no concert topped what transpired at the acoustically effective Worcester Centrum on December 13, 1982. The Who were awesome.



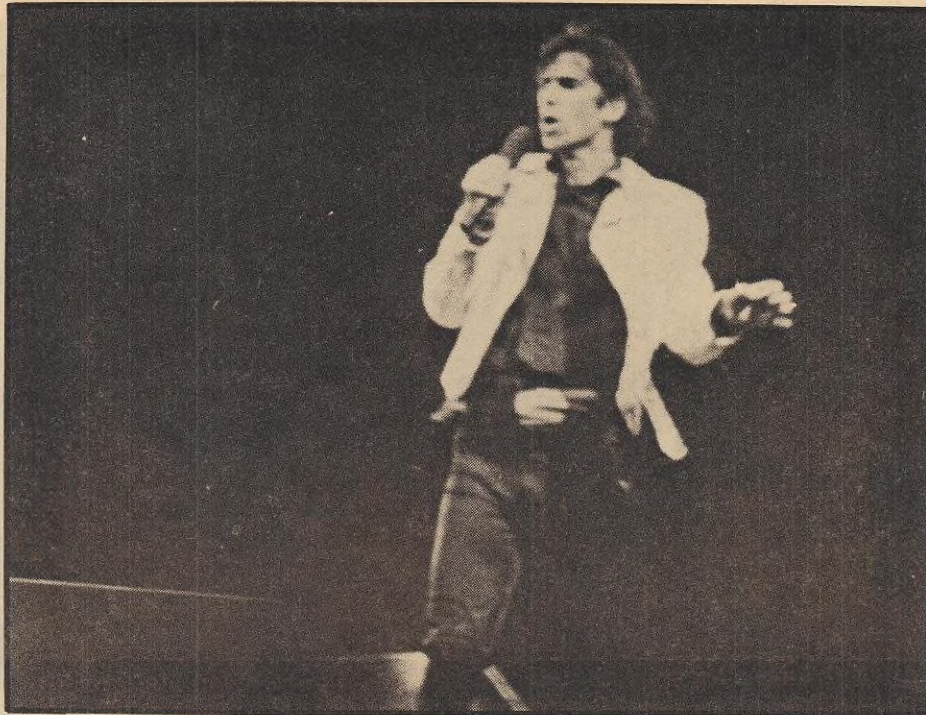
# Geils finally gets recognition

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 2, 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 very special is the amount of energy and genuine enthusiasm frontman Peter Wolf exhibits during the course of their two to three hour gigs.



**Wolf led Geils holiday tour.**

This writer was fortunate to catch the band outdoors at Saratoga Springs, New York during the latter part of this summer. They were nothing short of sensational, returning for an unprecedented seven encores, and thrilling the 24,000 enthusiasts in the crowd. On December 30 in Portland, Maine, the

12,000 at the Civic Center there had to settle for five.

However, the intensity of Wolf and the entire band throughout the evening was once again impressive. This was a band that has spent most of 1982 traveling around the world, playing concerts to millions of people, showing

no fatigue, and actually coming off as entirely fresh. The Maine show did bear a striking resemblance to the New York gig, and both of those shows included all nine songs from *Showtime*.

Wolf recently took a few minutes to discuss the year for the band, and what they had accomplished. "We reached more people than we ever had in the past. From opening for the Rolling Stones in Europe, to all of our sold out dates over here, it was super. It was the J. Geils Band doing what we do best, and enjoy most, playing to live audiences."

In response to the question of why the new LP was recorded in Detroit, and not the band's home town of Boston, Wolf explained, "It was just the way our touring schedule worked out. Our two favorite places to play are Detroit and Boston, and obviously if we played our Boston, or I guess I should say Worcester, dates over the summer, the LP would have been recorded here."

Wolf injured his leg in a fall right about the time of the New England mini-tour, yet he refused to let this affect the shows. He still gave 110%, and the concerts were great. The J. Geils Band finally got the respect and recognition due them in 1982, and Peter Wolf shined brightly as their leader and versatile singer.

# Super year for Berlin Airlift

By Kevin Connal

Berlin Airlift was certainly one of the most pleasant surprises of 1982. This local quintet put out a power-laden, yet balanced LP in their debut effort for 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 shows 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 years. In 1973 he formed Orchestra Luna (I), beginning his career as a singer/songwriter. The band signed with Epic records, but after that label dropped the band, O.L. (I) disbanded. In 1976 Berlin began Orchestra Luna (II). Things did not work out well with that band, however, and in 1977 he formed the rock band Luna. When that band split up it would have been easy for Berlin to pack it all in and say goodbye to music.

However, his perseverance would not allow for that. In 1979 he changed his name from Richard Gustave Kinscherf, III to Rick Berlin, and after spending a year in various musical and theatrical projects, he decided to form Berlin Airlift (in 1981).

Berlin is candid in discussing his road to success. "It was long and sometimes difficult. But there was also a lot of fun and great experiences along the way. It feels super to have the album out and doing well. It's not shattering any sales records, but it's constantly getting added to playlists, and we're pretty satisfied with its progress."

The album is laced with catchy rock songs, probably the most popular being Berlin's "Over the Hill," which he describes as "A love song without being wimpy. It's about an older person and a young girl, only 14. It's kind of cynical, but also has deep meaning. I wrote 'Teenage Terror' about the same two people."

Berlin's one regret about the album is that the band was forced to hurry in and out of the studio and expected to attain instant results. "We went into



**Berlin Airlift in a 1982 concert at the Channel.**

**Tim Downs Photo**

the studio on August 11 and were forced to start and complete an album in two and half months. Most bands get about six months, and established acts even longer. I really believe that we could have done a better job on the album if we had been afforded a little more time."

Steven Perry is the Airlift's blond slashing guitarist, from Concord, Mass.

He joined Berlin for Orchestra Luna (II), and they've been together ever since. At one point Perry even turned down an opportunity to play with Meatloaf, and he believes he made the right decision. "I'm glad the way things have worked out," he explained. "It was kind of tough at first, because I'd come from a band called Wilderness where I was the leader, and always the man in con-

trol. But I learned to accept and appreciate Rick's music and leadership."

Perry sings the personal favorite cut on the album, "It's You I Love." "I enjoy the moment in the show when I 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 guitar player, 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 the big 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 real 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 an individual 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 version of Orchestra Luna in 1975. He is the quiet one in the band, who sort of looms in the background along with the band's attractive keyboards player Jane Balmond, 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 Reedy

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 Williams' *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 was brilliantly enthralling as the troubled novice, with her waif-like appearance and wrenching innocence. Plummer won the 1982 Tony for best supporting actress for the part of Agnes. The part which is now being played in New York by Carrie Fisher.

*Agnes of God* is an extremely serious-minded drama. It is Page who, through her special genius, injects it with her own special dry wit, giving the play its brief and beneficial touches of comedy. The play continues in New York, with Page as the only remaining member of the Boston cast. Her standing as one of the premiere actresses of contemporary American Theatre and her performance in *Agnes of God* combine to make her a woman of the year in 1982.



**Dancin' in the Street!** Boston's longest running musical hit. L-R: Everett Gibson, Edna Davis, Teresa Reese, Lore Shelton and Darcel Spear.

Boston audiences were privileged this past year to have the opportunity to see Jessica Tandy and Hume Cronyn, the pre-eminent acting couple of the American theatre, open their current play, *Foxfire*, which continues on Broadway after opening here early last fall. 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 their company.

One especially moving moment in *Foxfire* occurs when Tandy, as Annie Nations, recalls the birth of 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

**Continued on page 5**



Becky Snyder as Annie in the fifth visit to Boston of the musical. The red-headed orphan's 2nd visit of the year was less than memorable.



A scene from *Cole*, a musical tribute based on the words of one of America's most prolific song-writers, Cole Porter.



# are women of the year



The cast of Bob Fosse's *Dancin'*, one of the major disappointments of the 1982 season.  
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 stars of Diana Ross and 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 Best Little Whorehouse in*

*Texas* made its second visit to our city, this time with original Tony-Award winning star Carlin Glynn in the role of Miss Mona. This company was highly competent. Fans of *All My Children* should find it interesting to note that the part of the Sheriff in this production was played by the versatile Gil Rogers, recently killed off as villain "Ray Gardner" on the soap opera.

*Annie* came back for its fourth and fifth runs in 1982. The spring engagement of the long-running Broadway hit, which recently completed a six-year run in N.Y.C., was the better of the two and featured Reid Shelton reprising his "Daddy Warbucks" role. The show's early fall visit to the Metropolitan Center was another story, with a horrendous performance by Kathleen Freeman as "Miss Hannigan."

*Annie* wasn't the only musical to play the Metropolitan Center before it was closed indefinitely last November so that extensive roof repairs could be made. January of last year saw the biggest bomb of the year as Donny Osmond opened in a

pre-Broadway tryout of *Little Johnny Jones*. The show was tremendously flawed and even Osmond's teen idol pull couldn't help ticket sales. The huge Met was never more than 40 percent filled during the run. The show closed after only one performance on Broadway.

This past year had several noticeable failures. Much ballyhoo preceded the late fall opening of Anthony Shaffer's new mystery *Whodunnit*. After some controversy, and a delayed opening, as a result of Jack Weston being replaced by George Hearn, the show finally got off the ground. Its "flight", like that of all turkeys wasn't too successful. *Whodunnit* was almost entirely uninteresting and although it seems to be holding on in New York it stands as the biggest disappointment in drama in 1982.

Bob Fosse's much-lauded *Dancin'* was a surprising dud. The show failed to really catch fire, never amounting to more than a mundane musical review. More enjoyable was *Cole*, a song and dance review based on the words and music of Cole

Porter. The show featured a talented group of players and imaginative use of slides to tell the Porter life story.

One of the not surprising smash hits of last year, and continuing into this one, is *Evita*. The musical based on the life of the late Eva Peron is a perfect testimony to the fact that touring companies can be every bit as good as their Broadway counterparts.

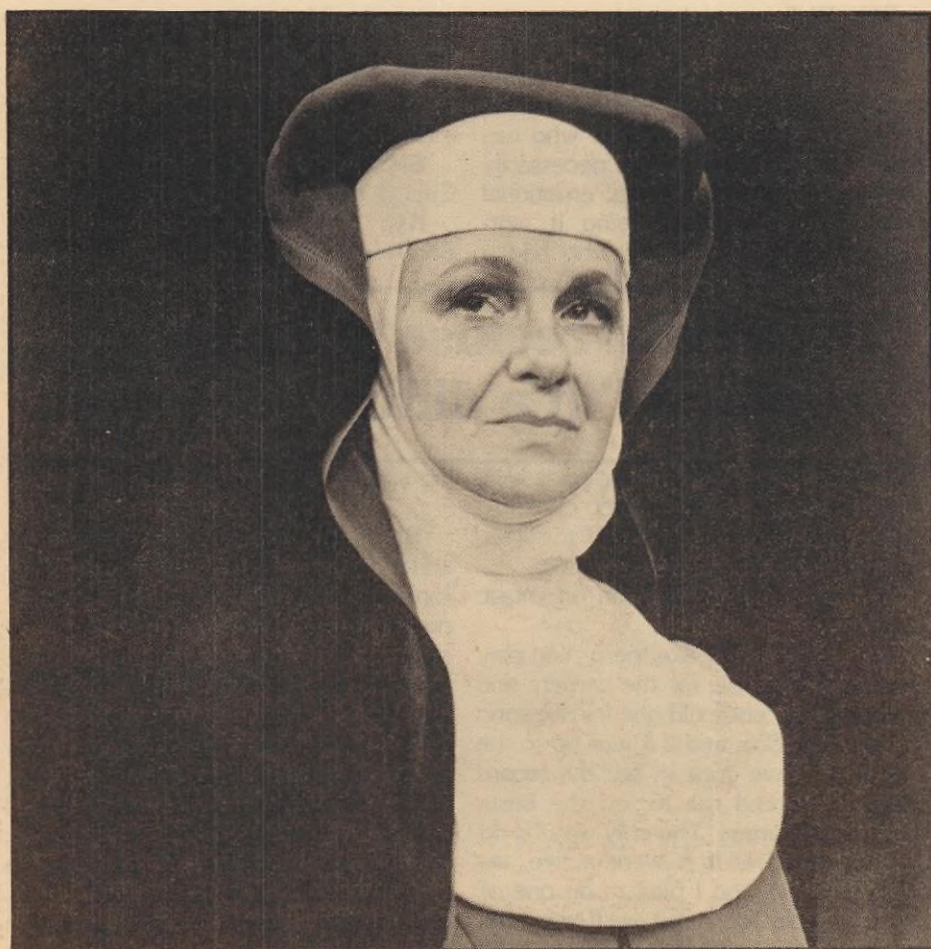
Outside the geographical boundaries of the theatre district many smaller theatres and acting companies had an interesting 1982. At Boston University the Hartman became the Huntington Theatre company and made great strides in establishing itself as a thoroughly professional and respectable entity.

The Boston Shakespeare company moved into a new home but had a dismal year. Their production of *Romeo and Juliet*, set unbelievably in war-torn Belfast, was genuinely as sad as it was bad. This is one company that seems to be its own worst enemy.

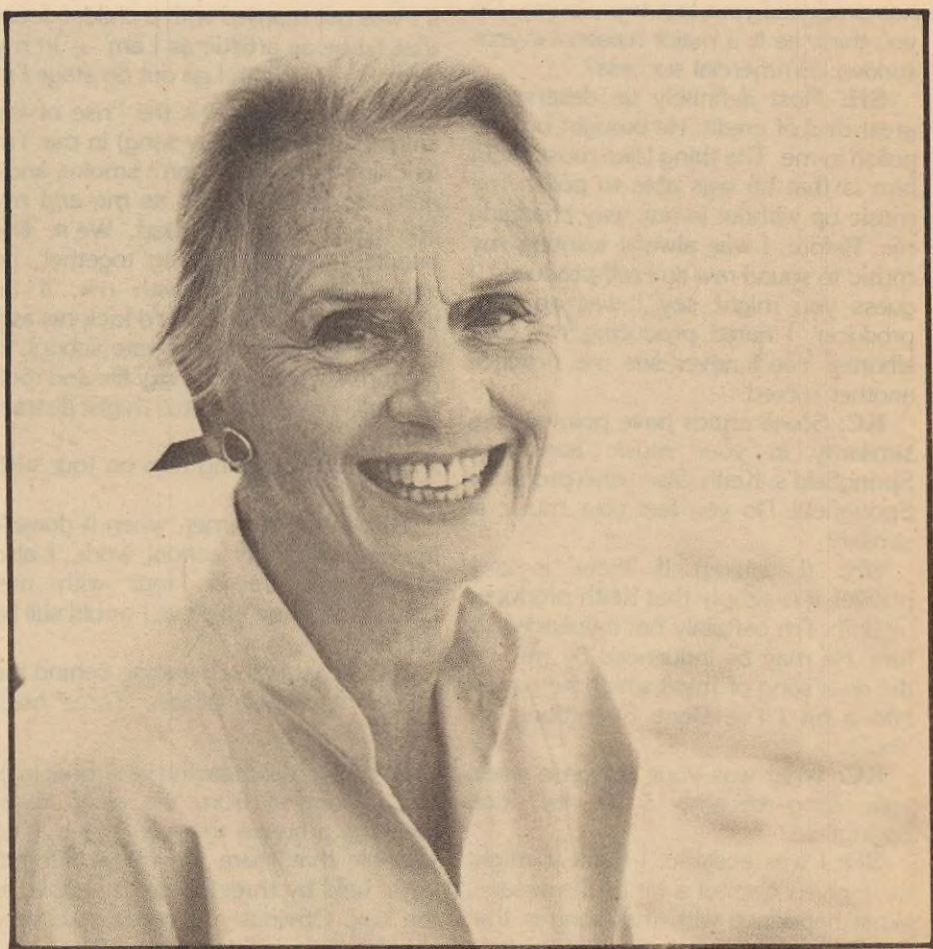
The American Repertory Theatre in Cambridge had an impressive year. Particularly noteworthy is the still-running repertory production of *Night, Mother*, by Marsha Norman. The play deals with a desperately lonely young woman planning her own suicide. Kathy Bates is superb as the troubled woman.

Perhaps the most significant event in 1982 theatre had nothing to do with any play, but rather with the end of an era in Boston journalism. Elliot Norton, unquestionably one of this nation's most respected theatre critics, retired from the then Boston Herald American. Norton had been a fixture in Boston newspapers for close to a half-century. Readers and stars alike may have at one point or another disagreed with his judgement but few could say they didn't respect him.

A highlight of any opening night for those of us still new to the field is the presence of Elliot Norton. He no longer reviews the shows but fortunately continues to lend his stately presence to opening nights. He is a gentleman in every sense of the word and an irreplaceable part of theatre in Boston.



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 Hume Cronyn and Susan Cooper.



# Hagar discusses past, new LP

by Kevin Connal

Sammy Hagar is a rock and roller 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 followup 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 hooked 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:** Sammy, your breakthrough to success in the U.S. seemed to come when you left Capitol Records and signed with Geffen. Tell me about that.

**SH:** 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 would 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:** Prior to your jump to Geffen, you self-produced your own albums. However, veteran producer Keith Olsen has produced your last two albums. Do you think he is a major reason for your sudden commercial success?

**SH:** 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:** Some critics have pointed to a similarity in your music and Rick Springfield's. Keith Olsen also produces Springfield. Do you feel your music is similar?

**SH:** (Laughing) If there is any parallel, it is simply that Keith produces us both. I'm certainly not influenced by him. He may be influenced by me. He did do a song of mine which he turned into a hit ("I've Done Everything for You").

**KC:** What was your response when your song became a hit for Rick Springfield?

**SH:** I was ecstatic. I think it might have given Capitol a bit of a message. What happened with that song is that Pat Benatar took it and recorded it to use on one of her albums. It got scratched, and then Springfield picked



Sammy Hagar is set to embark on a major cross-country tour.

it up to do.

**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.

**SH:** 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 was not 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 animal" (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?

**SH:** 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*?

**SH:** 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 I see it —

spiritual, mental, and physical. The theory I have is that if 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.

**SH:** 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?

**SH:** 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?

**SH:** The Rolling Stones, Free, Cream, and Jeff Beck.

**KC:** What does the future hold for Sammy Hagar? Your tour will last until

**'I'm a total recluse at home ... on stage I'm a different person.'**

voice that would compliment mine well. Mike Reno was the perfect choice. I asked him to do it, he loved the idea, and the result is a very solid tune.

**KC:** What's your opinion on music videos?

**SH:** I don't really like them. You play too much of a role for the camera and the song. I recently did one for the song *Three Lock Box*, and if it was up to me I wouldn't have done it, but the record company forced me to, on the basis that it sells albums. The only way I'd do another video is if it were a live, in-concert video, and I plan to do one of those on this tour, and we'll see how that goes. My recording world and my on-stage world are so different that I don't believe a non-live Sammy Hagar

the end of May. Then what?

**SH:** I may do a special project with some other very well-known performers. That's all I can say about it now since there are a lot of things that have to be worked out before it can happen. But I'll tell you one thing. On the next Sammy Hagar record I'm going to shoot for a masterpiece. It may take two years, it may take five years, but I'm going to do it. I've made what I consider to be two good records now, and it's time to go for it. I'm planning on traveling to Africa, the North Pole, among other places, and being hit with every possible musical and writing influence. I think I owe it to myself and my fans to go for something like this.



# 'Twas the year of youth in jazz



Carla Bley released one of the top all-star LPs of 1983 with *Carla Bley Live*.

by J. Collins

The past year was one of the marked contrasts in the area of jazz music. Reissues seemed to 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, *Rarities*, 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 named Wynton Marsalis. He debuted this year with an astoundingly successful and critically acclaimed self-titled LP. At 21, Marsalis has already played with Blakeley's Jazz Messengers and Herbie Hancock's USOP. Having formed 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 "bebop." 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. *Gabor Szabo*—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 session man who recorded with such artists as Lena Horne 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 of 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:58

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.

The Top Ten Jazz Albums in 1982 (in no preferential order):

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* (Jam)

McCoy Tyner, *13th House* (Milestone)

Art Blakey, *Album of the Year* (Timeless)

Rickey Ford, *Tenor for the Times* (Muse)

Dan Siegel, *Dan Siegel* (Electra/Asylum)

Art Pepper, *Saturday Night at the Village Vanguard* (Contemporary)



Echoes of an Era was Chick Corea's all-star assemblage of jazz musicians.



# New bands deliver many of 1982's



By Kevin Connal

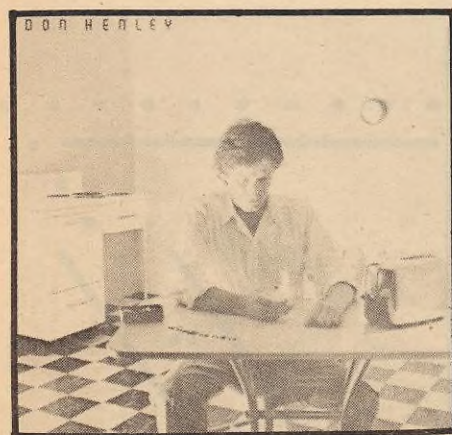
## #20 The Who, *It's Hard*

What can be said about the Who that hasn't already been said? This album contains one of their best songs ever in "Eminence 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*

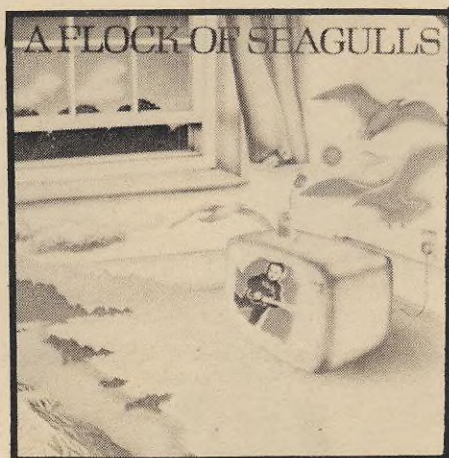
The ex-New York Doll leader scored with this impressive live LP recorded here at the Paradise last February. The killer cut is Johanson's intriguing treatment of the Animal's medley "We Gotta Get Out Of This Place/"Don't Bring Me Down"/"It's My Life." He is energetic throughout the album and it translates remarkably effectively on vinyl. "Frenchette" 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

Read" are two other potent cuts on this solid album.



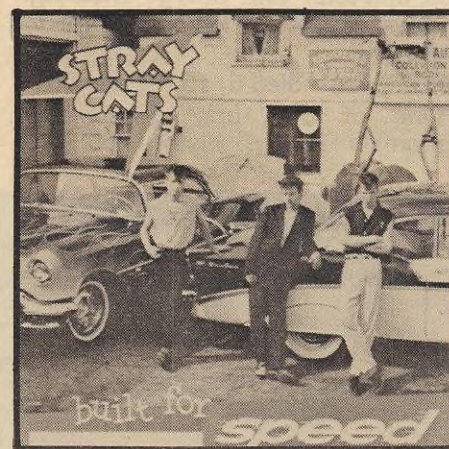
## #17 A Flock Of Seagulls *A Flock Of Seagulls*

No song was played more on AOR 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 bass 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," "D.N.A.," and "You Can Run" are other highlights on this fun album from a new band which will be heard from again.



## #16 The Fixx, *Shattered Room*

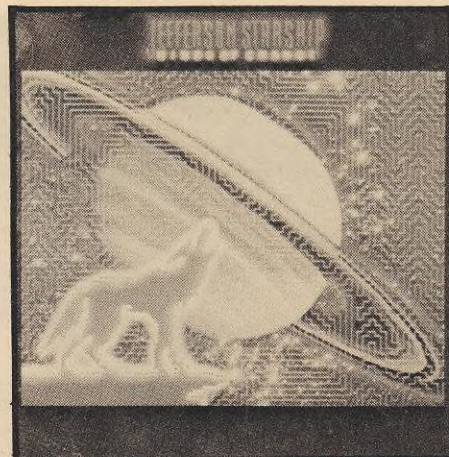
Another from 1982's new breed, The Fixx is a punkish quintet from England reminiscent of last year's Human League. The Fixx, however, are more original. They are a gutsy band with what could be termed an arrogant attitude. This entire album is worth a listen, although there are definite highlights in "Lost Planes" and "Stand or Fall."



## #15 The Stray Cats, *Built For Speed*

This is definitely an album which grows on the listener. The first time around it sounded like a record of Elvis Presley's previously unreleased songs. However, the ears can play tricks, and the Stray Cats are definitely a band with a rockabilly authenticity which the U.S. yearned for (as is evidenced by their incredible sudden popularity). The album is full of hot cuts, including "Stray Cat Strut," "Rock This Town," "Rumble in Brighton," and the title cut. This trio from Long Island has found itself a musical niche much in the same way The Police did in 1977. Look at The Police today, watch for the Stray Cats

tomorrow.



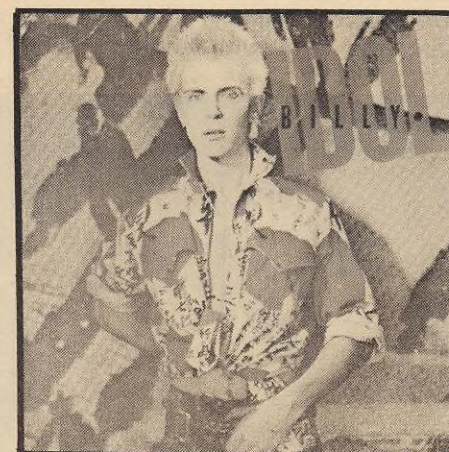
## #14 The Jefferson Starship, *Winds Of Change*

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 superman, 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." In 1982 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 "Think I'm In Love" written for his fiancée. 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 gigs, including a December date at the Paradise which J. Geil's lead singer Peter Wolf took in. Wolf was so impressed that he invited Berlin Airlift to open for The Geils 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 outdo 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 underrated album which suffered from untimely release — shortly before that of The Who's *It's Hard*. However, this is pure Townshend



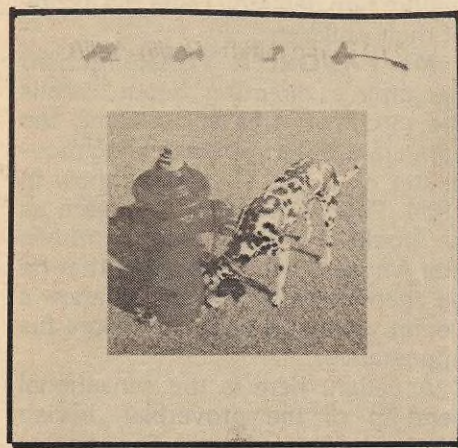
# top albums

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. "Slit Skirts" is a cohesive song with a pleasant melody. Meanwhile, "Communication" is a choppy 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 *Signals*, 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*

O.K., so it took five or six listens to really get to like this solo acoustic LP from Springsteen. However, there is a straight-from-the-heart earnestness which makes this album so very special. 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 the listener anxious for the next verse, yearning to hear what happens. The results usually leave you sitting and wondering. *Nebraska* is an outstanding album with an unmatched musical simplicity.



## #5 Donald Fagan, *Nightfly*

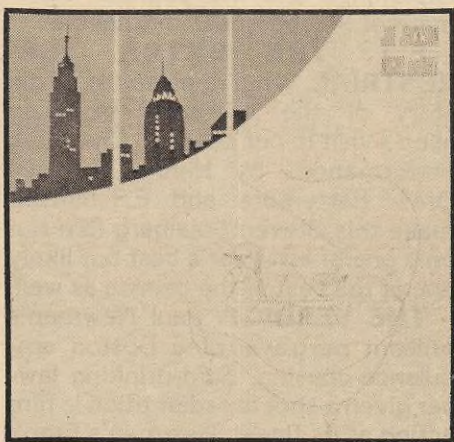
Another of the pleasant surprises of 1982 was the reemergence of Fagan,

one half of Steely Dan for so many years. This is an enjoyable LP filled with easy-listening songs. Despite the tackiness of the hit single "I.G.Y.," the LP is otherwise fueled by potent cuts such as "New Frontier" and "Maxine." The jazzy "Walk Between The Raindrops" is a bit reminiscent of "East St. Louis Toodle" from Steely Dan's *Pretzel Logic*. Fagan'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.



## #4 Joe Jackson, *Night and Day*

Joe Jackson's return to "normality" following his "Jumpin' Jive" days is quite a treat. *Night and Day* is a sophisticated LP filled with sharp, cutting songs, not the least of which is the killer hit song "Steppin' Out." There is a jazzy, classy tinge to this album, inspired by Cole Porter's legendary "Night and Day," not evident on Jackson's prior works. The emphasis on piano on *Night and Day* may explain this. "A Slow Song" and "Breaking Us In Two" are two highlights of the "Day" side. "Target" is a stinging 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 fine music in them. This is a diversified LP which even had a fairly successful single (rare for Tull) in "Fallen On Hard Times." 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 incorporates just enough flute to give the LP the Jethro Tull touch.



## #2 The Motels, *All Four One*

This is a superb effort from a powerful L.A. rock band led by Martha

Davis, the sensuous lead singer. After two so-so LPs which lacked consistency, The Motels really scored with this one. "Only The Lonely," "Take the L," and "Mission of Mercy" all received a great amount of airplay, but there is much more to this album. "Forever Mine" is a peppy cut which brings out the best in Davis. "Art Fails" is the story of her breakup with Tim McGovern, her boyfriend and the band's former guitar player. "Apocalypse" is a pleasant change of pace complete with an appealing rhythmic beat.



## #1 Men At Work, *Business As Usual*

This debut LP is a true gem from an energetic new quintet from Australia. Lead singer Colin Hay brings instant memories of Dire Straits' Mark Knopfler when his band first came to this country: a talented performer in total command. Hay and Greg Ham's sax combine to impressive results in "Who Can It Be Now?". Meanwhile, another cut, "Down Under" is doing equally well on the singles chart. The sleeper of the

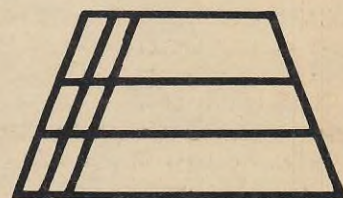
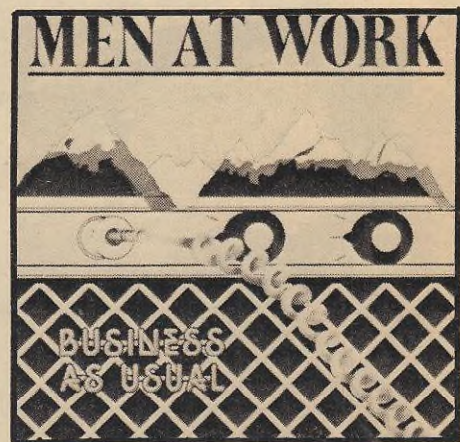


Lead singer Freddie Mercury and Queen bombed in '82 with a poor LP and worse concert.



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

album has to be "Be Good, Johnny," about a very strange child. "Helpless Automation" is Greg Ham's torrid testimony to the computer generation. Men At Work are a refreshing new band with an intriguing style. With *Business As Usual*, they have released a remarkable debut LP.



## THE 1982 JOURNAL MUSIC AWARDS

**Best Performance, Female Vocalist:**  
Martha Davis, The Motels

**Best Performance, Male Vocalist:**  
Ian Anderson, Jethro Tull  
Peter Wolf, The J. Geils Band

**Top New Local Band:**  
Berlin Airlift

**Top New Band**  
Men At Work

**Comeback Artist Of The Year:**  
Eddie Money

**Top New Male Vocalist:**  
Billy Idol

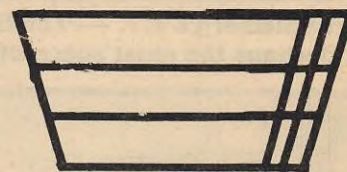
**Top New Female Vocalist:**  
Dale Bozzio, Missing Persons

**Sleeper LP Of The Year:**  
Dire Straits, *Love Over Gold*

**Most Disappointing LPs:**  
Queen, *Hot Space*  
REO Speedwagon, *Good Trouble*

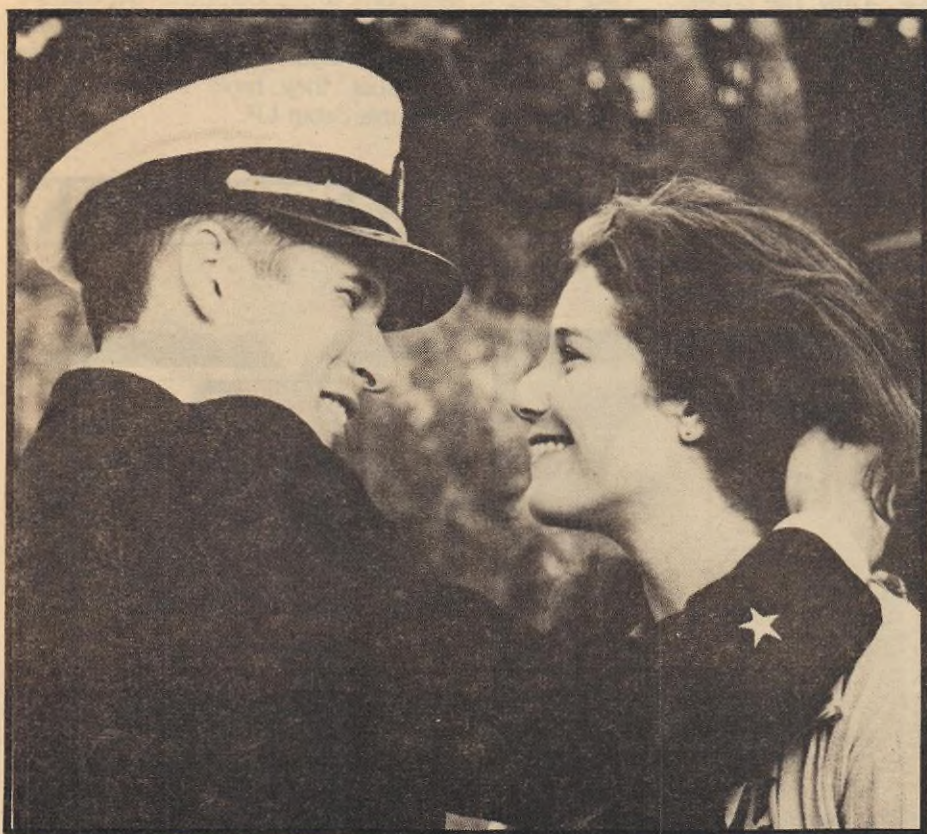
**Top Musical Video:**  
Golden Earring, "Twilight Zone"  
Billy Joel, "Allentown"

**Worst Musical Video:**  
Toni Basil, "Mickey"





# The year in film . . .



Richard Gere and Debra Winger in *An Officer and a Gentleman*, a delightful old-fashioned Hollywood romance.



Steven Spielberg's *E.T. — The Extra Terrestrial* is the biggest hit of 1982, perhaps the most successful movie ever.



Sydney Pollack plays George Fields, a high-powered agent, with client Dorothy Michaels (Dustin Hoffman) in the sensational *Tootsie*.

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 that we will remember as delights and those that were real duds.

Without further adieu I 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 workmen 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.

Writer-/director Jerzy Skolimowski has crafted a realistic screenplay that creates the emotional intensity of the workmen's experience and the political nightmare of Poland under martial law.

**E.T. THE EXTRA TERRESTRIAL.** What is left to say? This story of the brilliantly beguiling alien's visit to our country. Charming performances by Henry Thomas, Drew Barrymore and E.T. himself make this Steven Spielberg film not only one of last year's best but likely one of the best of the decade as well.

**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 RIDGEMONT HIGH.** A refreshingly 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 pain 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.

Painfully poignant portrayals by Diane Keaton and Albert Finney as the parents, as well as an impressive feature film debut by Dana Hill as one of their children.

**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.

Director Sydney Pollack takes a turn in front of the cameras, too, playing Hoffman's harried agent. Hoffman's par excellence acting is perfectly complimented by a terrific cast, including Jessica Lange and Bill Murray.

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

Dillon's sensitive performance dominates the film which should establish the fact that the Disney studio is capable of more than the *Love Bug*.

And now, with an understandably lesser amount of enthusiasm but the same degree of conviction, I present my picks for the 10 worst films of 1982.

**THE PIRATE MOVIE.** Billed as an updated rock adaption of *The Pirates of Penzance*, this film is



Jeremy Irons gives a powerful performance in *Moonlighting*.



# 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 fails completely.

**YES, GIORGIO.** Luciano Pavarotti makes his film debut playing a world-famous tenor who has a dalliance with a physician (Kathryn 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 unforgivable.

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

**INCHON.** This \$48 million Korean War epic stars Jacqueline Bisset, Ben Gazzarra and Laurence Olivier. Anything with Olivier in it has to be good, right? Wrong! As General Douglas MacArthur he is as implausible as the shoe polish used to darken his hair is fake. Bisset's fans get to see their 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 withing 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 blackjack 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 it's 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 mock weeping.

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 dud 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 untalented 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*, Randall Kleiser, directed, produced and wrote this somewhat lavish look at a youthful menage a trois.

The actors are attractive enough, as much as any cardboard figures can be, but the gorgeous scenery and uptempo 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.



Kristy McNichol in the horrendous *Pirate Movie*.



Mary Tyler Moore and Dudley Moore in a scene from the biggest dud of their careers, *Six Weeks*.



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



Daryl Hannah and Peter Gallagher are *Summer Lovers*.



# 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 extensive changes with both 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 in a phone interview from Savannah, Georgia, a stop on their present tour.

**Journal:** Poco is a band which has survived many changes over the years. Compare the present Poco with the earlier versions.

**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 team 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 Bullard.

**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 really big hit. That was made with this band. A single called "Fuedin'" 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*, a conceptual LP, and *Cowboys and Englishmen*, a country LP with only two 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 that those LPs were a very different kind of Poco. We were signed to MCA. We released *Legend*, which did very well and then we released *Under the Gun*, which we



*Ghost Town* is the impressive new LP from Poco.

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-ish album with a lot of remakes. Those two albums never would have happened if we weren't bound to a contract. But as it turned out, some of our biggest followers loved *Blue and Gray*, and now we have a song from *Cowboys and Englishmen*, "Feudin'" 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's 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?

**Young:** When I first started playing with Poco, I was only an instrumentalist. But being around good writers like Paul (Cotton) and Richie (Furay) taught me to write. As time's gone on, I feel I've

really matured as a writer and that I'm presently writing my best material.

**Journal:** On the new LP, you wrote five songs, and Paul wrote five songs. Are the other members of the band free to write material too, or is it simply you and Paul, and that's it?

**Young:** Kim and Charlie both write. But their material simply isn't what this band is all about. When we hired these guys, it was with the agreement and understanding that Paul and I make the sound, they help us execute it. They still write on their own and do demos in their spare time.

**Journal:** As you alluded to earlier, "Shoot For the Moon" is getting a great deal of airplay right now. What is the meaning behind that song?

**Young:** That is my favorite song on the album. It is about joblessness and how perhaps we can conquer it if we just pull together in relationships and other facets of life. It's a song of hope.

**Journal:** What type of music do you listen to, and do you have a favorite band or artist?

**Young:** I listen to the radio a lot, particularly when we are out on the road, I like all types of music. I really love EmmyLou Harris and was ecstatic she took a song I wrote, "Rose of Cimarron," and named an album after it."

**Journal:** With the sudden wave of success for music videos do you feel it's just a passing fad or here to stay?

**Young:** Music videos are definitely the thing of the future. They have already done wonders for several groups. Bands like A Flock of Seagulls and Missing Persons might have never gotten a chance without MTV and music videos.

**Journal:** Has Poco done any videos?

**Young:** It's funny you should ask that because we just started production on a video for "Shoot For the Moon." Our only problem is that we are out on the road, and I'd like us to appear in it, so we are trying to conjure up a way to do it.

**Journal:** What does the future hold for Poco?

**Young:** It's hard to say, but we're having a helluva lot of fun on this tour. We'll be out on the road for the next couple of months, and then we'll take a break and eventually head back into the studio.

## Clash has top rock single

by Tim Downs

It's fairly safe to assume that 1982 will not be a great chapter in the annals of rock music. Many of the consistently reliable bands were either touring, laying dormant, or simply failed to produce anything up to par. Nevertheless, several bands who had been waiting in the wings used the opportunity to make their presence known. Artists such as The Motels, Joe Jackson finally attracted significant attention, while new bands such as A Flock of Seagulls and Missing Persons made impressive debuts.

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 substantial U.S. hit combined heavy hitting guitar work with a tale of musical suppression in Iran.

#2) "I Ran," 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 peppy keyboard work and catchy lyrics.

#3) "Words," Missing Persons  
Dale Bozzio and co. made their first mark with this look 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. Henley's attack on sensational journalism hit the nail on the head.

#8) "Stepping Out," Joe Jackson  
Jackson's first big hit in quite some time showcases his keyboard mastery.

#9) "Shakin'," Eddie Money  
What this tune lacks in creative lyrics it makes up for in hard hitting chords that make it simply good, old-fashioned rock 'n' roll.

#10) "Caught Up In You," 38 Special

## 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 Geils chose to open for them on that New England tour was Boston's top local band of 1982, Berlin Airlift. The Airlift saw their future take a turn for the better in 1982, when they signed a recording contract with Handshake 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.

## Suffolk Journal

## Arts & Music

## Supplement

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(Special thanks to John Alabiso)



# Hunks, humor dominate TV fare

by Suzanne Diaz

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

Retreads of old shows, rip-offs of movies and brainless sitcoms predominated, although there were some new shows and specials that were bright spots.

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. That show underwent a major overhaul before coming back in the fall. *Joanie Loves Chachi* was every bit as bad as one would expect it would be. *Filthy Rich* was the surprise hit of the season featuring the mugging antics of a *Dallas* style family. The show came back for a few weeks in the fall after a good first outing during the summer and will replace the cancelled *Private Benjamin*, this month.

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

*Newhart*, starring Bob Newhart is the perfect vehicle for the low-key, comedian. The show is reminiscent in style of his classic seventies series although none of the cast save Tom Poston, a semi-regular on Newhart's first show appear. But the show does have the same fine comedic writing and tight ensemble acting as the first and can be considered not only the best new show on the tube but one of the best comedies on television.

Sally Struthers returned to her role as Archie Bunker's daughter in her show *Gloria*. Divorced from the "meathead," Gloria is trying to make it on her own as a veterinarian's assistant. The show *Gloria* is not making it on its own, however, it gets a lot of help from its position on the schedule; immediately following *Archie Bunker's Place* on Sunday nights. The show's writing is weak and if it is to survive on its own will need some sharpening.

Two comedies that are not doing particularly well in the ratings but deserve to are CBS's *Square Pegs* and NBC's *Cheers*.

*Square Pegs*, created by former *Saturday Night Live* writer Ann Beatts, follows the attempts of two misfit high school age girls to break into their schools cliques. The situations are familiar to anyone who has ever attended high school as are the characters. The humor in this show is low key and takes a while for it to grow on you. It is a break from other comedies of the year and hopefully will do better in the ratings.

MTM came up with another winning comedy, quality-wise that is, with *Cheers*. MTM has always been the best with ensemble shows, having scored previously with *Hill St. Blues* and *The Mary Tyler Moore Show*. The show is set in a Boston bar based on *The Bull Finch* and follows the attempts of former baseball player and ex-alcoholic Sam Malone (Ted Danson) to keep his sanity and run his bar in spite of the crazies who work and frequent it.



**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 unless there is some reason for it, but 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 husband and wife work as full time professionals. Both stars are television veterans. Patty Duke Astin and Richard Crenna make a good try but the writing to make the show click just isn't there. *Family Ties* also features good actors, Meredith Baxter Birney and Michael Gross, but its premise, that two ex-hippie refugees from the sixties would raise conservative children, just doesn't work.

The show also suffers from having one of the most obnoxious child actresses on the tube; Tina Yothers. When will television executives learn that it is just not funny to see smart ass children?

In the dramatic department there was not one original show on the fall 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 were 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. good looking Lee Horsley as a millionaire detective from Texas. Horsley seems to have been hired mainly on the basis of his looks because his acting talent is minimal.

NBC had three poster boy crime fighters on its fall schedule. Robert Urich, 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 Devlin Connection* starred heartthrobs for two generations. Rock Hudson made his return to TV after having scored in the seventies with *McMillan and Wife* to delight the older ladies while for the younger ladies there is Jack Scalia, a former male model playing his son. Scalia 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 Brosnan, last seen in ABC's *Manions of America* and Stephanie Zimbalist. This show was the best of the pretty-boy patch with the two stars playing off each other extremely well and showing plenty of charisma as a couple.

Visitors from another planet was another popular gimmick this television season. Peter Barton, recuperated from the burns that kept *The Powers of Matthew Starr* off last fall's schedule, portrayed a prince from another planet guided by mentor Lou Gosset. It is a shame that an actor of Gosset's caliber, apparent from his work in *An Officer and a Gentleman*, should be reduced to this material. Barton's talent, however, 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 was the gimmick on *The Quest* which followed five strangers in their attempt to capture the crown of a small mediterranean 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 also work in a hospital setting and the result was the best of the new dramas — *St. Elsewhere*. Set in a Boston hospital, the show is not quite as good as its forebearer, *Hill St.*

but has, with better scripting, the potential to become one of the best shows on TV.

CBS came up with a real turkey, *Tucker's Witch*, which was one of the first shows of the fall season to be cancelled. CBS should have smelt trouble when the show not only went through two name changes, but a total re-haul in cast. The show was a rip-off of both *Hart to Hart* and *Bewitched* as it followed the adventures of a married detective team whose female half is a witch. Not even the talent of the leads, Tim Matheson and Catherine Hicks could work any magic to save it.

The most innovative show of the season, (read different from the usual cops and comedies) was also the corniest. *Seven Brides for Seven Brothers*, loosely based on the fifties musical of the same name, was a warm family show that featured a song and dance routine in each episode. The show doesn't warm the cockles of your heart as much as it turns your stomach with its sugary scripts.

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

Three of the most highly praised series on television were cancelled last spring. *Lou Grant* (CBS) was canned amid protest from the public and critics alike. Ostensibly cancelled because of low ratings, the controversial outspokenness of its star, Screen Actors Guild president Ed Asner, probably also played a part.

Asner attacked Americas role in El Salvador and openly feuded with former S.A.G. president, conservative Charleton Heston, raising the question of whether actors should speak out about politics. Whatever the cause, the death of 'the Trib' was a loss to quality television.

*WKRP in Cincinnati*, after two years of being shuffled around the schedule by CBS, finally faced dead air when it was cancelled for low ratings.

*Taxi*, which won accolades from the critics and public alike was cancelled by ABC only to be picked up after protests by NBC.

The show remains as good on NBC as it was on ABC, but is still suffering from low ratings. NBC, however, seems determined to keep the show and it will hopefully pick up in the Nielsons.

NBC also kept with *Fame* which premiered last winter on to low ratings. The show did pick up a passel of Emmy's and NBC is pulling the same promotion bit it did with the originally low rated *Hill St. Blues*, which soared to the top ten after sweeping the Emmy two years ago.

Many shows found different actors playing roles as replacements were made in an effort to boost shows.

The most controversial replacement was on CBS's female cop drama *Cagney and Lacey*. Meg Foster who played Chris Cagney was replaced by Sharor Gless when the mid-season replacement was picked up for the fall. Foster was released after network executives reportedly decided that the team of Foster and Tyne Daly, who plays Lacey, was too "dikey." The addition of Gless has not, it seems, helped the show any and the ratings continued to be mediocre.



# Hub stargazing 1982 (R. Scott Reedy Photos)



Lee Remick in town for the March run of *Agnes of God*.



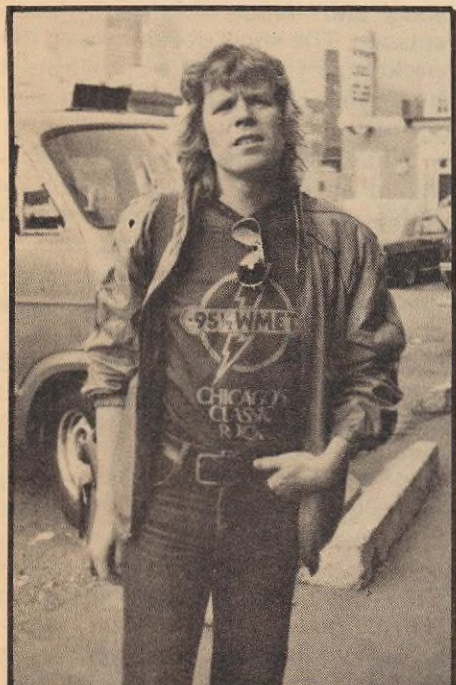
Chevy Chase, Robin Williams at the Sheraton-Boston in April.



Rick Springfield in the Hub for a May concert at the Hynes.



Gina Lollabrigida on a May promotional visit to Stowell's Jewelers.



Peter Noone here in May for *The Pirates of Penzance*.



Shirley MacLaine in for a June engagement at the Metropolitan Center.



Keith Carradine, Jessica Tandy and Hume Cronyn prior to October's *Foxfire* opening.



Paul Newman at the Hotel Meridien for November's *Verdict* press junket.

## Major changes in store at the Paradise

by Kevin Connal

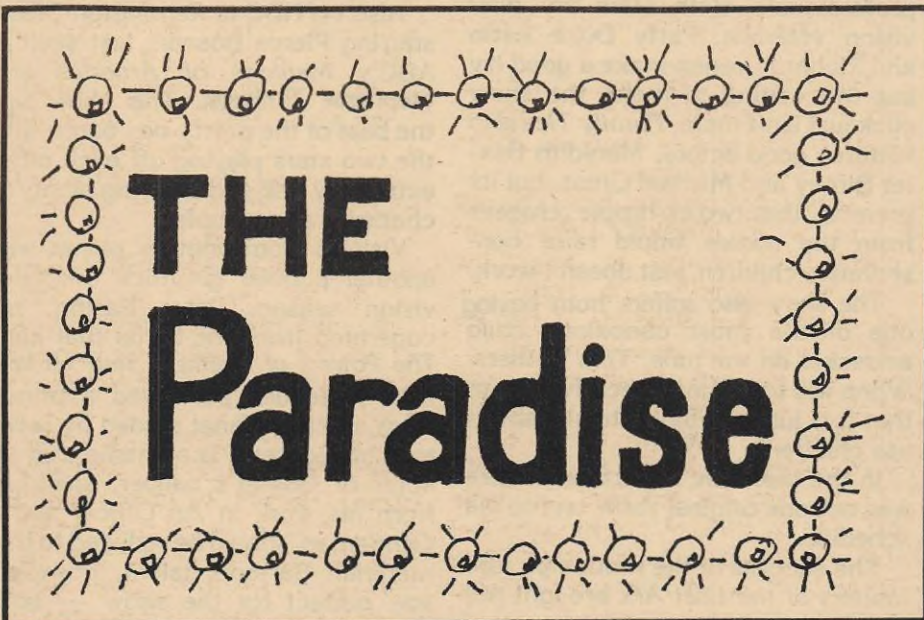
Boston's premier concert club for the past six years, The Paradise, has been sold by local promoter Don Law and is undergoing massive renovations and reconstruction, according to John Lyons, an executive of the That's Entertainment Corporation which recently purchased the club.

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, and we plan to make it much better. We plan to operate the club as part of our Metro/Spit establishments, 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 tacky 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 the 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, Flock 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 energetic new owners. Poco and Warren Zevon are two other major stars Lyons has scheduled for the club in early February.



# '82: A big year for rock's women

by Suzanne Diaz

While 1982 is being pointed to by many as the year of the new band, 1982 was also a banner year for women in rock.

Women have in the last decade or so been growing in status and number in the rock world proving that they are able to do more than singing soft-rock love songs and pure pop written by others and this year saw them burst forth into the forefront of the rock world like never before.

The Go-Gos were the number one female rock stars of the year, success wise. The group's first album *Beauty and the Beat* was actually released in the middle of 1981, but it was in 1982 that the record went number one on the charts and the five woman group became a headlining act.

It's hard to believe that just a little over three years ago the group was struggling to make out of the dregs of the L.A. punk rock club scene. To show you how fast the group has shot to the top: in November of 1982, they played at the Metro in Boston, they returned in January as the opening act for the Police at the Garden and in October returned to the Garden as the headlining act.

The Go-Gos new-wave-cum 60's girl group sound hit a spot in the record buyers' hearts and in the hearts of man critics who applauded their self-penned lightweight, good time tunes. The first album went platinum and the follow-up *Vacation* also did well.

Exactly what the Go-Gos have that put them on top is hard to pinpoint. It's not just the novelty of an all-female band; those have been around before (Fanny, The Runaways). Perhaps it is the fun, cute sound and look of the group (The *Rolling Stone* underwear cover emphasized that). They do not threaten the male audience, a problem other female rockers have had to face, and the teenage girls lap them up like ice cream emulating their mini-skirted fashions.

Musically speaking the group has a lot to reckon with and the lyrics are hardly what you would call deep. The sound is not all that original either, deriving from both early Blondie and even Phil Spector's girlgroups. Their success is encouraging because they are female but you've got to ask, how long will they last? There is already a backlash against the Go-Gos and it seems only a short time before their current cotton-candy sound wears thin.

Another female superstar to emerge this year was former Runaway Joan Jett who with her Blackhearts went all the way to number one with her heartfelt anthem "I Love Rock 'n Roll."

Jett does indeed love rock and roll and that may be her greatest asset. It's certainly not her voice which is more suited for screaming than singing and her guitar playing seems little more than utilitarian, part of the leatherclad Suzi Quatro inspired image.

Jett has been kicking around the music business for some five years and her unrelenting raunchy and voracious spirit has finally brought her to the top.

The album was nothing special, no better really than her solo debut *Bad Reputation*, but this one of course had the hit single to propel it. Her material consists of mindlessly rehashed bubble gum and slashing, mashing teen oriented shouters. With little going on for her it will be interesting to see if Jett's spirit is enough to keep her on top.

The Motels have been around for awhile and *All Four One* was their third album, but it was 1982 that lead vocalist/songwriter Martha Davis became a star.



**Martha Davis, lead vocalist of the Motels, found well-deserved stardom in '82.**



**Chrissie Hynde of the Pretenders, had a tough year but pulled through.**

Davis is the most talented of the women mentioned and she has more depth musically than all five Go-Gos and Joan Jett put together ten times over.

Her sexy, sultry voice can travel all ranges of rock without missing a note, from the peppiness of *Forever Mine* to the cutting, unrelenting rock of *Mission of Mercy*.

While *All Four One* was not their best album — the first two had moments that overshadow it — it was on this one it all clicked and it went gold.

Davis writes personal lyrics that tell of her own life (*Mission of Mercy* was about her attempts to adopt her wayward nephew). She bares the heartbreaks and struggles of her life unflinchingly, but never ventures into self-pity. She does not address any real feminist message, but her deepfelt vocalizations make them human which is more than can be said for Joan Jett.

Other females emerged as viable forces in the world of rock this year. Ex-Playboy Bunny and lead singer Dale Bozzio hit it big with the group Missing Persons.

Bozzio's use of body revealing plastics for her on-stage wardrobe smacks of self-exploitation, but she redeems herself with ingratiatingly off-beat vocals highlighted by high pitched hiccup like sounds which were a breath of fresh air in the endless stream of sound alike voices pouring out of the radio this year.

The songs *Destination Unknown* and *Words* both did well blessed with Missing Persons' slightly off-center but pleasantly catchy arrangements. Bozzio also seems to have a touch of wit in her vocalizations and if she tones down her emphasis on the T. and A. flashing should have a good future ahead of her in the world of female rockers.

Deborah Iyall of Romeo Void caught



**Dale Bozzio's distinctive vocals are the center of Missing Persons.**



**Debbie Harry of Blondie continued on her downward slide in 1982.**

the new-wave world by storm with her intriguing statement that she might like you better "if we slept together".

Iyall has one of the most distinctive and expressive voices to emerge in music in a while. She takes a somewhat superior attitude in her lyrics and snaps off her vocalizations with a stance that is both inviting and stand-offish at the same time. Romeo Void makes no concessions in their music to mainstream tastes, so their future appeal seems limited. But this allows those who do choose to listen to hear what Iyall wants to say — which so far is quite fascinating.

Quarterflash made it big at the close of 1981 with their first album. They are really just another arena rock band whose only innovativeness stems from the fact that their lead vocalist is a woman.

Rindy Ross can belt out a tune and play a searing sax but offers little in depth. "Harden My Heart" and "Find Another Fool" were both touted as liberated "don't mess with me" female anthems in the Pat Benatar vein but it was Rindy's husband Marv who wrote those tunes. Let's hear if Rindy has anything to say for herself.

While new faces were popping up in the world of female rock the established acts continued to play their much needed parts.

For Chrissie Hynde it was a year that saw her face a tragedy that almost spelled disaster. Hynde, however, rode to the occasion proving that nothing will stop her.

The year started well; a successful U.S. tour came to an end and the Pretenders were riding high on the charts, but in June the deceptively laconic lead guitarist of the Pretenders, James Honeyman-Scott died at the age of 26. Then bassist Pete Farndon left leaving just Hynde and drummer Martin

Chambers to carry on.

Using studio musicians Hynde recorded a self-penned attribute to Scott, "Back On the Chair Gang" which showed that the Pretenders were not through, far from it. "Chain Gang" was one of the finest things Hynde has put on vinyl, in fact, one of the best singles of the year.

Hynde is now back at home in England awaiting the birth of her first child by the Kinks Ray Davies, but she and Chambers have just hired two new guitarists and plans are being made for a Spring tour. And tracks have reportedly been put down for a new album, too.

Let's hope so. Hynde is the leading female figure in the rock world, producing thoughtful, intelligent songs and a voice that can't be beat. She was one of the first females to prove that rock is not just for men; that women can be as good and in Hynde's case better than many male rockers.

Hynde's no-shit attitude was imitated by many female rockers including Pat Benatar, currently rock's number one — commercially speaking, of course.

But in Benatar's case her attitude is pure strut. She continued to produce suitably A.O.R. material although her new album, *Get Nervous*, especially the title cut, showed that she is improving and even, can it be, is getting musically interesting. Still she is a Barbie Doll play acting the tough female for the masses. She does serve a purpose, though; it shows if the package is right a woman can produce boring, mundane rock just like Loverboy, Journey that the public will eat up.

Heart, fronted by sisters Ann and Nancy Wilson continued to pummel their way along, but their newest album *Private Audition* went nowhere.

Nobody will ever call this group musically innovative except for the fact that they are women playing mass market heavy metal. But once in awhile they do hit on something good and besides, they were two of the first females to get their foot in the hard rock door even if much of their success was due to a flash of leg. Once again sex sells, but that doesn't hide the fact that Ann can be an intriguing vocalist; just take a listen to "Crazy on You" again or even "The Man Is Mine" off the new album. And sister Nancy is no slouch on the guitar, either.

Debbie Harry and Blondie continued on their downward slide toward being a total joke, coming close with this year's album *The Hunter*. It received deservedly horrible public response and the tour didn't do well, either.

Harry had it all when Blondie was producing trashy new-wave gems like "Heart of Glass" and "Dreaming." Unfortunately she and Chris Stein forgot one of the cardinal rules for groups of limited capacity: "Do not take thyself seriously." With garbage like Harry's solo outing *Koo-Koo* and *The Hunter* bombing, it seems like the group better rethink their plans for the future or face extinction.

Kim Wilde emerged with her hit "Kids in America" as this year's version of Sheena Easton who was last year's version of the old Olivia Newton-John who emerged with a new version of herself with "Physical" and "Heart Attack." Confusing, but it's hard to keep them straight or tell the difference. All produce accessible pop that travels straight from the ear to tapping toes. Mindless, unimportant, but undeniably likeable, at least they keep the top-forty in existence.

Fleetwood Mac came together for another album and it was highlighted by the work of both Christine McVie and Stevie Nicks.

Nicks may be rock's reigning fruit-

**Continued on page 16**



# Comebacks dominate '82s top singles

by Greg Beeman

In terms of pop singles, 1982 can best be termed the year of the comeback. After either relatively brief or extended periods of Top 40 lethargy, artists like Aretha Franklin, Melissa Manchester, Marvin Gaye and Joe Cocker returned to make impressive scores on the singles chart.

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

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 Neil Diamond ("Heartlight"), Diana Ross ("Muscles") and Olivia Newton-John ("Physical," "Make A Move On Me," and "Heart Attack") continued their Top 40 popularity, while recent sensations like REO Speedwagon and Sheena Easton generated only minimal chart action with their 1982 releases.

Dionne Warwick and Roberta Flack, on the other hand, returned to the Top 40 after, especially for Flack, periods of chart inactivity. Warwick hit with the Barry Gibb produced "Heartbreaker" and Flack scored with "Making Love."

After several years in obscurity, the group Survivor hit it big with the Bland "Eye of the Tiger" from *Rocky III*. Their follow-up, "American Heartbeat," however, dropped from the charts after only a couple of weeks. They don't seem destined to be Top 40 survivors.

While both Asia ("Heat Of The Moment," "Only Time Will Tell") and John Cougar ("Hurts 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.

Daryl Hall and John Oates continued to prove that they will be a potent musical force throughout the 80's. This talented duo, who are heading into '83 with a hot new single, "Family Man", should provide 1980's Top 40 with some of its best moments.

## THE TEN BEST SINGLES OF 1982

(in alphabetical order)

"Allentown" by Billy Joel

"Allentown," the best cut on Billy Joel's excellent *Nylon Curtain* album, drives home the effects of the country's

plumeting economy on this Pennsylvania 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." With its potpourri of sounds highlighted



Olivia Newton-John

"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 silky-voiced Christine McVie. Lindsay Buckingham's quirky guitar work highlights this example of Fleetwood Mac at its best.



Aretha Franklin



Daryl Hall and John Oates

by Greg Ham's flute, the song is irresistible.

"Heartbreaker" by Dionne Warwick

Dionne Warwick came 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 again singing, recalling her Bacharach/David days. She is simply majestic as she soars above Gibb's creamy synthesizer-based arrangement. She is without question still one of the best singers in all of pop.

"Heart Attack" by Olivia Newton-John

Newton-John's material now has a harder pop-rock edge that is much more appealing than her previous willowy pop-country style. And while "Physical," the biggest single of 1982, was a good showcase for her sexy new 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, charges along like a rollercoaster at full speed.

"I'm So Excited" by the Pointer Sisters

The Pointer Sisters creat a high powered vocal electricity in this red hot song. Throughout this rollicking cut, vocal sparks ignite as June Pointer's fiery lead vocal crisscrosses with Ruth and Anita's equally impassioned back-up. Master producer Richard Perry has provided a lush base for these vocal dynamics and Michael Boddicker's synthesizer work is excellent.

"Jump To It" by Aretha Franklin.

Aretha has never been better than she is in "Jump To It," her first Top 40 hit in years. Working with 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 multiplatinum status. They are still experimenting with a variety of sounds to blend with and add to their brand of Philadelphia soul. "Maneater" combines a Motown-ish beat with new wave influences and ranks as one of their best singles. There is just the right touch of eeriness to this cut about a woman who chews up men faster than Pac-Man. Hall's singing is especially evocative and Charlie DeChants's sax playing is the perfect compliment.

"Sexual Healing" by Marvin Gaye

After a several year absense, Marvin Gaye returned to the Top 40 late last year with a vengeance. "I'm hot just like an oven," sings Gaye in this song that's even hotter than that. Gaye brilliantly uses synthesizers as the base for his passionate vocals which sparkle like his work during his Motown heyday.

"Up Where We Belong" by Joe Cocker and Jennifer Warnes

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

Runners Up

"Gypsy" by Fleetwood Mac

"Still In the Game" by Steve Winwood

"You Should Hear How She Talks About You" by Melissa Manchester

*The Bombs of '82*

"Truly" by Lionel Richie

"Sweet Time" by REO Speedwagon

"Eye of the Tiger" by Survivor

"I've Never Been To Me" by Charlene

## Women in rock

Continued from page 15

cake but she's still got one of the best voices around. And she writes her own material even if one can rarely tell what the hell she's talking about. "Gypsy" was a rich pastiche of her staple of mystic lyrics, but her harder "Edge of Seventeen," off her solo album *Bella Donna*, that scored earlier in the year, was her best effort of 1982.

McVie is often forgotten in the shadow of Nicks but she still has an unbeatable way with her soft-rock love songs that do not hold back on sometimes bitter accusations. She is also an integral part of the group musically, her keyboards always on target.

Linda Ronstadt jumped off the Broadway stage to see, again, which way the musical wind was blowing.

having taken her stab already at new-wave with *Mad Love*, this time she opted for an assertive hard rock sound and the result was "Get Closer," inaugrably one of her best selections in years. Unfortunately public response was lackluster, and the album did poorly. Perhaps Ronstadt's fans are finally fed up with her ever changing taste in music. But from country to Buddy Holly remakes to soft rock to New Wave and even Gilbert and Sullivan, Ronstadt still at least has her excellent voice as a constant.

The dinosaur of women rockers, Grace Slick, continued to rock on in 1982 even with her fortieth birthday chalked up.

Crazy Grace can still whip out the icy cold vocals that propelled the Jefferson Airplane in the sixties and she's back

singing fulltime with Jefferson Starship to keep them in shape.

Although Mickey Thomas now handles the lead on the top 40 cuts like "Be My Lady," ex-husband Paul Kanter still reserves a cut or two for Grace to let loose on, like *Wind's of Change's* "Out of Control." Slick seems determined to keep on rocking till they put her in the grave.

Bonnie Raitt put out a super album, *Green Light*, and toured extensively, but still widespread success escapes this very capable female rocker. Boston always has a place in its heart for Raitt, but when will the whole country catch on to this well kept secret?

Donna Summer is still trying to break away from disco and even hooked up with the Boss, Bruce Springsteen, on

her new album. Unfortunately, Summer is still at the stage where she'll try anything to get away from her disco label and as a result produces earnest but uneven material.

A few years ago it was hard to find more than a handful of women who could or would rock hard, but today the numbers are growing and women rockers seem to be finally getting the attention and commercial success of thier male counterparts. As yet rock has produced no superstars in the Rolling Stones-Led Zeppelin class, but with new talent appearing all the time and the established stars getting better and better, that only seems only a matter of time. Someday soon perhaps everyone will realize it's not the sex of the rocker that matters, but the heart, spirit and talent.