

SUFFOLK JOURNAL

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January 17, 1980

Fights end 'Rats' for rest of year

by Alice Whoolsey

Following an outbreak of the Christmas Rathshells which caused four people to need medical attention, President Thomas A. Fulham has cancelled future Rathshells for the remainder of the academic year.

Fulham said, "If it is at all possible for them to be reinstated, I would have to be heavily reassured that there would be no possibility for something like this to happen again. As of yet I have not heard any plan that would reassure me of such."

According to an unidentified source the first hints of a fracas occurred shortly after 8 p.m. when Joseph and Glenn Representative Douglas White picked up a chair and gestured to a friend that he was about to throw it at him. Michael Garcia (Journalism '81) thought the situation was the beginning of a fight and went over to White. Rathshells Committee member Michael Malone was also about to go over but slipped on some beer spilled on the floor, leaving his hand on a bottle. Small fights then broke out among the Rathshells crowd.

Rathshells Committee Co-chairman Thomas Keaveney stated "Suffolk police then tried to get half the crowd to leave by the Ridgeway Lane exit and half by the other." According to him fighting then broke out in Ridgeway Lane where, at one point, at least "80 people were fighting in the lane."

Keaveney attributed a portion of the Rathshells mishap to the fact that, "a lot of the kids had finished classes the day before and had been drinking since 10 a.m. He said that out of the 80 people who were

eventually involved in the outbreak, 67 of them were not Suffolk students.

Keaveney said that many of the outsiders belonged to a crowd from West Roxbury and Cambridge. "We have had trouble with both of these crowds before," he said.

He went on to explain that "Suffolk security was in a difficult position without the authority to protect the students. They don't have the authority to use a club. They can't use things of that nature," said Keaveney.

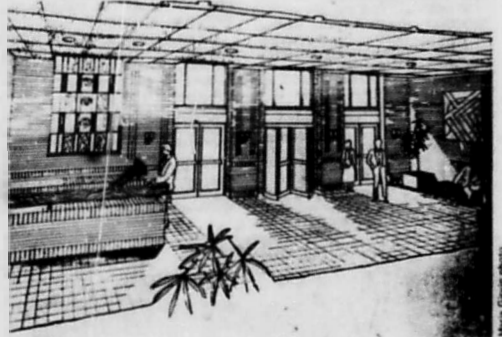
"All security could do was to try to disperse the crowd."

This was the first of the six Rathshells held this semester to have a problem of this nature. It was the worst of its kind to ever occur at a Rathshell, according to Keaveney. Shortly after the fighting broke out in the Ridgeway Lane area the Boston Police were called.

Keaveney commented that, "We never thought a situation like this would arise. Basically this year we've been concentrating on keeping people who are under 20 not drinking. When we first started having Rathshells this year it was made clear to us that they didn't want any people who were under-age drinking. Nothing was said about fight."

Fulham said, "It was immaterial whether it was caused by Suffolk students or by their guests. What is important is the impact on the community and the students." Fulham stated that his decision to "cancel" the Rathshells was a collective one in which several instances were taken into consideration.

Fulham said that, "We have spent a long time establishing a rapport with the
see RATHSHELLS page 4



FUTURE LOBBY in the Ashburton building is depicted in this architect's drawing.

Plans loose for Ashburton activity space, say trustees

by Maria Girvin

A new line of communication has opened between students and the Board of Trustees following a meeting between the Student Government Association Campus Representative Committee and the Trustee Building Committee.

The meeting, which took place during the last week of fall semester classes, familiarized SGA members with plans for student activity space, in the Ashburton building and the building which will eventually replace the Ridgeway Lane building.

"Right now, plans are very flexible," said Bob McCarthy. "They have an idea

of how they will utilize space but it isn't definite. If we have any objections we will make them toward the end of the semester when it will be time to discuss the floor plans."

"The meeting was very valuable, said SGA Vice President Robert McCarthy. "The problem before was that we did not know what was going on - not that we were opposed to what they were doing. If we had been given an idea earlier of what direction they were moving there would have been a lot less trouble. Now that we're working together we find we're working toward the same objectives and working in the future will be easier."

Highlights of the new building center on the creation of an alumni conference room, a massive computer terminal and increased student activity space.

The alumni conference room could be used by any of Suffolk's alumni who may need the room for seminars or social events. There is also the possibility that it could be equipped for other services such as dinner meetings.

The computer terminal will be designed to handle all administrative and academic computer needs of the university. Presently Suffolk belongs to a consortium of colleges that share a central computer located at Babson College. The new computer has already been purchased.

Increased student activity space will be provided on the 11th floor where student offices will be located. Later they will be moved to a new building which will be erected in place of the Ridgeway Lane building. The Representative Committee was assured that the new cafeteria which will be located over the library would be sound proof and an available future Rathshells or other student activities.

Other features of the new building, discussed, was the building's possible conversion to solar energy once that means of heating becomes economically feasible. Students in the meeting were told by architects that the building's flat roof was very suitable for either the manufacturing of solar energy or building expansion by adding another floor.

see ASHBURTON page 4

Through the door, Kennedy's headquarters come alive

by Dan Murman

Fifty-three State St. is the site of the Boston Stock Exchange, right? Correct, however, it is also the home of the Ted Kennedy For President Campaign Headquarters. Here workers, who believe America is ready for Teddy, spend endless hours helping the Massachusetts senator win his bid for the Presidency.

CORNER VIEW

As the visitor enters the lobby of the large, dark building he is confronted by a barrage of three-piece suits and smartly tailored dresses. One or two have souls run by seen sporting Carter and Mondale pins, seemingly unaware of who occupies part of the eighth floor. There is no loud chatter in the foyer or elevators. The atmosphere is subdued and business-like.

The eighth floor corridor is unimpressive. It might remind one of their old grammar school which was built in the 1930's. As he gropes his way down the darkened hallway, past the men's room, the prospective volunteer might wonder if he could possibly be in the right place. Finally, at the end of the hallway, a sign proclaiming the last door on the left as the entrance to Kennedy Campaign Headquarters can be seen.

see 1980 page 7



WORKERS are busy in the Ted for President headquarters.

Jeff Newman photo

SGA discusses alternatives to cancellation of 'Rats'

by Alice Whooley

The disturbances at the Christmas Rathskellar and plans for the spring semester were discussed at a special Student Government Association meeting held during the semester break.

Junior Class Vice President Thomas Keaveney mentioned that only three people from Suffolk were involved in the initial outbreak. The fight eventually prompted President Thomas A. Fulham to cancel all future Rathskellars.

Keaveney and SGA President William Sutherland were to discuss possible solutions or variations for Rathskellars with Fulham. Keaveney and Sutherland suggested a policy that only students with Suffolk identification cards would be admitted, and each would be allowed only one guest.

Also at the meetings, SGA Vice President Robert McCarthy announced that a poll dealing with service scholarships and work study will be distributed at the beginning of this semester.

According to the poll, 80 percent of the funds for work study programs come from the federal government and 20 percent

from university funds, and that approximately 85 to 90 percent of all Suffolk students qualify for work study.

The Search Committee to find a new president will also release a questionnaire asking students what qualities they feel the new president should have.

In other articles, the SGA:

— Announced that Senior Class Representative Kevin Scott has left the SGA to accept an internship in Washington, D.C. this summer.

— Allocated \$5.50 for two books published by the National Student Education Fund dealing with writing resolutions and course and teacher evaluations.

— Announced that they will consider joining two student lobbying organizations concerned with tuition and financial aid.

— Received a report from Senior Class President James DUBois that the Film Committee will present films each Thursday this semester.



"VANDALISM IS RUNNING RAMPANT" at most schools throughout the state says Suffolk Police Chief Edward Farran.

Increase in minor crimes for Suffolk area in '79

by John A. Hayes

The semester break was a relatively quiet period for campus police but the statistics for 1979 will show an increase in the incidents of vandalism and minor crime at Suffolk, according to Police Chief Edward Farran.

"Suffolk is not a high crime area," Farran explained, "but prior to last month we suffered quite a bit of vandalism. That's the nature of things at most colleges and universities."

"Vandalism," he said, "is running rampant" at most schools throughout the state. "It's a problem that's always there."

Although there has been no increase in the size of the force, Farran has taken "certain steps" to check the recurring problem of vandalism at Suffolk. For example, campus police will be working "staggered shifts" to provide extra security

at times when vandalism is likely to occur.

The security police will not be carrying firearms to deter possible thieves "in the foreseeable future," but they will be armed with nightclubs, maces, and batons. This will be sufficient, according to Farran.

Farran finds some of the information contained in the crime report, which will be published in early March, encouraging. The statistics in the report he said "will probably show a decrease in some areas and a leveling off in others."

Farran believes that most of the trouble caused on campus "is associated with drinking."

"Nobody is going to commit vandalism when he is totally rational. But there's always someone who, after a couple of drinks, gets mad at the world" and takes it out on public or private property, said Farran.



JUNIOR CLASS VICE PRESIDENT Thomas Keaveney, along with SGA President William Sutherland, are discussing possible solutions to or variations from the cancellation of Rathskellar.

Renovation contract signed by construction company

by Maria Gavin

A contract between Suffolk University and Vappi Construction Company Inc. was signed last week at a special Board of Trustees meeting agreeing on the maximum price of renovating the Ashburton building.

The contract agrees that renovation of the building will not exceed the figure of \$7,998,702 and initiates procedures to first remove any valuable items from the building and then open bidding for demolition contracts. The actual renovation is expected to begin at the end of this month.

"It was an extraordinary experience to be reaching that point of unanimous approval by the Board," said Board of Trustee Chairman Vincent A. Putnam, who has been a member of the board's Building Committee and who has over the supervision of the Ashburton building's plans.


The board's approval of the nearly \$8 million figure follows a December rejection of a prior projection for renovation costs proffered by Vappi. "We found the projection (\$8.3 million) too

high," said Putnam, "so we sent them back to do a little further ground sharpening and get a new estimate. We had asked in November that they not exceed \$8 million." Vappi then trimmed approximately \$400 thousand.

The savings was made by trimming items that the college and construction company considered to be defrayable, such as paper and carpeting.

It is the college's hope that demolition bidding will be competitive enough that the real renovation cost will fall below the projected dollar figure agreed upon by the university and Vappi. This would enable the college to go ahead and purchase the trimmed items.

Although architectural plans are only three-quarters completed, Putnam sees the commencement of the building's renovation as an end in the fight against vandalism as that industry computes its prices with a one per cent inflation factor per month. "It's scary when you think how much the renovations could cost if you waited for the architectural plans to be 100 percent completed," said Putnam.



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JUDGE FRANK J. DONAHUE keeps his eyes on students passing through the Donahue lobby. The portrait was given to the university by its Board of Trustees.

Donahue portrait unveiled

by Janet Constantinakos

Friends, faculty members, relatives, and trustees gathered this week for the unveiling of the late Judge Frank J. Donahue's portrait.

The portrait, given to the university by the Board of Trustees, now hangs in the Donahue lobby.

President Thomas A. Fulham accepted the painting on the University's behalf and

went on to speak of what a great man Judge Donahue was.

Assistant Law Dean Malcolm Donahue, Judge Donahue's son, said he was pleased to be present for the ceremony, and said the painting would remind everyone of his father's many contributions to the university over the years.

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Seminars on family

The University Counseling Center will hold a series of training seminars on alternative Wednesdays this semester and will encompass subjects ranging from "Death and Dying" to "Family Counseling."

The seminars will be held from 8 to 11 a.m. in the President's Conference Room

(Acker 12), and are open to all students and faculty. A back ground in psychology is not essential for participation.

Members of the Suffolk community interested in attending a seminar are requested to contact the center a week in advance to reserve a place.

TOPIC	SCHEDULE	PRESENTER
CRISIS INTERVENTION	January 23	Dr. Kenneth Gerni Director University Counseling Center
PSYCHOSYNTHESIS: AN OVERVIEW	February 6	Dr. Joan MacVicar Staff Psychologist University Counseling Center
FEMINIST COUNSELING	February 26	Joan Callaghan Beacon Counseling, Inc. 1166 Beacon Street Brookline, MA
DEATH AND DYING	March 5	Dr. J. William Worden Department of Psychiatry Project OMEGA Massachusetts General Hospital R.P. House Boston, MA
COUNSELING THE HOMOSEXUAL CLIENT	April 2	Richard Jacobs Hemophilia Society 90 Boylston Street - Suite 655 Boston, MA
PANEL DEMONSTRATION OF THE RECOVERY METHOD: A SYSTEMATIC METHOD OF SELF HELP	April 16	Members of Recovery, Inc. - The Association of Narcotics and Former Mental Patients
FAMILY COUNSELING: A GESTALT PERSPECTIVE	April 30	Dr. Melvin Rubin of Brookwood Circle Needham, MA

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New Intercollegiate guide available in S.U. Library

by Jeff Putnam

A new guide listing the complete holdings, as of May 1979, of all magazines, journals, newspapers, and many annual reference publications found in the 11 member libraries of the Fenway Library Consortium is currently available in the College Library Reference Room.

The *Union List of Serials*, which contains 9,400 titles altogether, is designed to assist students and faculty in obtaining articles in periodicals which are unavailable in the Suffolk Library.

Besides Suffolk, other contributing Consortium members are Bowdoin State College, Quabbin College, Emmanuel College, Hebrew College, Massachusetts College of Art, Massachusetts College of Pharmacy, Museum of Fine Arts Library, Simmons College, Westworth Institute of Technology, and Worcester College.

Ashburton College Librarian James Coleman says that the *List* "facilitates the use of other libraries," and that the

"co-operative use of resources" by various libraries is a current trend.

The article involving between libraries will benefit those students who are either physically located near other libraries, or are interested in a specialized copy, according to Coleman.

Two copies of the *List* are available in the Reference Room, and one at the circulation desk.

Ashburton

continued from page 1

The next student trustee meeting regarding the Ashburton building will be held toward the end of this semester.

Other student members of the Expansion Committee other than McCarthy and MacDonell, who were present at the meeting were Freshman President Ann Harrington, Freshman Representative Sheila Aboon, Sophomore Representative Barry Fitzgerald, Junior Representative William Hickey and Freshman Representative Fred Charnoff.

Rathskellar

continued from page 1

community. An incident like the one at the Christmas Rathskellar set us back a few years." An estimated \$400 worth of damage was done to the exterior door and to a Doublet building window. The BGA, according to Krawny, has offered to pay for the damage.

Krawny commented that, "It was too bad that this occurred. If we can get some tighter restrictions maybe we can get them (Rathskellers) back." Among the restrictions that have been discussed are a guest list, and having Suffolk ID checked at the door. He said, "At every other college I have been to there have been restrictions of this type."

Krawny BGA President William Sutherland, and other Rathskellar committee representatives hope to meet with President Putnam some time within the next week to find some way to reinstate the tradition. Krawny said, "We hope to be able to present our views and our alternatives to him. I never started an incident like this, especially at the Globe Santa Rathskellar."

The Journal is looking for a copy editor.

Good grammatical skills are necessary.

Interested persons should apply to Ann in RL19

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editorials

Safety steps for Rathskellars

When Rathskellar turns into a brawl and persons are taken to the hospital, something must be done to prevent this from happening again. While one can easily understand President Thomas A. Fulham's decision to cancel Rathskellars for the rest of the year, stopping the cause of the outbreak could prevent it from happening again.

The last Rathskellar differs from others held during the year because it was occupied during finals week. Many students were finished exams a day or two before the Rathskellar. Students started drinking earlier in the day than they do when Rathskellars are held on Friday after class.

Also, students from other schools, which had shorter semesters than Suffolk, attended the Rathskellar. According to Rathskellar Committee Chairman Thomas Kitzroy, most of the persons involved in the fight were not Suffolk students.

The two major problems with the last Rathskellar were outside persons causing trouble and holding the event on a day when many students had nothing to do so they started drinking early. The *Journal* recommends that Rathskellar's only be held on school days. This way students will not have already started drinking before the Rathskellar has started. The second recommendation is that students should show their Suffolk identification card to be admitted.

These two recommendations will change Rathskellars from a free-for-all to what they are supposed to be, an enjoyable social event for Suffolk students.



Curly Dinkley/Graphic

SUFFOLK JOURNAL

Every issue of the paper presents an opportunity and a duty to any thoughtful citizen and shall, to the utmost of its power and best of popular judgment.

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PRESIDENT THOMAS A. FULHAM'S car (left) and Vice President Francis X. Flannery's sit in the only university parking space.

Other persons more deserving

Two hundred eight dollars and fifty cents. That is how much money President Thomas A. Fulham and Vice President Francis X. Flannery have saved this year because the Prov. and VP said to themselves, "Well, there's only two spots, can't think of two better guys who deserve them more."

Well, the *Journal* can think of people who deserve them more. As stated in an earlier editorial, there are no parking facilities on campus for persons with mobility handicaps. These people can often park in the state house parking lot, but persons with this kind of a handicap should not have to face the steep stairs leading to the street. With special license plates, handicapped persons can park in metered spaces without returning to put in more money. However, spots are scarce on busy Cambridge Street.

With tuition probably going up again next year, students must pay that cost-plus books and many must pay \$2.75 a day to park in a garage. Many Suffolk students work to meet these expenses, and they do not see class to the exorbitant salaries of Fulham and Flannery. Since they can better afford the \$2.75 a day, or \$208.50 students have dashed out so far this year to park, they should give up their spaces.

First preference for the two spots should be given to persons with mobility handicaps. If in a given year, there are not two handicapped persons, a lottery should be set up giving two students the use of the tiny parking lot, adjacent to the Thimble building, for one week.

letters

Thanks for support

Editor:
 Thank you for your editorial support for the School of Management (SOM) Camp proposal. The proposal has been endorsed by the SOM faculty and now moves to DHEW and the Suffolk University Trustees for staff support.

Richard L. McDowell,
 School of Management Dean

So far this year
 President Thomas A. Fulham and Vice President and Treasurer Francis X. Flannery have saved \$288.50 each, by parking in the only free spaces in the university.

Letters To The Editor must be submitted by Mondays at 12 p.m. They must be typed and signed.

Writers! Photographers! Get Involved!

Come to the *Journal* open house on Tuesday, Jan. 22 in RL3 at 1p.m.

the weekly break

Unique snow draught in N. Conway reveals unique saxophonist

by Mark Michals

After an unenthusiastic day on the lightly powdered ski slopes of North Conway, snowbirds and residents began to fill The Upand Country Saloon with the usual barroom chatter. In a far corner of the bar 15 to 20 partying college students from Suffolk and the University of New Hampshire clapped their hands and sang popular melodies along with two guitarists who sat up on the small stage.

The scene was a typical one of last week except momentarily and without warning a saxophonist could be heard playing in the distance.

As the penetrating saxophone notes got louder, a thin man with Frank Zappa-like whiskers could be seen leaning against the bar, facing the two guitarists, wriggling his long fingers up and down his small sax. He was a sturdy man, in his thirties, with a wood-carved face that never revealed a frown.

A small black fur rap blended in with the hair on his head. The effect was as subtle as his entrance had been into the bar.

Patrons at the bar cheered the sax

player on. One uninhibited college student invited the man to carry her body as he had the sax. The man chuckled and said in a pleasantly low but forceful voice "Call me Saxophone George!"

Saxophone George is a resident of North Conway whose unique character is as different as North Conway's unique terrain. Both can be rugged, enjoyable, warm, tricky, jagged, obscure, and earthy.

"I've been walking into bars and just playing for years," he said with a certain amount of pride "and I have never had an y heads from the paid musicians that are there."

Currently, George ear ns his living as a carpenter at the Alpine Inn, a popular motel in North Conway that is being restored after a large fire.

With the growing approval of the crowd, he accompanied the talented guitarists and the now intoxicated and singing college students until the snow cleared at midnight.

After hours, in a remote little chalet in North Conway, Saxophone George proved to have other talents - as a guitarist,



WITH A SONG IN HIS HEART, a story in his mind and beer in his belly, Saxophone George displays his guitar playing ability.

storyteller and singer. Accompanied with a notebook filled with ballads and obscure songs, he entertained a small group of newly made friends until 5:00 the next morning. All he asked for was some refreshment (mostly beer) and a little bit of attention.

Though Saxophone George is originally from Maine, his love for North Conway and "the people in it" made him stay. "I came to North Conway 14 years ago to play a weekend gig with some friends of mine," George said "and I haven't left since."

Good-bye ponytails, it's time for a new Image

by Maureen Norton

A gust of wind swept all the papers off the desk at IMAGE Hairdressers on 222 Newbury St. as the new customer dropped into the bright, oval-shaped salon.

The young man of about 20 glanced around, looked unafraid with the relaxed atmosphere, sat down, and let out a deep sigh, while studiously twisting his frizzy ponytail around his fingers.

One half hour later, he groined out laughing smugly pleased with his short, above the ears, boy crew haircut.

John Mammour, manager of the shop, mentioned that many guys come to have their hair cut during the day while women frequent the shop in late afternoon and early evening.

He added that most men like their hair cut to the top of their ear or just above or a little below their collar. Big glossy pictures of hair styles cut for their many customers surrounded the shop and prove that short, smooth haircuts are in for guys.

Although men frequent the shop during the day, permanents are the busy nightlife of IMAGE. Six cutters work with blowdriers to give their customers the best treatments for their hair and are trained to handle any styles at workshops held monthly.

Mammour mentioned that treatment for damaged, frizzy hair is available to smooth out the hair and bring some shine back along with the actual color which is a replacement for any harsh treatments which are not good for the hair. Roffler products help put outgrown, straight and frizzy perms back to normal.

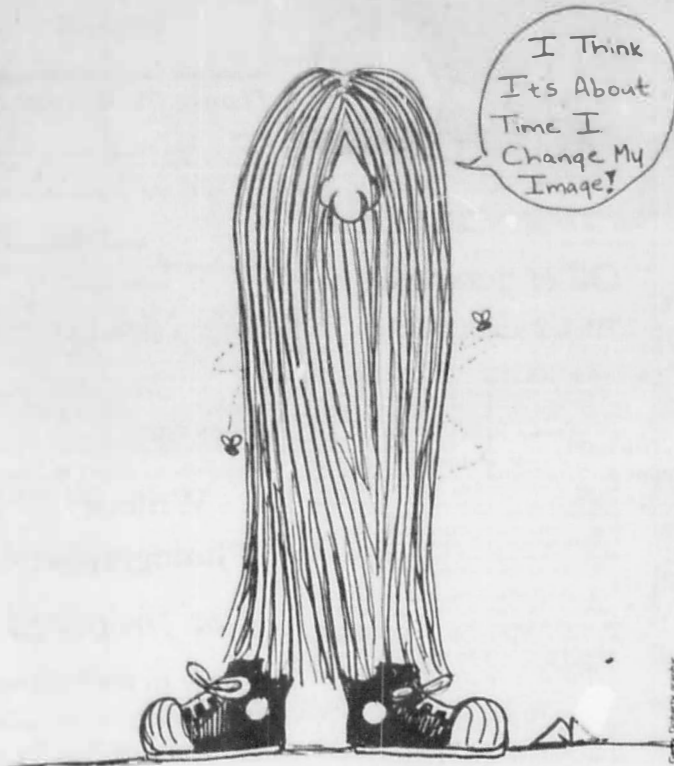
According to Mammour, guys coming in with long hair in ponytails look like they had a gun put to their heads yet walk out looking pleased with themselves even if they were forced to cut their hair.

The new trend for women, medium length, permed hair means a fuller look and permanents every six months.

Haircuts for men cost between \$10 and \$12 and for women prices range from \$13 to \$15 depending on the length of the hair.

Hours are from 9-7 Monday through Fridays and from 9-5 on Saturdays. The shop, open for 11 years, is one block away from Coppley Station on the Green Lane.

Have any "new wave" customers appeared at the door ready to change their "image?" "No," replied Mammour, "But we are able to cut that type of hair style," he added with a chuckle.



Carly, Dineen graphic

College students are helping Teddy get ready for 1980.

continued from page 1

Inside the surroundings change dramatically. There is a constant ringing of telephones, people talk loudly and run to and fro. The pale green, somewhat drab walls are decorated with streamers of red, white and blue cloth. All the lights shine brightly and workers ready some spare rooms so that additional office space can be created. Hours of desks, with rows of people behind them, fill up the main room, while others have private offices in the back and off to the side.

"This is a quiet day," says Jane Beal. Beal is Director of Press Relations in Massachusetts, as well as the rat of New England. "I'd normally I don't have time to talk to anyone without an appointment." Although the Boston headquarters are certainly important, the Washington operation is considered to be the main and most significant. "Lt. Governor Thomas O'Neil is the Regional Co-ordinator here in Boston," Beal explains. "He troubleshoots and tries to keep everything running smoothly."

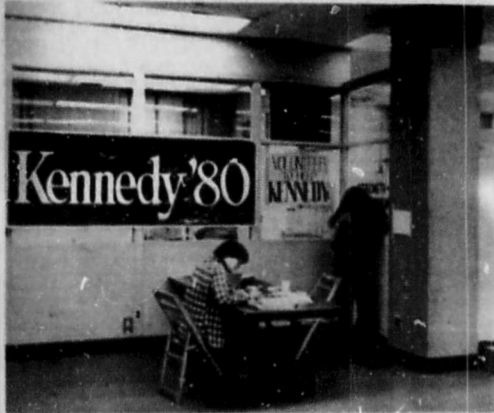
She goes on to say that there are some workers who are paid for their efforts. However, there are also many full-time

volunteers who put in long hours. When asked why someone would volunteer so many hours without pay, Beal answers simply, "They believe in what they are doing. They are striving toward one goal. You can't work in an election campaign and not believe in what you are doing." Beal usually puts in a 16 hour work day herself.

Where do all the people come from? "College students have a lot of energy. Whether or not they can vote yet, they can still help out." Students are helpful in arranging events at their particular schools.

She feels they are a great source of "manpower." Also the Greater has been in office for 17 years and, as Beal points out, has a lot of people in his camp whom he has met during that time.

Of course the Kennedy clan is helping out too. Joe Kennedy is in town at the present time and other members are traveling throughout New England. The media director highlights the fact that this is a new experience for the younger family members. "In the past it was the aunts and uncles who did the active campaigning, now however, the younger ones are involved and doing a remarkable job. We really appreciate their help."



KENNEDY IN '80 seems to be the main slogan, so far, in Ted's presidential campaign.



FLOODED WITH WORK, Kennedy campaign workers are striving towards one goal.

She feels that the general public showing Kennedy having behind it, but don't really mean anything. "Polls are like rollercoasters they go up and they go down. The sample taken is only small. It is too early to tell."

It may be too early to tell whether or not Ted Kennedy will be elected president, but it is certainly evident that there are many people who would like to see him lose. Frances 20, a student at B.C. says, "I

wouldn't vote for him if he was the only one running. The Chappaquiddick incident turned me away for good. I've read everything I can get my hands on about it and I'd hate to have to trust his judgment in a crisis."

Jane, 40, a housewife, feels "If he's elected he'll be shot and killed, just like the other two. I refuse to be a party to that." Her husband disagrees, "If he is willing to take the chance so am I. I'd vote for Ted in a minute." This just goes to show that, as in every thing else, there are two sides to the issue.


If you would like to try and help decide the issue in Ted Kennedy's favor, there is something you can do. Contact the campaign headquarters directly and ask for the College Co-ordinator. "We never turn anyone away, even a stranger off the street who can only donate five minutes of time. There is always something that needs doing. It may seem unimportant, but really everything we do here is important. We don't have time to deal with nonessentials," comments Beal.

Upon leaving, the visitor is showered with hats, pins, and bumper stickers. For some, there is even a giant lollipop.

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sports

Curry downs Rams in tourney final

by Joseph Michael Flaherty

The locker room was quiet. The bus ride home was quiet. The Rams were quite quiet. But that Salem Classic championship game Suffolk lost to Curry was not quiet. It was spectacular. It was memorable. And it probably caused sleepless nights for 13 Suffolk players and their three coaches.

But unlike the 83-64 Curry rout in December this game was an intense, hard fought win by the Colonels on a buzzer-beating Steve General Grant jump shot to give Curry an 85-83 overtime win. "A lot of people (Salem State) felt that our team would not be where we were," said coach Jim Nelson, "when the final second was ticking off. We felt we were deserving of being in the finals and winning."

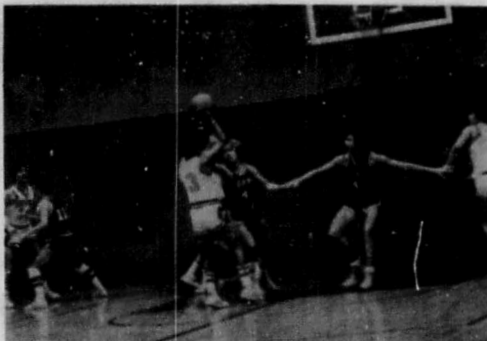
The Colonels jumped out to a 6-1 lead and were probably entertaining visions of another Suffolk wipe-out. But Suffolk immediately retraced any ground it had lost in the opening seconds and set the stage for the resilient basketball that the Rams played from start to finish.

The game sawsawed back and forth with Suffolk grabbing a 9-8 lead, falling behind 18-15 and taking a 27-24 lead thanks in part to the instant offense provided by Donovan Walker (14 pts) coming off the bench.

A Curry surge saw the Colonels build a nine point lead at 40-31. During this streak the Colonels showed off a talented offense and proved particularly adept at dropping in 8-10 footers. But it was not just tournament MVP Grant who was hitting, but a well balanced team attack with Scott McClure (12 pts), Jim Geronzi (8), Jim Fortes (10 pts), captain Charlie Dane (8 pts), and Gerry Scott (18 pts). The guards Dane, Bill Burt and Fortes brought the ball up quickly and the Colonels did not take any more time than necessary to set up and shoot.

With Curry racing in front of the Ram offense faltering, Nelson called a time out. Freshmen point guard Dave Lewis had difficulty with Curry's boy - and one defense and as a result, it was preventing him from directing the offense from the point (a box and one consists of four man zone which traps a given individual who unlike his teammates is met with a press). And as in any chess match Nelson moved his pieces to counter the strategy of the opposition. Lewis was replaced at the point by Captain Mike Jandey (10 points, 6 assists) who was able to handle the Curry defense.

With the more experienced Jandey in charge, Suffolk shifted gears and turned a



DAVE LEWIS (3), who scored 22 points in the Salem Classic final, has been called one of the top Freshman guards in Division III.

nine point deficit into a two point lead when Dan Lahiff sank a pair of free throws from the line with 1:19 left in the half.

If anything, basketball is a game of momentum and the Rams were not about to relinquish a two point half time lead. So instead, Suffolk did not immediately cash in on a Dick Noonan (10 points, 6 assists) steal but played for one shot. It worked. Sullivan drew the foul and added one from the line to preserve the lead and that all-important momentum. And as a bit of added strategy, 6'4" Ed Mitchner was inserted by Nelson with three seconds left in the half, as a potential shot blocker and rebounder.

SULLIVAN EFFECTIVE

During this vital surge, which benefited the Rams both psychologically and on the scoreboard, Sullivan worked inside effectively drawing fouls and rebounding (9 total plus 5 assists) while the Colonels became disoriented on offense, missing passes and pushing the flow as opposed to their smooth play earlier.

Scott, the Curry center, stayed low through most of the game, quietly hitting easy three foot bankers, and causing obvious problems for Dagle.

Curry led by scores of 55-51 and 59-55 early in the second half but again the Rams

rebounded with six quick Walker points. Suffolk took control 67-65 when Jandey spotted Sullivan open underneath. But after an apparent foul on Walker went unnoticed by the officials, the Ram offense seemed to wilt. Another Noonan steal tied it at 73 with four minutes sitting on the clock and the pressure building.

And of course the Colonels did nothing to halt that mounting pressure by holding the ball for two minutes before Scott left his comfortable hole and came out high to hit a tie-breaking turnaround. Lewis tied it for Suffolk on a jumper. That pressure just wouldn't go away.

With 53 seconds left and the score tied, 75-75, Nelson called a timeout.

"We were looking for Lewis coming off a screen for a shot or drive," said Nelson. But after 23 seconds had elapsed nothing had developed, forcing another Suffolk timeout.

Lewis went up for a jumper with three seconds left that bounced in and out. Sullivan tried valiantly for the tip-in but to no avail. Overtime.

The Rams opened an 81-87 lead with two and a half minutes remaining in the overtime period when Curry cut the lead in half and then fell into a stingy press. Suffolk had appeared to have the game in control before meeting Curry's pressure defense which forced an unnecessary concussion pass by Lewis which led to a Colonel basket which tied it 81-81. On

Suffolk's next possession Walker threw a length of the court pass out of bounds sparking yet another Curry basket, an 83-81 lead, and the game.

Lewis, who had a fine game (9-15 22 points) tied it with less than a minute to go on the clock, but it was Curry's ball and Curry's game. And as it almost seemed inevitable, the Colonel's sat back for that one mg shot; a buzzer beating jumper by Grant. "It was an excellent game," said Jandey. "Suffolk played better than everyone thought."

There was "intensity by all of us," said Nelson. "Unfortunately we wound up with two long passes. Curry capitalized on both."

GRANT MVP

Ram Ramblings-Lewis was the lone Ram named to the Salem State Classic all-star team. Charlie Dane (Curry), Gerry Scott (Curry), Jeff Anderson (Eastern Connecticut) and Steve Grant (Curry) rounded out the all-star line-up. Grant was named MVP and deservedly so. The 6-2 junior forward from North Andover pumped in 37 points during the tourney and he of course was the man coach Stan Swartz counted on in the final split second. Dane showed good leadership and capable ball handling while scoring 22 tournament points. Scott is certainly no Jabbar but he showed a nice inside shooting touch, good rebounding and an ability to do his job within the Colonel game plan. Anderson, who scored 14 points against Salem State, likes to hit from the corner. He plays a nice smooth game and this 6-3 freshman will be back for more. Suffolk's Dave Lewis will be back for more too. His play during the tournament, and in particular his outside shooting against Curry, gives Suffolk plenty to anticipate. And as a rule point guards are generally not known for their perimeter shooting but Lewis has a deadly jumper and coupled with his playmaking gives him an advantage over many point guards. Apparently some members of the Salem State Vikings' squad, who entered the tournament as favorites with a 7-0 record, felt strongly that Suffolk would lose to Eastern Connecticut (3-21 last year) and not even reach the finals. Eastern Connecticut has improved a great deal from last year with three wins through the first week of January. Eastern Connecticut defeated Salem State in the consolation game in a tense 72-71 win. They are a young team with six freshmen and five sophomores and should continue to improve in the next three winters. Suffolk last won the Salem State Classic in 1977.

Pete Harris leads Northeastern to hard-fought 78-54 win

by Stephen P. DeMarco

Last Wednesday night the Rams met a rare Division I opponent, the Northeastern Huskies, and were soundly beaten 78-54. By 80 minutes down the margin of victory indicates how the game was played. Suffolk played with tremendous hustle and intensity, and the Rams stayed within striking range for most of the first half.

The Huskies were led by junior guard Pete Harris who shot 28 points, 14 each half. Harris scored 13 of his team's first 22 points, a lot of them being lay ups when the Rams appeared to be making a run. The outcome may have been different without Harris for not until there were 45 minutes left in the half had the entire Northeastern team outscored their slick 6'11" guard.

Rams coach Jim Nelson called Harris a "super player, one of the top three guards in New England basketball."

The Huskies went right to a full court press when the game started, and this proved problems for the Rams as the home club jumped off to a 7-0 lead. Dave Lewis (12 points, eight in the first half) broke the scoring tie for the Rams with a layup on a good pass from Dick Noonan

The ballhandling of Lewis and captain Mike Jandey provided some success for the Rams against the press, but once they got the ball over halfcourt, they simply could not get it inside to the big men, Richard Sullivan and Steve Dagle. The two combined for only 18 points, three in the first half. Again though, these statistics are not indicative of their overall performance. Dagle pulled down four rebounds in the first half and Sullivan played tough defense, but they did not have the horns to contain Eric Jefferson (8'), Rob Schoening (6'), Chip Tucker (6'), and Dave Leliao (6').

The four big men combined for only 17 points, but their presence intimidated the Rams, forcing many turnovers and countless missed layups. "If we made our layups, we would have had them within five points at the half," said Jandey. Coach Nelson added that Dagle and Sullivan played "exceptionally well" at the second half, but not so in the first half.

Dan Lahiff came off the bench to lead Dagle (12) for a layup to cut the Huskies' lead to 23-15 and the Rams never would get that close again. A Donovan Walker turnover led to a Bill Loughnane (12) fast break layup and the first 10 point

margin (30-20) and it ignited a 10-1 sprint by the Huskies which would leave the Rams down by an insurmountable 38-21 score.

The Rams were down by 15 points at the half, but again, that score would have been considerably closer if the layups were made. And despite all the Northeastern's height in the frontcourt, the Rams managed 11 team rebounds in the half. The Rams also displayed a zone defense which forced the Huskies into a lot of one-on-one basketball, and this resulted in some bad shots but also in some back breaking booms by Harris, Loughnane, and Perry. Also.

The Huskies came out in the second half and attempted to sit on their lead, and although the Rams did not get the margin closer than 14 the rest of the way, a Dagle hustling tap-in over everybody made it 58-44 with 9:15 left; they continued their hustle. Lewis Leliao went for a drive and Tony Smith picked him clean, but could not control it. Mike Jandey was rebounding and jumping with the frontcourtmen Richard Sullivan was called for goaltending.

Enough cannot be said about the play of freshman guard Dave Lewis, which improves steadily every game. Lewis is the

thread which holds this bunch together. During one sequence, Lewis stole the ball, went for a breakaway layup and got stuffed, came right back and stole it again. That play is rarely seen in basketball. He finished with four steals. Coach Jim Callahan of Northeastern commented on the play of Lewis, saying that he is the "best freshman guard I have seen in Division III basketball thus far."

"We outlasted them, but we were also outlasted, out-talented, and out-matched," said Jandey, who scored 10 points. "Layups and turnovers kept us out of the game."

"Twelve guys out there tonight in that gym it their all-they have a lot of heart. We could have definitely had them within 10 if we made our layups. I feel we will start a winning streak against UNC (Eastern Nazarene College)."

Coach Nelson really enjoyed a victory over this Division I power, which has no record to 1-1, while the Rams fell to 2-4.

"Many people will congratulate us on our effort, but the attitude here tonight was to get a win," he said. "I was disappointed in not reaching that objective, but the manner in which we played speaks highly of our team."

Offense clicks, Rams roll, 77-66

by Joseph Michael Flaherty
The Rams gained entrance to the Salem State Classic final by defeating Eastern Connecticut 77-66 in the preliminary round. It was a good day and a good win for the Rams, and wins are something they have come to appreciate in recent months.

"We had played very well," said coach Jim Nelson. "We completely dominated our record (11-1 going into the game). The first half was an five or 20 minutes as we had played all year and I attribute that to the experience we had (reservation, working on the set offense) over the holiday break."

After some early problems containing Eastern Connecticut, Suffolk took the lead and the game into their command in quick succession. To say the least, the Ram offense was moving. A Mike Jansedy pass to Dick Noonan gave Suffolk a 12-10 lead they would never relinquish. Noonan came back for another basket and was followed by a three-point play by Don Walker making it 17-10.

Suffolk built a 12 point lead at 32-20 before leaving at halftime with a 36-28 lead. During this period Suffolk's outside shooting was strong. In the second half the gap widened, peaking at 62-34 on a break away basket by Noonan from Richard Sullivan.

Eastern Connecticut had trouble penetrating the Suffolk zone and thus was unable to keep pace with the Rams. But

Warrior coach Herb Fink utilized his bench well and it was the bench that did the job for Eastern Connecticut cutting the lead to 10, 69-49.

With the Ram offense spluttering, the Warriors were allowed three opportunities on the offensive boards before Dan Lahiff put an end to that Lahiff's bound-nabled Suffolk to stretch the lead to 12, at 63-51 on another Noonan jumper just before the Warriors' bench made their onslaught.

Jeff Anderson, who had five field goals for 11 points, showed a hot hand from the baseline and also kept several baskets. Steve Kirsch jumped out the bench to provide some real playmaking and eight clutch points during the Warriors drive. But the Warrior's offensive problems of the first half prevented them from ever really posing a serious threat to the Suffolk lead, which they raised to 63-55 on an Anderson steal and jumper.

Sullivan (14 points) who had foul trouble and Steve Uagle played well underneath allowing Suffolk to maintain the lead throughout. Uagle pulled down some rebounds and blocked three Warrior shots in an aggressive performance which Nelson termed "exceptional."

The Warriors cut the Ram lead to 68-60 with just less than five minutes left but a Uagle basket returned Suffolk to its seven point cushion and from this point on the Rams looked for the high percentage shot.

There will really very little else Suffolk could do, because of the effective backcourt pressure by the Warriors. And in addition, the Eastern Connecticut zone functioned better as the game progressed, cutting down on the ball in the late stages and causing more aggression for Suffolk.

But Suffolk too raised some problems for the Warriors with the press which resulted in turnovers, fouls and Ram points. "The press worked well," said Nelson. "Coach (Ralph) Mondano had recruited Eastern Connecticut and learned they were subject to turnovers."

Noonan was pleased with the "all around fine game" of Lahiff and the defensive job by Jansedy on Warrior guard Tim Outlaw, one of Eastern Connecticut's top scorers, who was shutout. "Michael just took him right out of the game," said Nelson. Outlaw came back to score 16 points against Salem State.

Nelson was also impressed with the "leadership skills of Lewis, who was a key in the rejuvenation of Suffolk's fast break in the second half, and the play of freshman guard Pat Duffy who blocked a shot and put together a steal induced by up.

"To be successful," said Nelson, "we need contributions from seven or eight people. It was just such an effort that we received this afternoon."



OVERCONFIDENCE STRUCK the Salem State Vikings as they entered their tournament undefeated and favored, yet finished last.

Noonan had a good afternoon hitting 8 of 11 from the floor with 19 points and played a vital role in the Suffolk fast break which worked so well in the second half. But do not let this 77 point performance fool you. The Rams are not a strong offensive unit unlike the Suffolk teams of recent vintage. Anything they accomplish is the result of hard work and hustle. This is not an exceptionally talented team. Although the game was in the waning stages, Suffolk never did pull away completely from a young Eastern Connecticut team that with a break or two Suffolk could easily have two of three more wins.

Rams fall to ENC, 87-76

by Bob Dillella

He who does not have, does without, unless of course there is some way of obtaining what one needs. In the game of college basketball, when a shortage of big men exists, one either gets some, or does without. Ram coach Jim Nelson can only choose the latter.

This is all well and good, until the moment one is faced with a shortage of little men. But to make matters worse, the other squad needs no little men, for the big men do all right. Which is what happened Saturday night as the Rams' record dropped to 3-7 losing to Eastern New Hampshire 87-76.

Recapitulation kept the Rams in this one as Nelson started three guards and two big men against ENC's three forwards, a center, and guard.

"They are an outstanding team," said Nelson. "They run their offense very well. All of them can hit a 15-foot jump shot. Four or five (them) were in double figures."

ENC guard Mark Cain banged in 26 points. Keith Bloom would be a better description, for Cain threw in a bomb whenever the Rams got close.

Chris Ryan was the next big guy. The gravel forward was under the boards all night but was most effective from the baseline, scoring 20 points. Add forward Bob Harvey's 11 points, forward Jim Bryan's seven and Rick Brown's 10 and one gets the total of 80 points for ENC. Frontcourt, 38 more than the Rams' frontcourt total of 30 points.

This is not to say that the Ram frontcourt played sloppily or that they lagged. Both Steve Uagle (5) and Rich Sullivan (10) hustled all game long as did captain and defensive great Mike Jansedy who scored 15 points with one hoop crossing at the buzzer at the end of the first half.

Instead, one should recognize that the Ram scoring was taken over by the guards with Walker, Jansedy, and Noonan the leaders. Sullivan and Uagle were concentrating underneath the offensive boards. Nelson said the burden had to be given to the guards for no one can expect two forwards to out battle four forwards in scoring, what the Rams lacked in height, they made up in fight.

Also, the Rams might have picked up a division III Dan Chandler in freshman Donovan Walker. His aggressive defense and five quick hoops got the Rams within five of ENC in the early going.

Nelson switched Tony Jenkins and Jansedy much of the game. Nelson explained that this was so Jansedy's defensive skills could be used and so Jenkins' offensive abilities could also be taken advantage of.

Ram guard Dick Noonan had some new jumpers that were as lively as they were long, and guard Dave Lewis pitched in six and Pat Duffy and Dan Lahiff each had two.

"They were very scrappy," noted ENC's Ron Bradley. Bradley noted that the Rams were very active inside giving ENC fits in the early going.



DOVONAN WALKER (far left) scored 23 points in the Rams' loss to Eastern New Hampshire the second time this season the freshman has hit for at least 20.

But to ignore out any value of the results in the striped shirts would be equal to leaving the sand out of the cement. At assorted times throughout the second half, both coaches were on their feet to protest the calls. The claim in the ENC field house was that numerous errors in a three guard, for the home crowd thought the boys were being played for suckers by the penalties. And to say that the refereeing was accurate overall would be acceptable only if from the lips of a blind man.

Injury woes cause need for hoop players

by Stephen P. DeMarco

Women's hoop coach Pam Rossi has announced that her starting center, G' Monica (Gibson), will be sidelined for the remainder of the season with a kidney infection.

This is a detrimental blow to the framehoopsters, who are already suffering from a noted lack of height. This lack of height was particularly evident in their loss at Emmanuel.

Coach Rossi has said that she definitely needs more girls to come out for the team. With (Gibson's) injury, there are now just eight active players on the roster. For a basketball team at any level to be at all successful, the club must operate with more than eight players. Girls have to be expected to miss games due to other commitments and injuries.

The girls have already had to re-schedule a game with St. Anselm's because they did not have enough players to play a competitive game.

Coach Rossi has also said that the girls who come out for the team do not need previous varsity experience, any girl should come out, and most of the team's schedule is still ahead of them, so they can still pull out a winning season.

NOTES FROM THE ATHLETIC OFFICE

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arts & entertainment

A Christmas season of movie turkeys

by Jeff Putnam

The winter holiday season is traditionally one of joy, peace, and family gatherings. It is also traditionally a bonanza period for the American film industry.

Horror

Since almost everyone has a greater amount of time (and money) between Thanksgiving and New Year's day than they do the remainder of the year, Hollywood filmmakers generally serve up generous portions of sublimated committment during the special days of the winter.

Whereas Hollywood's other boom period, in the first few weeks of summer vacation, appeals mainly to the recently released school kid, the Christmas movies attempt to attract a family audience, or at least one in which parents do not mind bringing their children in, and so on.

As American cinema's objective is to draw as many people into theatre nationwide, especially during the winter holiday season, Hollywood tries to cater to as many particular tastes as possible, and the result is a veritable smorgasbord of films. This year's best, however, was a failure.

The only release to generate a large, varied, and continuous audience was *Kramer vs. Kramer*, which, as is not generally true with all commercial movies, especially during the holiday season, was a brilliant film.

Kramer, as much as *Apocalypse Now* or any other film trying to rationalize the 1970s, authentically and emotionally dealt the breakdown of order during the decade, and the often futile attempt to reconstruct it.

Ted Kramer (Justin Hoffman) is a rapidly ascending advertising executive, whose wife, Joanna (Mary Steenburgen), walks out on him and their 8-year-old son Billy (Justin Henry). This forces him because she feels that he is neglecting her in favor of his career (which she feels is bringing order to his life), and she, as one voice in the '70s, wants to "find herself" (which she feels would bring order to her life).

Thus, in their attempt to bring order, they realize their relationship acquires positions in society (as a executive, she as housewife), an ironic twist that often affected society in the past decade, and adds deceiving complexity to an apparently simple film about divorce.

The film also prevents serious questions about role playing in contemporary society and the concept of the maternal monopoly on child rearing.

Kramer carefully blends these complexities with a mature balance of humor; the complexities (especially the father-son relationship) never become sentimental or pretentious, nor does the humor become cute or forced.

Hoffman delivers a first-rate performance (perhaps his best since *The Graduate*) as the man (right before his career) and his family Steenburgen is also very good in what amounts to supporting role in Hoffman's intense portrayal.

A film that has gotten unduly buried beneath *Kramer's* immense popularity is *Going In Style*, which although not as powerful as *Kramer* is the only other commendable release of the holiday season.

Like *Kramer*, *Going* depicts another painful aspect of American society in the 1970s — the ignored elderly. Martin (Franklynia) directs and writes about concerns three senile citizens (all well played by George Burns, Al Carmin, and Lee Strasberg), who grow tired of their designated lives and decide to rob a bank.

Given the combined talent of his three principals and especially the comedic talent of Burns and Carmin, *Going* very easily has made *Going* a spirited and flashy and therefore self-defeating showcase for the actors, instead of their problem. His stark and methodically done camerawork emphasizes the barrenness of

the characters' lives, and his often actionless scenes make the viewer as restless as the characters.

As powerful as *Going* is its flawed. The outcome is too predictable, which may also serve to highlight one of *Going's* points: No matter how successfully the characters try to flee their predicament, they can never escape their ultimate destiny. But by hinting at this throughout the latter half of the film, *Going* (at least) does, and ruins its final effect on us.

The Electric Blue (written and directed by the same person) is stream virtually nothing, as I said back, it's a wonder that the film has even bothered going through the motions. The one thing that *Horror* movies, however, is its stars — Robert Redford and Jane Fonda, who are given absolutely nothing to do throughout, except transport a horse to a secluded canyon.

Horror, like both *Kramer* and *Style*, could have blended lighthearted humor with intelligent commentary, but every time it is about to make a statement, the action shifts to Redford and Fonda, and the message dies on the vine.

Horror's main purpose is to recreate the romantic comedies of the 1940s, whose strength was in the chemistry between the romantic leads. However, Fonda is no Hepburn, and Redford is no Cagney, and a suspension never develops between them and their scenes together are unashamedly drab.

Perhaps the genre that *Horror* recalls is lost in the past, and unless it is intelligently updated, *Star Trek*, it is better left there.

A genre that belongs to the future, but is quickly reducing itself to a thing of the past, is the science fiction movie, and more specifically the space opera. Since the success of *Star Wars* and *Close Encounters of the Third Kind*, science fiction movies have been characterized by both incredible mass appeal and extravagant special effects, that often tend to distract from an already weak screenplay. This Christmas two will continue to do so.

Star Trek — The Motion Picture, besides being an overzealous attempt to cash in on long dead, but still popular, television series, is an unbelievably pretentious (by trying to be the intelligent) it wastes its own and overpoweringly dull mission of the stars of the formerly shunned series, who, once recognized, are given nothing to do.

All of the participants (William Shatner, Leonard Nimoy, DeForest Kelley, etc.) live so stiff that it appears that they had just



STAR of Kramer vs Kramer Dustin Hoffman

I stepped out of some of the movie's *Star Trek* exhibit. But their performance really can't matter because the actual stars of the movie are its special effects, which are predictably superficial and boring in something unimpressive and time is spent studying the camera's equipment.

This film is only for die-hard Trekkers, who have probably spent the time between its series' demise and the movie's release watching microverrs over the minutiae of TV reruns — they're better written, cheaper, and shorter.

Even Disney's *Magical The Black Hole* is even entertaining than *Star Trek*, for the simple reason that it shows occasional signs of life. However, despite its big budget and questionable live action, *Hole* is not different than the cheap Disney cartoons; its characters are one-dimensional and the only thing lacking from its cartoon dialogue are the balloons.

These flaws might have been forgivable had *Hole's* other features been better. The acting is terrible (inconsistent), the actors either overact (Joseph Bottoms, Ernest Borgnine), underact (Veronica Mica, Robert Forster), or do nothing (Anthony Perkins), or don't do even enough (Madeline Kahn).

The story line is vintage *Star Wars* —

small group of "good guy" space travelers do battle with a space ogre yielding predictable results, with a punkyard full of robots scattered about on either side. The only mad variation is the black hole which spent too long in the background, and would have better appreciated had it sucked in the whole production.

Like *Star Trek*, *Hole* ends incredibly pretentiously, with a 2007-light tunnel flourish inside the black hole. Also like *Star Trek*, *Hole's* actual stars are its special effects, which are unimpressive (at least at one point a wire supporting an airborne robot was visible).

Both *Black Hole* and *Star Trek* offer adequate proof for the thesis that movies that rely on their special effects are to be avoided for serious viewing.

For further proof of this thesis, Steven Spielberg offers *1941*, which brings WWII to the streets of Hollywood. Although it is billed as a comedy spectacle, there is nothing particularly funny about it.

Spielberg's efforts at comedy are immature, offensive (in particular one scene in which a white soldier and a black soldier are seated next to each other in a tank, when an exhaust manifold explodes weakening the white man's face and the black man laughs, the white man hits him with a bag of flour, whitening his face; the authentic black man then says "Move to the back of the tank) and usually unfunny. *1941's* special effects are as successful as its humor. For someone who could carefully simulate an alien invasion and inflict terror with a rubber shark, Spielberg's spectacular effects (except one of a lighted Ferris wheel rolling down a boardwalk) are also as disappointingly ordinary.

Most of *1941's* cast are merely playing characters that they have become familiar as. John Belushi's fighter pilot, "Wild Bill" Kelso, is nothing more than *Animal House's* Bluto with wings. *Answer* the same thing on his mind. Dan Ackroyd plays the same arrogant buffoon that he did in many *Saturday Night Live's* skits.

1941's most unsettling aspect is its lack of intelligence, both in its humor and special effects; it had the potential to be a sophisticated farce, but instead is quite sophomoric. But whereas it pretends to have some measure of intelligence (and therefore fails more resoundingly), *Star Trek's* major motion picture debut, *The Ark*, proudly proclaims its dumbness.

And it is pretty dumb, too! But it is often quite funny (although only Martin fans will appreciate his unique brand of humor), because it doesn't pretend to be something it isn't (like *1941*, *Black Hole*, *Star Trek*, and *Electric Blue*). Instead it holds nothing back, and while it is often immature and offensive like *1941*, it does not masquerade to be otherwise, which although not making it funnier, at least make it more honest.

The problem with *The Ark*, as is the case with Martin's albums, is that it is truly disposable comedy. Once seen, it need not be seen again, and it probably couldn't be as funny anyways because Martin's appeal lies in his unpredictability, not in his comedic talent.

Inasmuch as *The Ark* relies on Martin's unique brand of humor, *The Rose* depends solely on the performance of Boris Miller, Alan Bates and Frederic Forrest, both brilliant actors, are given absolutely nothing to do in support of Midler. Which is too bad because Midler simply isn't talented enough to carry the picture.

The Rose concerns the all-too-familiar story of the self-destructive rock singer, and draws its inspiration from the tragic demise of Janis Joplin. But Midler, the latest singer turned actor, hasn't the scope to handle the dramatic scenes, although she projects tremendous energy in the concert sequences. Yet this should not be surprising since the concert stage is her natural habitat.

The Rose is merely an excuse to correlate concert footage, and release a soundtrack album in time for the Christmas rush. Had Midler been able to make the viewer care if her character survives, *The Rose* might have been more than that.

Boston's best on a budget

by Maryanne Conway

Based on the system called "no bars," the search for good things cheap is never ending quest for places to go, things to do and people to see. In the hope that it will continually be updated and revised, the writer is always looking for new suggestions. Here are some.

Records and Tapes — Stereo bins offer the widest selection for the best price in a mostly stable pre-market. Locations are in Copley Square and Washington St. For blues from your past of vintage rock, sounds, on Bay State Street across from the Pru, special offers in early editions. Classical albums for classical prices can usually be found at Barnes and Noble.

Books — Barnes and Noble is the Place's placement of the literary world. Their reputation goes without saying. However, for some other less well-known books browsing at buying places, try Miles on Winter St. or at Faneuil Hall Marketplace. Five paperback, try the Harvard Coop, or Leland's on Franklin St.

Paraphernalia — For everything from liter to miniature coke bottles to 1974 Turbo paper dolls, the Faneuil Hall Marketplace is still the best place within 200 miles and this side of Macy's New York.

Cosmetic Counter — the most extensive one is the counter in Woolworth's on Washington St. No French designers here,

but the American names of Coty's and Maybline abound. Woolworth's has the most extensive stock any where. For more expensive and push cosmetics try Lord and Taylor.

Food — The No Name Restaurant on the waterfront to Cambridge will be still when the best and the most for less, that is if you don't mind a waitress pulling the dish out from under your nose, also RYOB for a better atmosphere, try Jimmy's, Harborside.

Ice Cream — Kelly's still ranks right up there for best homemade. If you want a more commercial product, Brigham and Friendly's are right across Cambridge St. *Best Free Night on the Town* — The Museum of Fine Arts, Tuesday's No charge. Not many things are free nowadays. The advantage of the situation.

Free restaurant — Out of Town still holds the top rank in this category. It has Boston and Cambridge papers along with foreign language and overseas papers, and also magazines from Popular Mechanics to Life.

Free bar — For the coming year, Boston's 350th birthday celebration. Not only will it be a big event but the Tall Ships are coming back. For those who missed them the first time, be there, for those who saw them in '76, see them again.

Was Edward's '10' judged too harshly?

by Ramsey Roland

The strongest response so far to have developed concerning Blake Edwards' latest film, *10*, is that it blends the ingredients of a comedy of manners with slapstick, in a strikingly interesting combination from which to derive...

Movies

Some critics have been relentless in hurling abuse at the movie. The *Boston Globe* bounced the ideas about High Art of the film and asserted that, "10" has all the comedy content of a man flashing open his raincoat.

The *Boston Herald*, though less harsh, said, "This film about male menopause is basically unlikable." The critic on the *New Yorker* walked out of the film. Probably in response to this, several major critics have gone out of their way to praise the film. After seeing the film, one can realize it is neither the worst comedy ever made nor the best, but that it is one of the better comedies playing this year.

10 is a good "little" film. The posters for the film reinforce the film's wanting to be taken as light entertainment. However within Blake Edwards own idiom (he's the creator of the five *Pink Panther* films), *10* carries a little more weight than most others. Amid all the commotion surrounding the movie, it has some interesting aspects of American life to show us.

10 is a film about a rich, successful, well-liked British composer named George (Dudley Moore), who grew uneasy with his life. Despite having a beautiful home in Hollywood, people who love him, and an intelligent woman whom he loves, (Julie Andrews), he feels life is passing him by.

He hates the thought of aging. His obsession makes him react in a crazed manner at the sight of anything that moves. He begins to use his telescope for activities other than star gazing.

Eventually, his obsession with youth leads him to... every thing to pursue a young, state... (in *10*)... film's title) whom he had previously glimpsed on the way to her wedding. By the end of his pursuit, which includes dozens of misadventures... the classic lesson which is formula in any film on middle crisis: what you see is not necessarily what you get.

This is not what one would call a major theme in films, but it is a common formula in farces and comedies. But Edwards tries to transcend the regular customs of bedroom farce by filling *10* with scenes that can only be described as satiric. There are burlesque conventions in having Dudley Moore and other youth-obsessed men that are as sad and funny to hear concern as they are when overheard in real life. For these men, age is a trap.

For the audience, the movie is slapstick, which is as well-paced and as fresh as in the *Panther* movies. *10* does have a larger concept behind it. George is a man who attempts to use his dreams and illusions with his reality; he is a man who thinks he is running towards something, when of course he is only running from himself. This concept is not unique and has been played out many times in American films, but Blake Edwards and Dudley Moore give George's story a new air of vulnerability.

It is hilarious to see Moore ogling his neighbor through his telescope (his voyeurism is played so broadly that it is hard to be offended) but Dudley Moore extends his character so that he raises his performance above mere farce; to make a comment on the character. He never loses sight of the quality of the action. He achieves two things: one, he makes us laugh out loud at him, and two, we realize just how desperate he is. The slapstick doesn't dull the edge of the movie's inherent reality. Consider how many film actors can retain a dignity after indulging in such shady activities and then maybe one can appreciate Moore's performance.

Many critics have pointed out that much of *10* is crude and vulgar. And



they're right. One hates to point out the obvious, but that is what makes *10* more than just funny. George's very curtain keeps him from looking at himself. (When one hears that Playboy's 10,000,000 readers are largely between 25 and 35, this concept is not to be derided.)

The film's setting, California, provides a solid base for some of Edwards' philosophizing on modernism vs. tradition. These scenes are rather heavy-handed but he does a lot with them. George's claims that everyone in California is either youth or sex-obsessed are not to be taken seriously - Edwards makes it clear that the man's immaturely common bias to look out at everything. These crowd scenes are mostly played by women, so it must be disappointing to some viewers to see a man playing one. The very vulgarity we observe through George's telescope are the opposite of what he sees in *10*. This makes his pursuit more than farcical; Moore gives it a sort of satiric dimension. His pursuit of the "perfect woman," is too child-like to be labeled chauvinistic.

There is much in *10* that is flawed. Julie Andrews is present merely to be Blake Edwards' advocate of old traditions, like fidelity and marriage. Do Devo's character is a most lovable misanthrope, but she is so stereotypically a cool, serene "California" blonde that the moral dilemma George faces when they finally

meet is promptly removed. No matter, long before that point, *10* has given us confidence a share of laughs as well as some fairly hysterical scenes illustrating the fear of aging. For if you have little bits of truth, *10* is worth seeing.

Advanced special effects may ruin sci-fi films

Special to the Journal
by Dan Phillips

Technology ruining science fiction fantasy films? Could be. In the past, plot, characters and dialogue were important. Even the cheap, explosive, big-budget monster flicks of the 1950's had a lot of imagination and very little special effects. The most memorable like *Immortal of the Body Snatchers* and *The Day the Earth Stood Still* were classics of human drama and interaction. Effects were unimportant.

Encounters and John Dykstra (*Star Wars*, *Star Trek*)... did half-hearted and rushed jobs. The film has a rich look that fell apart under Robert Wise's open mouthed direction and weak plot.

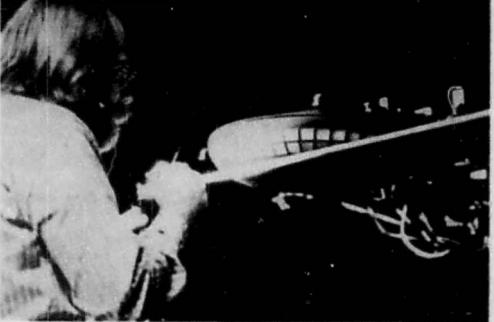
The *Blind Man*, too, has enough gaps in the story to drive a truck through. But if one overlooks the terrible graininess of the film, father and son Peter and Harrison Elmslow interpreted some imaginative effects. The script, however, is filled with dry, technical jargon and outrageous situations that no number of effects could save.

Only *1961* is moderately successful and it is not because of its script. Steven Spielberg's breakthrough action and exciting direction, slapstick comedy and uncontrived pitfalls conveyed a relatively weak story that some critics have tipped to shreds.

And this has been the problem with every SF fantasy film after and including *Star Wars*. *Star Wars*, *Alien* looked great, but Dan O'Bannon ripped off his previous film, *Dark Star*, not to mention a 1950's classic *It Came From Outer Space*.

Need more examples? *Moonwalker* bristled with space ships and laser beams but the plot was little more than a mindless excuse to rush in on the SF craze. *Superman* had glimpses of class but only when Chris Reeve was on screen. *Close Encounters* made little sense and constantly contradicted itself and even *Star Wars*' characters were nothing more than lobotomized cardboard cut-outs (although highly entertaining lobotomized cardboard cut-outs).

Only *2001* stands as the first and last successful marriage of mind-blowing special effects and a thought-provoking SF plot. The only other that came close is



THE PERFECTED SPECIAL EFFECT cannot save the declining quality of sci-fi scripts.

Trumbull's self-scripted and directed *Star Trek: The Motion Picture*.

The problem is that producers believe people go to special effects films just to see the special effects. That is certainly true. There are some people who go just for the effects. But most viewers want something more. At the least a decent plot and an entertaining story should be included.

Instead, a script is hammered out by a committee of people whose main concern is to think up a reason to create 200: no special effects chaos. When thinking in those terms, it's no wonder *Star Trek* had the crew of the *Enterprise* gazing in wonder at sights on their viewscreen for 150 hours, ten minutes with little else happening.

At the other extreme, a lone director of questionable writing talent writes his own script with his mind more on the effects than on the story. Spielberg, for instance, relied on the theories and research of a quack UFOlogist for the basis of *Close Encounters*. George Lucas used comic books as his inspiration for *Star Wars*.

What is needed is for Hollywood to start tapping the wealth of fantasy and imagination larked up in the world's SF writers. The best *Star Trek* episodes were written by SF writers like Gene Roddenberry, Theodore Sturgeon, David Gerrold, Harlan Ellison, Robert Bloch and D. C. Fontana. These and others have shown they can write for film and there are many more who might need just a little help to create compelling and captivating SF with an equal number of, and more exciting, visuals.

Unfortunately, SF writers tend to be sleek, non-Hollywood types who have to be sought out and asked to write. And so far, most directors do not want to work with someone who is going to tell them that phasers cannot travel faster than light or spaces will not look like men in monkey suits.

So, is technology ruining SF (fantasy films)? It is to a way because directors are ignoring the promise for all those dazzling special effects and will continue to do so until one of them wakes up and asks a SF writer to help.

Face the issues

Mail in registration rated

Despite the usual complaint of getting closed out of courses, all students interviewed agreed that registering by mail is better than the old method of standing in line.

"I love the mail in," said Maria Sullivan (Journalism '81). "When I was a freshman it was awful waiting in that line."

Priscilla Perry (Psychology '80) said that although mail in registration can be inconvenient because she cannot always pick up her mail, and because she has been closed out of several courses in past semesters, she still prefers the mail in registration. Perry said she was happy with the system this semester because she did not get closed out of courses.

One student likes the convenience of mail in registration but thinks the system should show more consideration for student's needs. Ronald Seletsky (Industrial Psychology '82) said he got closed out of Chemistry of the Environment although he had completed the first half of that course last semester. "I got closed out of chemistry even though I signed up for the same time."

Seletsky said the registrar's office should have a computer that will match up students' forms and give preference to persons who have taken the first half of a course.

When asked what he thought about registration, Thomas Romeo (Crime and Delinquency '80) replied, "Fine. I didn't put down any alternatives but I got all the courses. I remember when I was a freshman waiting in long lines."

"It's good for me, I got all my first choices," said Raymond Perkins (Crime and Delinquency '81). Perkins said he thinks the mail in system is better than

registration at North Shore Community College which Perkins formerly attended. "I had to wait in line there."

Frederick Travers (Management '80) said he would rather mail in his registration than wait in line, but said he has gotten closed out of courses. Travers who had to change some of his courses said, "I don't like the way they did it this year." He said it was confusing. He had to fill out a form and stand in line at the Mt. Vernon building, he was in a wrong line and had to get into another.

Mark Anselone (Sociology '81) echoed the feelings of the other students interviewed, when he said, "I think it is a lot better this way."



IT'S A GOOD SYSTEM, says Raymond Perkins (Crime and Delinquency '81), who got all his first choices when registering.



RONALD SELETSKY (Industrial Psychology '82) says there should be a computer that matches students' forms.



"I LOVE the mail in system," says Maria Sullivan (Journalism '81).

STUDENT GOVERNMENT ASSOCIATION

EVERYONE'S GONE TO THE MOVIES. . . .

MINI-COURSES SPRING 1980

The Suffolk Film Committee announces its first films for the spring semester of 1980.

Jan. 24	24 TUNNEL VISION	1 & 8 p.m. AUD.
	31 ROLLERBALL	1 & 8 p.m. AUD.
Feb. 7	7 STEPFORD WIVES	1 p.m. AUD. 8 p.m. A14
	14 TOMMY	1 p.m. A24 8 p.m. AUD.
	21 NORMA RAE	1 & 8 p.m. AUD.

Be there, Aloha.

ANYONE INTERESTED IN PLANNING FOR JUNIOR SENIOR WEEK, THE COMMITTEE WILL BE MEETING JAN. 24 at 1 P.M. in RL-3

This is the fourth semester of the Mini-Course Program by the Student Activities Office and is co-sponsored by the Student Government Association. These are non-credit courses designed to provide the student with subjects not normally found in the college curriculum, in an informal atmosphere. The offerings in the past have included sailing, bartending, interviewing techniques, and more. This semester's offerings are Leadership Training, Dynamic Leadership, LSAT AND GMAT Review How to Use the Law Library, Self Defense for Women, Bartending, Resume Writing, Basics of Broadcasting, and more. See the Mini-Course Bulletin for Details on courses. Registration in SAO Jan. 23-31, 10 - 3

Frustration goes hand-in-hand with reviewing the arts

By Jeff Putnam

Okay, so it's not the life it's cracked up to be. So writing out of a basement in Dedham isn't quite the same as a penthouse on the Manhattan skyline, but then I never pretended it would be.

What I'm frustrated about isn't that pretentious, nor that simple. I'm just plain frustrated, and there are plenty of reasons for it.

Being a movie and record reviewer for a college newspaper is a frustrating task in itself. Never mind the weekly frustrations one must go through.

To greater clarify my claim, I believe you are probably reading this because you were flipping through the paper trying to find out a basketball score, an announcement for a coming event, or some other school-oriented article. The fact that you stopped to read this (if in fact you did stop!) happened merely by chance, not by choice.

You probably didn't race down to the nearest newsstand just to find my byline, as you might a celebrated national or city-wide reviewer like Stephen Schiff, Bruce McCabe, Michael Blowen, or Jack Krull.

No! Your reading of this commentary is an accident, and this random process of selection is quite frustrating in its anonymity. But it is not quite as frustrating as some other normal aspects of being a college newspaper movie and record reviewer.

Since this paper is a weekly, that means that by some quirk of fate it could be over a week between my seeing of a movie and the actual printing date of the review.

What if, during that time period, the movie closes, so that by the time my essay finds its way into print it is obsolete. That's frustrating.

But if there's one thing worse than an aborted movie run, it's an aborted movie. And believe me I've seen a lot of those recently. Too many.

Yet it's not the quality of the movie that irritates me (bad movies are easy to criticize, good movies are tough to praise) or the exorbitant ticket prices for these celluloid mishaps (I normally get monetary reimbursement), but rather it is the time spent wading through the trash to find the occasional treasure.

Hollywood is turning out bushels of trash nowadays, and although the reviewer doesn't have to spend his money like the casual cinema patron, he can not pick and choose like the casual patron. Like it or not, he must see them all.

The odds in record reviewing are only slightly better; there is a higher good to bad ratio. But still there is an inordinate amount of slop being produced on vinyl as well as on celluloid.

In a city like Boston, it might take a couple of weeks to see all the current music, yet with the amount of records on the market today, it is nearly impossible to hear them all in a similar time period.

Also upsetting is the fanatic who takes offense with criticism of their favorite group, and sends along a biting letter to inform the reviewer. Somewhere in my files, I have one that not only questioned my musical knowledge, but also my ancestry.

Yet even more unnerving than how

others feel about a review is how I feel about it myself, especially after it is in print and I've had an opportunity to contemplate my judgments a little longer.

Lately, in the two years I've been reviewing movies I haven't changed my rated too often, but there have been a couple of instances where I have wished I could have had another chance.

I felt too hard for Zeffirelli's *The Chernobyl*, because in looking past the action on the screen to scrutinize its message, I missed the fact that the movie was lavishly costumed and -very sentimental.

Similarly, I was too stern with *The Muppet Movie*, because in looking for some sort of underlying redemptive message that could appease both adults and children, I undervalued its tremendous (except entertainment value).

Remembering record reviews is more commonplace, because a record can be replayed easier than a movie can be seen again. Often after a few extra listenings, an album can present previously unrecognized strong points and weaknesses.

Joe Jackson's *I'm the Man* and Daryl Hall and John Oates' *Along the Red Ledger* each offered new qualities which had

escaped me when I had reviewed them, and I find myself enjoying them even despite my negative reviews.

Personal afflictions for groups like Jefferson Starship and Jethro Tull have caused me to favor mediocre reviews by them, although they weren't quite worthy of my plaudits.

Okay, so I'm frustrated, and yet I'm learning to live with my frustration. After all, even though I might never dwell in that Manhattan penthouse, I'm certainly not destined to remain in that Dedham basement.

And no matter how frustrating it may be, reviewing sure beats dirty flagpoles and walking up with bookshelves.



Steve Schuster/Graphic

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January 17, 1980



THESE AMY SIDE of New York Boston

A renovated theater district

by Dave Mallin

Thomas Barry, in "A Record of the Boston Stage," published in 1853, is quoted as saying "You will have, sooner or later, a first class theater in Boston, and if properly built and properly conducted, it will prove a boon to the public and a fortune to the manager." One hundred and twenty seven years later, it is difficult to pick out one theater in Boston that fits Barry's description.

The city of Boston has a diverse range of theater properties, which may from vacant early 20th century structures to first class, highly competitive, legitimate theaters. Over the past few years, Mayor Kevin White, in conjunction with the Office of Cultural Affairs and the Boston Redevelopment Authority, has structured the area's potential entertainment resources into a giant renewal plan titled "Boston's Theater District." A combination of renovation, revitalization, and new construction, the plan is the largest cultural undertaking since the renovation of Faneuil Hall Marketplace.

"This is a new material area, and there are many things we can do with it," says Neada Davis, Theater District Coordinator for the Mayor's Office of Cultural Affairs. "It represents a totally different concept in

cultural planning."

The boundaries of the district stretch from West Street on the north, to the Mass Pike and Elliot Norton Park on the south, and contain sections of Washington, Boylston, and Tremont streets. Within this area, the involved agencies hope to create what Davis calls "a six block district with an ambience of New York."

With any development of this magnitude, problems are bound to surface, and the theater district is no exception. The major problem involved is coordination. Unlike a project similar to Faneuil Hall, which involves one contractor, the theater district renovation and construction will involve hundreds of different developers and hundreds of different owners, and hundreds of different managers," says Davis. It is she, along with her BRA counterpart William (Bill) Condo, that are in charge of the alignment of projects.

But even before construction begins, the leaders have to deal with the physical aspects of the district, both in terms of structure and geographical influence. The latter has become an important issue, as the area mapped out for the new district contains three distinctly separate sections.

SEE THE ARTS DISTRICT PAGE A18

The creative artistic spirit found among Suffolk faculty

by Gina Russell and Nancy O'Leary

"I am the prince of creativity and I reside inside the creative angle of all persons. Everyone has a creative angle, but some angles are wider than others. Some are 90 degrees, some are 20 degrees, and some are 180 degrees."

I have not tread a finger in the corridors of Suffolk University that many professors possess obtuse angles of creativity. These professors include English Lecturer James Martin, Assistant Humanities Professor Raymond H. Parks, American English Professor Ann Boswell, and Humanities Professor Raymond H. Kellon.

Martin has published two books of poems. The first, *A Reunion and Other Poems* was published in 1978 by Brown University Press. It is a collection of poems including *A Reunion* which was based upon the Coconut Grove fire of 1942.

"*A Reunion and Other Poems* is a book of early poems which I wrote during my first few years out of college," Martin said.

The second book is entitled *Camelot's Tale, Which Never Stops, Or Auschwitz From Our Eyes*. This is a poem which concerns the plight of the Jews in Auschwitz during World War II. It was written in 1976, and last year was a finalist in the Eliot Prize by a word competition.

"My poetry grew out of letters which I wrote to close friends," Martin said. Martin claims these close friendships inspire his poetry.

He says finishing a poem is not as rewarding as some people may believe. "It's more of a release," he said. "If I feel that I have finished the poem, but it is not complete words seem to quite convey the atmosphere which I was trying to convey."

Seeing the poems in print is not rewarding, and has nothing to do with writing them, Martin said. The only reason

why he publishes is because he feels that, "there is still a public aspect to the poems and I am curious to see what people think."

Martin's favorite modern poets are T.S. Eliot, who won the Nobel Prize in Literature in 1948, Wallace Stevens, and Ted Hughes.

"I think it is important to know of other living writers' work although it's not always necessary to read them," Martin said. "I don't know if these writers have influenced my work. I feel that it is for someone else to determine."

According to Martin, teaching and writing are two completely different activities which can't be compared.

"Although finishing a poem isn't rewarding, writing and working on a poem is rewarding, and that is completely different than the rewards of teaching. One of the main rewards of writing is in the imagination, while the main reward in teaching is the contact with other people," said Martin.

Parks, a fine painter, feels that, "There is nothing more gratifying in the world than to be able to take a paint brush, a palette of paint, a blank canvas, and create something of beauty that everyone can enjoy," said Parks.

Parks considers a fine painter working mostly with oils, but he also does work with watercolors, pastel paints, and mixed media.

"I can see it in pain still," he claims. Parks said that he has been painting since he can remember, but took it seriously after being discharged from the armed services.

"I took courses at the University of Tokyo - just painting," he said.

Parks, who holds a diploma from the School of the Museum of Fine Arts in Boston said that he paints for only one reason: enjoyment.

SEE PROFESSORS PAGE A5

The progress and direction of media

by Dan Petipas

Special to the Journal

There is a theory which states that as society grows more complex, our forms of entertainment become more complex.

That must be true. We have already seen radio replace reading as a pastime, and then television replace radio. Electronic games are currently replacing traditional board and card games. And life is anything but simpler.

Similarly, the 1980's will show dramatic and exciting changes in the way we entertain ourselves, and the arts will reflect this. In television, radio, music, movies and theater the breakthroughs will be amazing and the thrills spectacular.

Some of these changes are already here.

Video

Video tape recorders are changing the way we enjoy TV. No longer will that glowing tube manipulate us: we will manipulate it. We will watch a program when we want, using a timer to record it for later viewing. Or, if the networks aren't showing anything worthwhile, we will watch tapes of movies and concerts we have already recorded. And if we are still not satisfied, we can buy pre-recorded tapes at stores that are already selling a large assortment of movies from 20th Century Fox.

It is hoped we will learn to watch only shows in which we are interested, instead of mindlessly watching anything that's on. If we would rather see the late-night movie or the Tomorrow show instead of *Charlie's Angels*, it will be possible to do so, and this might lead to less viewing but more enjoyment of TV.

Expect video recorders to become more affordable each year, and by 1989 to be as common as a good stereo system is now. In 1981 TV recorders will get competition from the video disc. Introduced in Atlanta last year, video discs sold so quickly that a black market sprang up, selling them at twice their cost.

A video disc is a translucent record played on a special turntable connected to a TV. The disc is made the same way as a record and each side contains as much as a half hour of programming, so a full-length movie looks and costs little more than a double-record set.

MCA-Philips produces the best system, which uses a low power laser to read the information deep within the disc's grooves. The advantage is the disc is only touched by a beam of light. It will never wear out and dirt, scratches and fingerprints will not affect the sound or picture.

Since MCA owns Universal Pictures, they have the rights to a vast library of movies from *Frankenstein* to *Jaws* and MCA Records has the factories to make them.

Both video tapes and discs have the capacity of two-channel stereo sound and a bright, interference-free picture. Tapes are erasable, the discs are inexpensive, and both will exist side by side just like music fans own both turntables and tape recorders.

At the same time cable television will start to threaten the monopoly controlled by the TV networks. So far cable has only presented distant TV stations, year-old movies and its own amateurish productions, but it has the potential for great things.

Warner Cable has been experimenting with its Qube system in Cincinnati which allows people to shop, order movies, play video games and even vote through their TV's. A special box with buttons is connected to the set and a viewer signals the cable company when he wants something. A computer keeps track of everything, automatically bills the viewer and instantly knows who is watching what for an instant and exact rating service.

Atlanta entrepreneur and yachtsman Ted Turner has seen the future of cable television. He is the owner of the first "super station," WTBS-TV which is seen by millions of cable subscribers across the country. This summer he will inaugurate a 24-hour cable news network and with a little luck create his own version of the Tonight Show with a nationally known personality as host. ABC, CBS and NBC might have a fourth network, TBS, competing for movies, sports events and even the Olympics before the end of the decade.

But don't think the networks will sit back and do nothing as competition from cable, recorders and discs increases. The

networks will strike back with expensive blockbuster programming that has been extremely successful. NBC has just spent \$30 million on a big-event movie to be aired this Easter. Look for more and more big-budget TV movies in the tradition of *Roots*, *Holocaust* and *Rich Man, Poor Man*.

Also the networks will invest in more news, news magazine shows like *60 Minutes*, soap operas, variety and live shows like *Real People* and *Saturday Night Live* - programs that are current, interesting but transitory.

Other improvements will be less noticeable but equally important. Stereo sound will be the next breakthrough. Japanese television broadcasts two audio channels with some shows in stereo and others in English and Japanese. Just pick the language in which you wish to hear it.

With discs and video tapes capable of stereo, the TV industry is exploring the possibility here.

FBS is ready. It records and broadcasts its *Great Performances*, *Evening at Symphony* and *Soundstage* in stereo by satellite and then simulcasts the sound over public radio since there are no stereo TV's yet. And there is even an FCC-approved way of broadcasting two audio channels. Pay-TV stations like Boston's WQTV-TV (channel 68) scrambles one of its audio signals into the video to create the distortion you see on a normal TV.

So stereo television is, in a sense, already here and by 1984 expect to see the first true stereo TV's on sale in your local store.

AM radio has felt the competition from FM for many years and 1979 was the first year in history more people listened to FM than AM. So AM is fighting back with the next breakthrough - AM stereo. The FCC will soon approve the best way to provide it and later this year or early next year stations like WRKO that have already installed stereo equipment will broadcast in it as well.

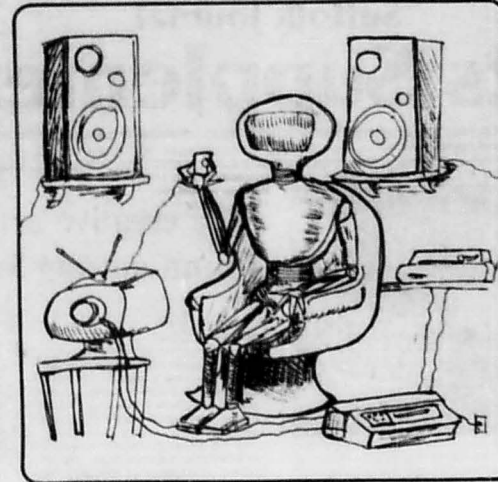
FM radio however, will resist any major developments. After the failure of quadrophonic broadcasting during the mid-1970's, the industry is suspicious of anything new. Some stations are converting to dbx or Dolby noise reduction but not enough to make much difference.

Instead the real revolution will be in the record industry and the breakthrough will be digital recording.

The first digital recordings have already been made and people have noticed the improved sound quality. Ry Cooder was first to release a digital rock record and Disney's *The Black Hole* soundtrack was recorded on digital equipment.

What digital does is transfer sounds into a number code in the same way computers talk to each other by telephone. The tape machines read only the number code and thus completely eliminate tape hiss. The code is translated into pure sound and dirty or cheap tape will not effect the recording.

The tapes can be duplicated, overdubbed, remixed, edited and re-mixed with absolutely no loss of



But do not expect large screen TV's like Advent's Video Beam and others to catch on in the 1980's. They will continue to sell well but the cost will stay high and the picture will remain dim and fuzzy. The problem is not with the machines but with the signal transmitted by the TV stations.

American television has 525 lines that make up a TV picture. Other countries have more lines that give a clearer, sharper image. But in this country, stations would have to change the way they operate to improve their signal and that would cost millions of dollars for each channel.

Instead look for wide-screen TV to be the rage. By 1989 the first experiments with it will be conducted. The Japanese and Russians are already working on it and in this country, video buffs will go crazy over it.

Most movies are made in a wide-screen format but when they are broadcast on TV about half of the picture is cut off in TV's squarer format. Movies could be shown as they were originally shot if the TV screen is wider. The electronics are simple and people who enjoy their movies uncut and uninterrupted may soon want them in full wide-screen format soon.

Radio and Music

The 1980's will also be a decade for new developments in radio and music.

sound quality.

As when the Beatles experimented with what a tape recorder could do, so too will the rock artists of the 1980's experiment with endless possibilities that can be created by using digital effects.

Unfortunately, the Disney and Cooder recordings are not true digital records. The tapes were mastered the conventional way because a digital record without the proper computer circuitry would sound like a series of high-pitched beeps on a regular stereo. But using digital recorders does eliminate a lot of the tape hiss heard on most records.

With digital's increasing popularity the first digital translators for home stereo and the first true digital records would appear about 1986. The advantages would be incredible. Not only will tape hiss disappear but since only the number code is read, pops, clicks, fingerprints, dust and other surface noise will disappear from records. Only the deepest scratches will interrupt the music, and then not with a loud tick but with the briefest of barely noticeable pauses.

Cinema

Movies are about to undergo extensive changes and the recent special effects blockbusters are just the tip of the iceberg.

Movies have always been a fantasy medium. But the fantasy was anchored in a

certain amount of realism. The very word, Hollywood, conjures up memories of blacktop jungles, one-sided buildings and break-away bottles.

But now the new technology transcends all that and will be able to transfer audiences to new dimensions never before imagined.

Star Wars and *Close Encounters* will be considered primitive in a few years.

Douglas Trumbull, the man responsible for 2001 and *Close Encounters* special effects, has vowed to make the first all-special effects movie. Nothing in it will be real and his company, Future General was established for that purpose. If anyone can do it, Trumbull will.

He is also working on a new film format called Super 70 and Showscan that will project three times as many frames per second for a picture that will seem to leap off the screen and into the front row. The process may have a shaky start, since theaters would have to convert to this system to show Showscan movies, but the 1980's seem right for new ways for people to enjoy themselves.

The most important innovation will be the marriage of electronics and film. Computers are creating incredibly realistic scenes from their memory banks. Airline pilots train on simulators that show them life-like scenes of airport runways and colliding airplanes. The illusion of flying is almost perfect and this technology can be applied to film.

Paramount Pictures' Magic-Cam department is exploring this possibility. It is having great success making miniature ladies walk by high appliances in the *Sony* and *Westcoast* commercials. And earlier this season *Mork* (of *Mork & Mindy*) shrunk out of existence by the magic of Magic-Cam. With *Star Trek - The Motion Picture*, the company made its movie debut and that is only the beginning.

The effects are done by video, which saves expensive film processing costs and allows instant viewing of the results where film takes days to catch a mistake. And many filmmakers are using television to edit their films by video tape and Steven Spielberg shot *1941* using TV's connected to his film cameras for immediate playback.

The 1980's will see the trend expand and lead to the development of video movies.

There have actually been some video movies made. *The Groove Tube* shined as a TV tape but high quality TV cameras were used to record two stage shows that were released as a video. Both *Sammy Davis Jr.'s Give 'em Hell Harry* and *Sammy Davis Jr.'s version of Stop The World I Want To Get Off* were transferred to film and audiences barely noticed the difference. Parts of the *Who's Kids are All Right* were taken from vintage TV shows, and the *Appleton's Mike's Mondo Video Show* is a tape turned down by NBC for good reason.

Not surprisingly, the Japanese are testing a TV system that will project a picture as large and as clear as any film image. Reports are people cannot tell the difference, and that means the electronic movie will not be far away.

Problems with film would be eliminated with tape. Film wears out quickly and the original prints deteriorate with age. A good digital video system would preserve movies forever.

Theater

Theater will not go unaffected by change. Productions like *Jesus Christ Superstar*, *Godspell* and *Starmania* represent a movement to get younger, less stuffy audiences into the theater-going habit and more on the way.

Theater as we know it will always exist. But the emphasis will be on flash and dazzle with large doses of fantasy and surrealism.

Edward Gorge's *Dracula* starring Frank Langella, was the perfect blend of these qualities and pleased both young and old alike. It featured fine visual direction and some sleight-of-hand magic that was extremely entertaining. More plays will experiment with striking visual, surrounding the audience in dazzling sights and sounds and making a performance an unforgettable experience. Theater has the chance to make dreams walk across the stage and some of the productions of the 1980's will take advantage of that.

Taken as a whole, the arts will provide some dynamic thrills to escape the pressures of life.

Speculating on future of visual arts in 80's

by Heidi Lager

Speculating on the direction visual art will take in the 1980's is a risky business. There are so many different trends currently at work: Minimalism, Neo-Expressionism, Conceptual Art, Feminist Art and Pop Art are some of the more prominent. At the same time, many artists' work cannot be classified into neatly boxed-in, although artists, especially those creative precursors of new movements, have always been an unpredictable lot. Major trends are apparent. To begin a forecast of the art to come, one should review the trends of recent decades.

During the last month of 1979, the "Confrontation" show at the Boston Museum of Fine Art contained two major trends in art today: abstract and representational. Of the two approaches, young artists appear to be more involved with representational or realistic style. In reference to the "Confrontation" show, the more areas to be covered throughout of the external, rather than internal, world.

Recent art history reexamines this observation. The 1960's marked the reign of abstract expressionism in New York. Artists such as Rothko, Pollock and de Kooning were the dominant figures for subject matter. Artists focused on the very act of painting, which was looked upon as a sort of an exercise. For many artists, the abstract approach seems to have run its course. As early as the 1960's, Jackson Pollack experienced great personal difficulty with continuing his "action" paintings. The question of where to go once a fully developed, completely abstract technique had been achieved plagued him, as it did other artists. Recently, artist Larry Rivers remarked, "Mark Rothko are color, but did he see life? Barney [Barrett] Newman use the stripes, had did he see life?" The introspection demanded by abstract work often tragically effected the lives of modern artists.

Although some will continue to work in the abstract mode, the indication is that artists will deal increasingly with the external world. For the more avant-garde, Minimalism has been the result of reaction against egocentric abstraction. Characteristic of Minimalism are the uniform, industrially made boxes of Donald Judd. Minimalist pieces exist without relation to either the internal or external world. Other avant-garde artists are dealing with the internal world through a conceptual approach. That is, the location of found objects or the labeling of modern age artifacts in a seemingly logical manner. Their message is that art exists everywhere and need not be in a permanent form; it can be "of the moment." And for many, dealing with the external world will mean a return to realism.

Pop Art, or the New Super Realism, will continue to be very influential in the 1980's. Pop Art emerged during the early 1960's as a reaction against the introspection and considerable egocentricism of abstract expressionism. These young artists returned to a representational style, using the widely accepted trivia found in movies, television, advertising or comic strips as subject matter. Their objective was to expand the possibilities of art from the narrow confines established by the Abstract Expressionists by returning to the much denigrated art of looking at the real world. During the early 1960's, Claes Oldenburg constructed huge stuffed hamburgers and french fries, humorously painting out the American obsession with food. Robert Indiana painted high "signs" resembling highway directions, using words such as "at" or "do" to jolt the viewer emotionally and to convey up personal associations. Group Seven painted life-sized white plaster humans on cafeteria tables on bus benches, raising questions about the relationship between human beings and their environment.

Pop Art has already changed the way we perceive human beings, subway advertisements and other modern artifacts. Pop Art is important as an exciting, integrating point of departure, the result of a desire to establish dialogue between the art world and the mass culture. As in any movement in the

making some confusion of labeling exists. The term Neo- or Photo-realism is often applied to painters such as Richard Estes or Chuck Close who work with a particular airbrush technique to specifically reverse the clarity of a photograph. The emphasis on realism has opened a world of imagery to artists which will continue to be dealt with in the coming decade.

A historical parallel to the current interest in realism can be found in the Neue Sachlichkeit or "New Objectivity" produced in Germany during the 1920's and '30's. Like the current realism, the New Objectivity was a reaction against increasingly egocentric abstraction. Alarmed by social conditions in Germany, artists of the New Objectivity confronted the struggle which now seems most valid. Like Pop Art, the German realists dedicated themselves to depicting and interpreting the appearance and ambience of a society in crisis. For example, Otto Dix's bitter paintings show the wounded of WWI, beggars, the garish cabarets of Berlin. Oskar Schlemmer's focus on typical members of a society hovering between the Holocaust and the newly liberated woman, the worker, the proletarian.

A similar desire to depict social types exists in Pop Art today. For instance, Andy Warhol's "The American Man" shows the stereotyped image of a crew cut, middle-aged businessman. Argentinian artist Martin Sarmiento's sculptures depicting individuals and families stereotyped by class and culture. In this area, artists become true historians, interpreting a society intuitively, through their sensitive, concrete recording of that society.

Many New Wave recording artists express the sentiments of man dealing with the modern age. The rock group Talking Heads' second album is entitled "More Songs About Food and Fucking." The group Devo presents an amusing and yet disturbing view of the quintessential man of new technology. Their sparse, intense style coupled with an awareness of living in the spare age characteristic of New Wave music will also become very prominent in visual art in the 1980's. Interestingly enough, the influence of the German New Objectivity of the '20's and '30's can be seen in New Wave culture. New Wave clothing styles often seem to emulate the period. Already exhibitions of punk art have been held. In part, to the popularity of album cover art, it seems probable that fine art will increasingly reflect a New Wave sensibility.

Another movement which promises to continue to develop in the coming decade is the Feminist Art Movement, a recent American phenomenon originating on the West Coast. The movement owes a great deal of its very existence to the artistic and organizational effort of Judy Chicago and Miriam Schapiro. Author of *Through the Flower*, which describes her struggle as a woman artist, Chicago was in Boston recently to make plans for a showing of her more recent work at the Institute of Contemporary Art. Although an exhibit of her large conceptual piece "The Dinner Party" received a great deal of response from the general public in San Francisco, Chicago has found the most, more traditional, "table-making" museums resistant to her work. A major goal of the Feminist Art Movement is to vivify traditional women's art forms, such as embroidery, china painting and quilting to the level of fine art. Miriam Schapiro has done a great deal of work with collages and three dimensional collages of quilting and lace. More use of such non-traditional materials in fine art can be expected in the future. The attitude of art as a social commentary intimate to Feminist Art will, no doubt, effect emerging artists, whether or not their orientation is feminist.

In short, visual artists will become more involved with materials such as neon lights and computer objects which reflect our technological society, as well as with the materials of traditional women's art forms. We can expect a cross-influence of New Wave music and visual art. Imagery will often reflect and comment upon our social condition as we move toward the momentous year 1984.



SELF-PORTRAIT by Chuck Close 1968.

New art and paint studio will be reality in '82

by Don Jones

His wishes will be granted. By 1982 Assistant Humanities Professor Raymond Parks will get what he has wanted for — a new Suffolk University Art and Painting Studio.

Parks indicated in December that he wanted a studio offering more light, adequate space, spacious facilities, and a top floor location. According to College of Liberal Arts and Science Dean Michael Ronsayne, all of these wishes will be met.

Although nothing is definite, the Fenton Building will most likely be the site of the new studio. There is a remote possibility of a site in Abberdon Place, but Ronsayne expressed positive judgment in out of the question due to the already complicated architectural plans made during the 1979 fall semester.

Acting Humanities Department Chairman Marshall D. Hastings stated either F-104 or F-104B may become an art and paint studio. Hastings favored the latter site for the student center will not be known until sometime later this semester although it will be on the top floor of the building.

Ronsayne said the studios will move from the current Mt. Vernon location sometime between September 1981 and January 1982. Ronsayne said plans are being made for the Government and Economics Department along with a number of classrooms to move from Fenton to Abberdon Place after the completion. Once the move takes place, Parks will move his studios to Fenton. But until renovations are completed at Abberdon, according to Ronsayne, everyone will stay put.

Parks says he anticipates an increase in student interest and enrollment in his drawing and perhaps the traditionally smaller painting classes. "In the 1979 Fall semester, the enrollment in my drawing class was almost twice the size compared to 1978. The enrollment jumped from 16 to 33 students." Parks, who has been instructing his drawing and painting classes along with History of Visual Art classes since 1978, had enrollment prior to 1979 had remained the same in both painting and drawing. Parks said participation in the drawing course will increase more rapidly than that of the painting class. "The painting classes are small because of the high cost of painting equipment, although there was a slight enrollment increase during the fall semester." The expense for painting material ranges between \$40 and \$50, said Parks.

"I would like to hold two art exhibitions a year at the new location," said Parks. "Exhibitions similar to the Suffolk Art Show held on December 1979 in V-453." Parks says that it took three months to prepare for that exhibit. "The previous art display was held several years ago in the President's Conference Room," said Parks. (Over 50 percent of the drawings and paintings on display at the art show were done by students during the 1979 fall

semester. "Over 300 persons observed the exhibit."

Jack Krough (English '82) said that a wall that divided the Art Studio into two rooms was torn down last semester in efforts to enlarge the studio.

The accomplishments made by Parks and the students last fall could very well shape the 1980's for future displays and a possible increase in enrollment. However, until 1982, the situation facing the Mt. Vernon Art and Painting Studio, located on the fifth floor, will remain at a standstill.

Parks described the necessary qualities of an art studio. "The most important thing for a studio is natural light and the painting studio seldom receives that." The light is barely adequate for a couple of hours on a given day. "Sunlight is depended upon heavily in any great art or painting studio." "At sunset the color in the room turns gold. "On an overcast day the room is much darker and the colors on the paintings completely change," said Parks. The current studio depends on two small windows of sunlight.

Although light is a problem in the painting studio Parks said space in both studios is crowded, but adequate.

Other requirements for a studio are "light, space and power," said Parks. He pointed out that other art studios housed in the Boston area are more spacious.

"I prefer to have the studio located on the top floor because of the natural light that is needed," he said. "Another reason is due to the smell of paint and turpentine." If the studio is ever located any lower than the top floor people will get annoyed with the smell.

Parks said "hard-wood" floors will be made about the exact location of the studio.

Hastings and Parks will make preliminary claim to Ronsayne once a site is selected. "Parks retains the rights as to where the studio will be located and it will be up to Ronsayne to approve the selection," said Hastings.

"I prefer to have the studio at Fenton, because the Art Studio will be close to the Humanities Department. This way no geographical isolation will exist between the studio and us, a situation that has existed since the 1978 merger of the Humanities Department and Foreign Languages Department." Hastings said Humanities moved to Fenton during the aftermath of the merger. As a result the art and painting studio was left behind due to a lack of space in Fenton.

"Without geographical isolation, more ideas can be exchanged... The closer the studio, the more integration, interest and enrichment there will be between the students and the department," said Hastings.

"I would like to see more displays on a yearly basis. If Parks is willing there should be more exhibits," said Hastings.

The Suffolk Art Show was educational and pleasant," said Hastings. Perhaps future exhibits will provide the same.

Although a future site is not definite, the prospects for the 1980's looks good.

The 6-10 ladies of FM rock n' roll



ANITA GEVINSON... making her presence known in the Boston area.

by Dorina Piselli

Women are becoming more involved in the shaping of society, especially those working in the broadcast media. Top two Boston disc jockeys, Tracy Roach and Anita Gevinson are a part of this change.

Security... is based on ratings, and success of your show determines how long you last.

—Anita Gevinson

Anita Gevinson, originally from Philadelphia, has left her home to entertain Boston Rock 'n' roll fans each night from 6-10 p.m. on WCOZ-FM. However, the move has come to her advantage and she feels no regrets whatsoever. Boston gives a disc jockey "more chance to express yourself," she says. The Boston audience "is much smarter than others" because she can "say what I feel about music" to them.

Her relocation to Boston has also changed her daily routine. Before coming to WCOZ, she worked a morning shift and says that her new prime-time shift is much

better. Waking up at 4:15 p.m. each day resulted in "no social life and made me very depressed."

But working as a disc jockey has many advantages. "You can see the concerts, talk to the stars," and work only four hours a day. However, working in a radio station also has its responsibilities. Gevinson feels she has a great deal of power on the air. "You've got to get your facts straight," she explains, "so you won't be misunderstood." Being a radio personality takes much concentration. "Things you say can be ambiguous" and possibly offend someone.

"I don't try to teach anything" on the air, says Gevinson. "People don't want to hear the problems of the day" after working, so her main concern is music. "You can't do a show for yourself," she explains, so a portion of her show is dedicated to requests. "The audience loves it when you're dedicated," so she does her best to play all kinds of music.

I can really be myself in Boston... An FM audience is different than a top 40 audience.

—Tracy Roach

Although she had no real schooling for radio, she attended a small broadcasting school for three months. "I fell into radio," she explains, "because I had a friend who was a disc jockey." Gevinson says "I even got a job before I knew how to run the board." Knowing someone in the business and outward ability as a disc jockey "will rise above book learning" although she feels an education is important and wishes she had gone to school.

Gevinson highly recommends a career in radio for anyone. "It's a great way to meet people," she says, and although at WCOZ since April, she feels at home in Boston and wants people "to know who I am now." But even though she encourages a broadcasting career, Gevinson warned that "there's no security in this business." Her job "is based on ratings and the success of your show determines how long you'll last."

Radio is a very competitive market, especially in Boston. Gevinson says that "being a woman helped me get my start," but that was four years ago "when radio was wide open to women." Now she feels that "the field isn't as easy to get into anymore."

Women in the broadcast media are having a difficult time establishing themselves on the air. Gevinson feels that "men can get away with a lot more in radio." She stated that "people don't want to hear women saying things that are not in taste." In fact, she feels inhibited and thinks that she "should act like a lady" during her show.

Gevinson works in the studio with an intern most of the time. But when she is alone, she doesn't feel like she is talking to herself. "When I was young, I used to sit in the doctor's waiting room in a big chair, and pretend I was a guest on the Johnny Carson Show," and that resulted in her talent to perform in front of the microphone by herself.

The average radio listener may not notice it, but there are many restrictions placed on women disc jockeys. At WCOZ, Gevinson says that she "is not allowed to play two women artists back to back, but you can play men artists anytime." Also, it is not often that you hear a woman disc jockey on the air directly after another. Gevinson honestly feels that "people can't distinguish women's voices and sometimes don't connect names with shows."

A WCOZ fan, however, has no problem distinguishing Anita Gevinson from other radio personalities. A talented lady with a great sense of humor, her on-the-air personality has made the warmth and consideration she gives to others off the air. Gevinson's night time competitor and friend, Tracy Roach, shares all of these traits and many of the same views on women in the media.

Tracy Roach, who has the 6-10 shift on WBCN, has been involved in Boston radio for three years. Before coming to WBCN, she attended Browne University where she was involved in the school's station for four years. Hired right out of college,

Roach says that "being a woman definitely helps" her get a job. Right now, though, she is the only full-time woman disc jockey at WBCN, but Roach hopes that "one day more women will work at the station."

After being a Top-40 disc jockey at PPRO-FM in Providence, Roach feels that "I can really be myself in Boston. An FM-audience is different than a Top-40 audience," she explains. Top-40 stations stress personality more than anything else. "I don't even have to think about the music I was going to play," says Roach, while at WBCN she chooses her own music for the show and it is hardly given any restrictions.



TRACY ROACH... WBCN's rock 'n' roll lady.

Approximately 30 percent of her show consists of requests from the listening audience. She follows no special format, but likes to "keep a balance in the music" she plays. The station "has always played all kinds of music," although there seems to be a recent change in WBCN's format, one that is open to more types of music.

Roach explains that while on the air she "sees colors during a show." For example, a blue night is less active than a red night. "A blue night is a boring or bad show," she says, "while a red night is full of energy and variety."

While doing her show she also thinks of environments rather than individual people. "You have an opportunity to make a difference" on the radio, so she uses her time to make her audience more aware and informed. Radio personalities, according to Roach, should be "big cooks of trivia" and feels that "they should know a little of everything. That way you can be open to things like people, ideas and music." Roach explains that "the nature of the media is important," and stresses that it is "good to learn about."

"A lot of myself stays out of the show," according to Roach, because at night radio listeners "want to relax and hear music." When you're on the air, "you put yourself on the line four hours a day," so she is careful about what she does and keeps the audience in mind.

Like Gevinson, Roach is very insecure in the broadcasting media. She, too, lives by the ratings but says that "I belong here (WBCN) and I know I won't get fired." In the future, Roach hopes to move on and leave radio. "You shouldn't be afraid to take chances and try something," she says, "you are your only critic and if you're honest with yourself, you can do anything you want to do."

For Roach, radio is just one stepping stone in her life. But for all her dedicated listeners, this is one stone she shouldn't cast away. She's a gifted entertainer and a great on-air performer. Off the air, she's friendly and caring. She has an outward affection for people and an interest in helping others. It's unfortunate that not all radio listeners can have the chance to personally talk to disc jockeys like Roach and Gevinson. There's so much about them especially their feelings and attitudes that is not revealed during a four-hour show.

Roach and Gevinson are special in their own right but they do have one thing in common: they're part of a growing force in the broadcast media. Women are becoming an intricate part in communications, and the efforts of Roach and Gevinson are something they should be proud of. We, the listeners, certainly are!

Boston bands gain acceptance and contracts

by Karen Riley

Well, New Year's Eve came and went and no musical milestones were passed overnight. Of course, it wasn't expected to happen. A sudden calendar conversion couldn't possibly dictate the evolution of new musical trends. But the turn of the decade does lend itself to acting as a chronological guide by which we can stop to reflect and gear-up to predict.

The task of reflecting on the trends of Boston bands in the 70's has been tormenting me for weeks. Ten years is a long time to evaluate. And Boston's musical growth has expanded tremendously during the past decade, especially in the latter half.



THE BUBBLY MUSIC OF SHANE CHAMPAGNE is getting attention.

We've witnessed the successional emergence of familiar top-name acts like J. Geils, Aerosmith and the Cars, who are all packing big-city stadiums in a most profitable fashion. Bonnie Raitt, the regional lady of sophisticated success, needs no introduction—as they say. But she certainly needs a special shower of praise as one of the finest talents of this area's club circuit.

We saw the rise and fall of Boston, who failed to follow through with any creative developments, eventually falling by the wayside—a disappointing commercial venture void of any progressive intuition. The early marketable appeal of Tavares didn't exactly draw a frantic wave of attention to Boston's proving grounds, but still, they must also be justly filed in the annals of local successes.

It's easy to fall into citing all the impressive accomplishments of the superstar—too easy. It's really the untapped, struggling garage-groups who are subtly shaping the future of the local trend. These same groups, and their unheralded professors, have been molding the structure of Boston's evolving club

scene for the past ten years, and it has come to a boiling point in the past three.

Many groups have, however, been forced to disband as a result of financial fail-outs. Bands like Gypsy, who despite an aching drive for survival, couldn't nurture their checkbooks with just sheer ambition.

If you trust the critics though, Boston has recently been lauded by many as a "musical mecca," a haven for stadium seekers in search of a promising launching pad. When word like that gets out, an influx of polished, professionally standardized talent tends to gravitate towards that scouting ground at the end of the rainbow.

But also, commercial demands always seem to regiment stylistic gimmicks and

one musical mood can only swallow so many acts before it chokes on its own resources. So the lucky ones carry on, living hand to mouth for a while, focusing their low-scale attentions on innovative, progressive musical endeavors while trying to sporadically feel their landlords' monthly checks. Jealous?

On that cheerful note, let's swing towards the city's breaking acts who have been gaining momentum in the late 70's and are anxiously speculating on a prosperous upcoming year, anyway.

Numbers of record contracts are flying through the air about a number of new wave oriented groups, among them Human Sexual Response (whose local reputation as the first new wave band to play Jamaica Surf's must have set the Cambridge folks on their ears), Shane Champagne—a rhythmically loud, but comonomously tight bunch of rowdy, exuberantly energetic rockers, The Stompers, who just keep getting better and better at what they do best—rock 'n' roll.

see BOSTON BANDS page A15

Boston; A new showcase for comics, impersonators

by Alice Whooley

That night, even regular members of the Comedy Connection audience seemed unaware of the man standing in the back at the sold-out house at Tony Maher's place. He watched the final moments of one of the comedians' routines before he was noticed by a good portion of the people at the rear exit. It was impossible for him to remain unrecognized, since he was scheduled to go on after the intermission.

Jim Morris feels that by becoming a comedian he is fulfilling a natural instinct. "I was funny even in the womb," he remarked during a recent interview. He says it was always a resource that was there waiting to be tapped, looking for an outlet.

After a successful run of impersonating his teachers, becoming active in local media, an unfruitful attempt at university education, and some traveling in Europe, Morris found his outlet. Performing the Charles Playhouse, the connection was so successful that it grew from one night a week to three. After being a persistent superb audience attraction at the Charles, the group ran into some unexpected problems with the new management. They then moved to Tony Maher's Place, where they have been for three months.

One of the connections' originators, Paul Barclay, explains the group's popularity. "People are always hearing about the improvisational clubs in New York, and now they are beginning to hear about the comedy in this area with top notch entertainment at a reasonable price and it's also informal." Barclay also explained we are experiencing a comedy high throughout the country because we

are having hard times and people need to laugh.

If laughter is a cure for the nation's problems then the comedy Connection may be just the right medicine. As their buttons advertise, "they do it for laughs." They also do it very successfully.

Morris' first connection came when some friends took him to the Charles to see a performance. He ended up being the last person on the bill (after some of his own public relations work) and in his own words "killed them."

Morris is positive that Boston is becoming a mecca for young comedians. He describes the portion of the entertainment scene as a "community." He stated that it gives you a chance to "develop, and the crowds are tops." Morris also works in the New York area where he finds a very contrasting atmosphere. "There is a much lesser degree of competition in Boston and Boston is also much more of a supportive atmosphere."

Morris estimates that there are about 15 excellent comedians working in the Boston area, and with his topical humor, biting lampoons of local and national political figures, and an act based on what is "important to people," he would have to be considered one of them. His comedy inspires whole-hearted laughter among the Comedy Connection audience and we find that much of his material parallels our own social experience. Impersonating Ed Sullivan, he shows the little girl next door around his back yard, as Kevin White he proclaims the beauty of the "city of Boston" with as much excitement as any mayor of four terms can muster, and as Julia Child and Mr. Rogers he too realizes that you can solve just about every problem before parents approved channel 2.

A top performer has to be willing to take a certain amount of risk with his material and Morris does. A prime example of this is when Morris does his Ted



MAKING FRIENDS on the Common is comedian Jim Morris

Kennedy impression, stating that he will not run until his mother has no objections, and then asking her if she would like to "go for a drive." The overall response of the Boston audience to the Chappaquidick reference was a combination of laughter, shock, and embarrassment. Morris contends that you have to "deal with what's on peoples' minds at the moment." Re-emphasizing his point, he says that "poking fun of things that are beyond our control — media, government, and big business is very healthy."

99% of Morris' material is his own. He feels that it is "a natural extension of my inner self." It is so gratifying to be able to massage peoples' minds. Like most comedians today Morris feels most comfortable with his own material and considers perfecting it the "grooming" of his craft.

When he speaks about doing stand up routines, Morris shows the excitement it creates. "It is frightening, it's do or die. I've learned to risk the buildup, the contact." Contrasting the art of stand up to the growth of comedy in other areas, Morris speaks about how networks have found comedy to be their most successful programming. He states "all the networks realize that comedy is something that the

public needs."

Morris feels that laughter is one of the essential factors in our society. "Everything except faith, love, hope, and laughter passes away. The darkness of the communist or cancer story makes become obvious when one considers how important, therapeutic, and essential laughter is to us."

One can only expect such an introspective man to have some definite ideas on how he would like to be viewed in a few years. Morris does. "I would like to be a household word like John Wayne Gacy, Drew Carey, and Richard Speck." Although any young comedian would be proud to join this list, Morris does have some other goals. He would like to be "impersonated as a premiere artist and have artistic control in motion pictures. But he emphasizes that most of all he wants to continue working."

The possibility that Jim Morris or any of the other comedians from the Comedy Connection may soon become a "premiere talent" looks hopeful. One of the originators of the Comedy Connection, Sam Morry, made a recent appearance on the Tonight Show and has been asked to return. "And that's a pretty big show for any performer."

Suffolk's contributions to the arts

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"I don't enjoy anything else in this world this painting it comes so easy to me."

Parks, who paints landscapes and portraits, said that it generally takes him two months to finish a portrait that he has had his models sit once a week for about 45 minutes per sitting. A landscape, however, may only take him two sittings to complete with each sitting lasting for an hour and a half.

"Landscapes are difficult because light and shadows change so quickly," Parks said. "You need five or six days that are exactly the same to complete a landscape."

In Parks' opinion, his style cannot be compared to anyone else's.

"Style to me is the emotion of the artist. My emotions are so varied that I could not compare my work with anyone's." According to him, his brush strokes depict his emotion as being free. "It shows a lot of freedom in the many directions in which it dances over the canvas," said Parks.

He feels that people should know how to look at a painting. That is one of the reasons why he finds teaching painting so rewarding, as well as challenging.

"I enjoy also writing the students the talent that they have. It is also a challenge to teach this to people. People go to a museum and say, 'Oh, that's pretty.' I teach my students why it's pretty."

Included among Parks' works are an exhibit at the Boston City Hall Gallery last December, a few exhibits in Tokyo, and numerous illustrations for MIT.

Parks doesn't feel that anyone specific has influenced his works, but among his favorite painters are Thomas Eakins for the way he expresses people in portraits, El Greco, and Toulouse-Lautrec.

Dr. Ann Boustelle has just published a book which promises to be quite stimulating to both scholars and to the un scholarly.

It is a critical study of the Scottish poet Hugh MacDiarmid, also known as Christopherrieve MacDiarmid, who died last year. It is considered to be Scotland's

most important modern poet.

"He could quite possibly be the most important Scottish poet since Robert Burns," who wrote in the 1700s, Boustelle said. Included among MacDiarmid's works are *A Drunk Man Looks at the Thistle*, and *A Lap of Honour*, which is a collection of his poems.

Boustelle's book, entitled *Thistle and Rose: A Study of Hugh MacDiarmid's Poetry*, illustrates MacDiarmid's use of *Lallans*, which is a combination of many Scottish dialects.

According to Boustelle the book is based upon the dissertation which she submitted to New York University in order to receive her Ph.D.

"It took me several years to research, but then it only took three months to write," Boustelle said. "I revised it once, but never, to make it more readable and less of an academic exercise."

The book is being published by MacDonald in Edinburgh, Scotland, and is scheduled to be released in the spring. If all goes as planned the book will be available in the U.S. through the Pennsylvania State University press.

Other works by Boustelle include many scholarly essays including one recently published on Hemingway's Nick Adams stories. In it she parallels the life of Nick Adams to the life of Hemingway. She believes "it is a new way of looking at Nick Adams."

She is currently working on a book concerning amniocentesis, and has recently published an article on it in *Vogue* magazine.

Amniocentesis is a process for determining the sex or chromosomal abnormality in a fetus.

"Amniocentesis is one of my continuing interests," said Boustelle.

Her abiding interest in writing, claims Boustelle, is partly the result of some very dedicated high school teachers, to whom she dedicates *Thistle and Rose: A Study of Hugh MacDiarmid's Poetry*.

"Very early in my life I was given a sense of the importance of the struggle with language and the validity of our struggle with it," concluded Boustelle.

Dr. Raymond H. Kotton said his creative interests, composing and performing, "are largely very practical," and he feels a need for them. "I also make a living out of them," said Kotton.

Kotton engages in practical composing and arranging of ensembles and organ pieces in order to adapt them for performing in church. If something is in a foreign language or written for a woman's voice Kotton arranges it to fit the mixed voices of the choir he directs.

Kotton, who plays the harpsichord, piano, and organ, has given chamber music recitals. He has also played the clarinet in the Symphony Orchestra at the University of Massachusetts and has made organ music recordings for WCRB radio in Waltham.

"My main area of creative activity is performing," said Kotton. "A lot is involved in playing recitals. You have to first decide your repertoire, no one tells you what to play. You then have to consider the audience, occasion, instrument (no two organs are alike), and room or church you are playing in. After selecting the program, you must know it and know it. You live with these pieces for a while and develop your own interpretation of the composer. A lot of your own personality is expressed through this," said Kotton.

In regard to the classes which he teaches at Suffolk Kotton said, "It is purely listening to music and getting into it. Many people get exposed to music as children that they ordinarily wouldn't be exposed to. New horizons are found when the student explores on their own and not just stop with what they've learned in class. It is so important to experience live music."

One of his most rewarding experiences, said Kotton, is not when students do well, but when they really like the recital, or concert and want to do it again.

I hope you have enjoyed this exposition of the creative angles which I, within these professor's hats at Suffolk University, No. 1 must return to my home angle, but before I go may I wish for you a creative angle which is lively, obtuse, and constantly seeking it — and to its fullest horizon.



ASSISTANT HUMANITIES PROFESSOR RAY PARKS believes people should know how to look at a painting

The importance of being king of gonzo journalism

"Each writer creates his own universe. When you buy a book you are buying a ticket to travel in the writer's time."

-William S. Burroughs

"Absolute truth is a very rare and dangerous commodity in the context of professional journalism."

-Hunter S. Thompson

by Frank Coste

The Sixties were perhaps the most dynamic and volatile period in American history-Vietnam, Woodstock, The Drug Culture, Haight-Asbury, Kent State, and Allamont all left their marks on our culture.

Hunter S. Thompson, the self-styled prince of Gonzo journalism, was the iconoclast who saw that conventional journalism could not reveal the essence of the sixties-the madness, paranoia, hallucinogenic escapism - in an unfolding immoral world. As America's "quintessential outlaw journalist" Thompson flamboyantly and eccentrically followed the unraveling of an event and submerged himself into psychedelic style which remains unique and alive-as potent and immortal as a bending Jimi Hendrix guitar solo.

In work over the last two decades, compiled in an anthology called *The Great White Shark Hunt*, represents Thompson's brilliant chronicle of America's most trying period. Containing 66 pieces written over a 16 year time span, this book contains Thompson's finest work for the national press, including more conservative assignments for the *National Observer* and the *New York Times* to more liberal ones for journals such as *The Nation* and *Rolling Stone*. For the many Thompson fans who may have read earlier classics such as *Hell's Angels*, *Fear and Loathing in Las Vegas* and *Fear and Loathing on the Campaign Trail '72* this book exhibits the same subjective feel that has defined the norms of traditional journalism. *Shark Hunt*, though it breaks no new ground, is by no means a disappointment. Rather, it is a further example of enlightened reporting by "one of the most depraved figures in American literature."

In its latest issue, readers can witness Thompson's transition from straight reporting to wild interpretive profiles and features. "La Bamba (3)" with Northern Problems" he grounds some wild feature-reportorial writing just tinged with sociological comments about race relations in Louisville, Kentucky.

As he moves into a more open, subjective level in "The Kentucky Derby is Decadent and Disgraced" he ranges into sexually and racial aspects of his subject.

The story begins with Thompson coming a fellow bettor at the track that the race will be called off because of a Black Panther riot. It ends with the journalist in a mad rage spraying his British blunderer with bile upon learning of the Kent State massacre. "Bug off you son-of-a-bitch! You twisted fucker! If I weren't sick I'd kick your ass all the way to Bowling Green-you scum-sucking foreign fuck! Mary is too good for you... We can do without your kind in Kentucky!"

Such explicit candor is illustrative of the journalist's angst during troubled times. There is a frame of mind to be found or exhibited in journalistic maelstrom. Like many other stalwarts of "New Journalism" Thompson debunks the idea of the journalist as an objective reporter, he is instead a mere fact finder directed by the whim of truth. But Thompson's radical approach goes one step further. By extending the privilege of the journalist, Thompson shows that, while women may collectively enter the events they cover, they themselves are shaped by those events. The six year Nixon term, the Vietnam War, Kent State, which are skillfully covered by Thompson are also the source of his craziness.

After years on the front it was only a matter of time before his psychedelic voyeurism took hold of American journalists-and there is no better evidence than in *The Great White Shark Hunt* of the author's machine gun stream of bizarre comments. Some of the images, only a decade old, remain vivid thus making it easier for Thompson to sit back and laugh at all the horrors of America, a president



"Politics has its own language which is often so complex that it borders on being a code, and the main trick in political journalism is learning how to translate-to make sense of the partisan blarney that even your friends will lay on you to keep functioning. Covering presidential campaigns is not a hell of a lot different from getting a long term assignment to cover a newly-elected District Attorney who made a promise to 'crack down on Organized Crime.' In both cases you find unexpected friends on both sides and in order to protect them-and to keep them-as sources of private information-you wind up knowing a lot of things you can't print or which you can only say without even hinting at where they came from... When I went to Washington, I was determined to avoid that kind of trap. Unlike most other correspondents I could afford to burn all my bridges behind me-because I was only there for a year and the last thing I cared about was establishing long term connections on Capitol Hill."

Later such a rejection of conventional rapport between journalist and politician cost Thompson the confidentiality of the McGovern camp after the surprise victory in the Wisconsin primary. They sensed that his "contempt for the time-honored double standard in political journalism might not be entirely compatible with the increasingly pragmatic style of politics George was getting into." Any professional journalist today realizes the risks which Thompson describes certain concessions with politicians and bureaucrats have to be made in order to get a story and beat a deadline. However this "objective" process is done not without expense to the credibility of journalists, who are trusted less than cocktail-gossip columnists.

Unlike many journalists, Thompson is a highly privileged writer who is given free reign over his assignment. Luckily for most part he remains in bounds-commenting insightfully on behind-the-scenes events which would be ignored otherwise in political journalism.

It is particularly when Thompson antagonizes the stylistic norms of traditional journalism with his self-coined "Gonzo" form that he earns his charges of lunacy. In the only previously unpublished material "Jacket Copy for Fear and Loathing in Las Vegas," he establishes the method of his invention: "It is a style of reporting based on William Faulkner's idea that the best fiction is far more true than any kind of journalism-and the best journalists have always known this... which is not to say that fiction is necessarily more true than journalism-or vice versa-but that both 'fiction' and 'journalism' are artificial categories and that both forms at their best are only two different means to the same end."

But Thompson's definitions admittedly become a bit complex to perform since recording the spontaneity "as it happens" would mean sacrificing conciseness. So his finished product is "essentially a fictional framework on what began as a piece of straight/crazy journalism." In the final analysis of the mixture of fact and fiction it is the fiction which endures. Fiction leaves its mark upon history while the tenets of daily journalism make events dispensable. There is a lot of power in this literary form and it is Thompson at full force-describing a tension in a rhythmic prose similar to that of Norman Mailer without the latter's existential overtones.

Little of what is called New Journalism can compare to the wit and intensity of *Fear and Loathing in Las Vegas*. This article is the most revealing of the *Great White Shark Hunt* because it is Thompson's ultimate defense. And it is also typifies his scorn for the traditional school of journalism which earlier had challenged the worthiness of gonzo journalism ("that gang of senile hags who run the *Columbia Journalism Review* who have gone to considerable lengths in every issue during the past year or so to stress very heavily that nothing I say should be taken seriously.")

Granted, Thompson still has a long way to go before he captures the attention of the blue collar workers who read the *Boston Herald American*. But in the meantime he leaves students of journalism with the artistry of *The Great White Shark Hunt*.

who wine-trapped, a vice president who accepted bribes and avoided taxes, the agencies of justice that committed malfeasance, fraud, and likewise, a generation of retreating youth in an uncertain age.

Obviously, Thompson cannot openly espouse a particular line of political thought to help him grapple with the trials of the American Political System. Like the political ideology of most journalists, Thompson's is ambiguous. Other journalists have been branded as Democrats while their employers, the publishers, embrace the Republican standard. But not Thompson, his politics are not mainstream. Though in the most fiery of his writings he appears to be a nihilistic libertarian, he can also seem, in his more subtle moments a liberal, but reluctant Democrat.

On the campaign trail in 1972 Thompson admired George McGovern but was forced to face the humiliation that November: "...the tragedy of all this is that George McGovern, for all his mistakes and all his talk about 'new politics' and 'honesty in government' is one of the few men who've run for president of the United States in this century who really understands what a fantastic monument to all the best instincts of the human race this country might have been if we could have kept it out of the hands of greedy little bastards like Richard Nixon." But the thirst for power even affected his friends and such but led Thompson to disillusionment even with former radical Left lawyer, Oscar Acosta, the Sanman disfigured underdog in *Fear and Loathing in Las Vegas*. In the aftermath of Acosta's disappearance after an smuggling adventure involved in "The Bandwagons

for Buffalo Meet"), Thompson deplores Acosta's misuse of power and influence as "cool and even a weapon that he was convinced he could not do without. Truth was for even as tangible to Oscar as a handful of 800 bills or an ounce of pure LSD-25. His formula for survival in a world of rich (shako) bastards was a kind of circle that began at the top with the idea that truth would bring him power, which would buy him freedom-to crank his head full of acid so he could properly walk with the King, which would lead him even closer to more and fiercer truths, indeed the full circle."

The denunciation of Acosta is the culmination of the journalist's mature skepticism noticeable even in the mid-sixties ("The bad Generation, a loud carnivalesque gag where the best are fed for their word makers, and the worst make a pig by feeding off the best. Promoters, hustlers, marks, con men, all selling the New Times to Time magazine and the Elks club. The handlers get rich while the animals either get busted or served to the floor with bad contracts.")

But the bases of Power that lead to such grotesque events-the inadequacies of the American Political system-has led Thompson to his unique political coverage. The chain react on that followed the crisis of the system in the conviction of "Titspantz" decisions. The nation, already staggering from one Nixon term, was politically impure, and it was this nation that was the setting for Thompson's *Fear and Loathing on the Campaign Trail '72*, a brilliant account of the eventual Nixon landslide. In the "A who's Who" included in the new anthology, he states that politics changes politicians, who then change the people under their control. Thompson advises political journalists watch this transition.

The confessions of the bibliophiles

"A classic is something that everybody wants to have read and nobody wants to read." — Mark Twain
by Richard Robert Caprio

To read, understand, and enjoy a classic piece of literature is something with which most everyone can identify. Most of us have been entertained by *Fiddlers*, puzzled by *Lawrence* and frightened by *Poe*. The fact that certain writers have endured the test of time, prove how great they were and are still. Many students, as they travel through their college years, discover a freedom and respect for some of the classics, and even refrain from selling the novels back after the semester. Thus, a library has started in many a home and many a soul has fallen victim to the vice of book collecting.

While a love for books is a fresh and stimulating idea, it can become an obsession. Close to 90 or 95 percent of graduating students will have accumulated more books. It is the other five to ten percent that will move on to become full fledged collectors, or even worse, bibliophiles.

The symptoms are easily diagnosed. Uncontrollable urges to mail order four books for a dime; moping out in front of *Burns* and *Noble* waiting for a sale; bribing the manager at *Booksman's* to hold a set of *Annie's* *Diaries* until you can save your work study money. It is almost disgusting. But if you can stop at that stage, and avoid the disease in remission, you can be cured. The only problem you might have is the curious fall of books in your attic.

Eventually, some of us reach the point of no return. But the experience is not a gory or nightmarish one. Rather, it is like reaching a state of Karma, a positive feeling flowing through and around your body, a sensation that a person simply cannot explain.

It is something of the professionals in the field of book collecting, the rare book

collectors. Some people are experts in philately, numismatics, antiques and war relics. The rare book collector is an expert on people. For artistic purposes, we must excite the people who are wealthy and spend lavish sums on classics simply to fill up and decorate their den walls. Closer to my heart are the people who can afford to collect one or two authors. They must scrip and save for most purchases, and when they buy a book, it is fondled and cherished like a Christmas puppy.

On the surface, it may appear odd to collect old books. After all, the words in the present day paperback are (usually) the same as they are in the first editions. That precept is correct, unless you are enraptured by *Poe*. Then, to feel, to read through and to own pieces of his work published during his lifetime is a treasured experience words cannot explain.

You see, the words of the man are indeed important, but owning a rare edition is like having a piece of the man with you all times.

All students have read Shakespeare's works, and some may have even enjoyed them, but consider the sensation of turning the pages of the First Folio published in 1623. It is living history. Or pick up an edition of *Ulysses* which has been signed by James Joyce. You not only have his words and his signature, but the man actually held the same book that you are holding. One cannot avoid a sense of closeness to the author.

When you own articles published during the lifetime of an author, they are parts of his history, and his legacy. True, one must be under the spell of the author, to even remotely feel his way towards books, but the temptation to succumb to this addiction is very strong.

In fact, living in the Boston area, it is almost too easy to become a collector. There are over thirty-five rare book dealers in the greater Boston area alone. The dealers throughout New England and those who mail regular catalogs number in the thousands.



Due to the ever-increasing number of persons interested in books, a rare phenomenon has erupted in Boston. It is called The Boston Antiquarian International Book Fair. The fair, which has become an annual event, recently took place for the third time at the Copely Plaza Hotel. Over 100 dealers, from 30 states and five countries gathered to display their wares to a discriminating public.

To a book collector it is not far from *paradise* because walking or not walking, more like *driving* through two rooms, one much larger than the other, filled with books, and seeing literary landmarks on all sides. Among the items for sale at this year's fair were two volume (folio) editions of *Plutarch's Lives*, pages of the *Guinevere Bible*, and first edition copies of the works of *Hawley*, *Dyce*, *Pan*, *Verin*, *Joyce*, and many, many others.

Also, like Christmas, the Fair comes only once a year; however, the collector need not fret. There are numerous dealers in the area ready and willing to trade their literature for your cash. And most dealers, for the benefit of their customers, specialize in a specific area, such as medicine, travel, mystery or certain writers. Others tend to generalize their collection and thus appeal to the greater number of people willing to buy.

The number of rare book dealers is great and to get *frank* in the area of collecting, it is wise to find a dealer who caters to your taste (and pocketbook) and frequent him regularly. Most dealers are sociable types, and after you have established yourself as a buyer and collector (by making purchases) most days you can visit simply for a chat or for some information. One dealer whose reputation was earned by fair dealings and courteous service is *George* (Glen, proprietor of the *Brattle Book Shop* on West Street in Boston.

The *Brattle* is a bibliophile's heaven. With over 400,000 books from which to choose, there will usually be a selection that appeals to you. But apart from the inventory of books, the staff is extremely helpful, informative, and friendly. The senior member of the staff, *Lester* (Chambers) can provide a wealth of information and guide the novice, as well as the expert, to classic books at bargain prices.

Norton would do well to heed *Lester's* advice on collecting. "First editions of the classics tend to hold their value well, and are limited, early editions of works. However, the collector's tribulations which are now appearing are not really good investments. The resale value for these books is low."

When asked for trends of current popularity *Lester* mentioned that twentieth century writers are currently popular, but it may be a passing fancy. A good investment are the books which have

been illustrated by popular artists such as Dulac, Dore, Rackham and Dali.

Finally, *Lester* recommends specializing in one author or subject. In that way you acquire a collection, and each individual piece becomes more valuable when it is part of a larger collection.

Acquiring a collection is slow but fun work. When you specialize in an author you could begin by collecting first edition copies of his works, then move on to lesser works, such as essays or pamphlets. An advanced collector will have correspondence by the author and the author as well as books presented to him or signed by him. Then, of course, any important works on his life or writing would be added. There really is a lot to book collecting.

Suffolk has several faculty members who are collectors. One person of note is Professor John Cavanaugh, chairman of the Department of History.

In an interview, Professor Cavanaugh told of his early beginnings as an "attic rat", picking through the family keepsakes and becoming fascinated with books and history. Because his family had several rare books, including an autographed copy of *Woodrow Wilson's, History of the American People*, his gaining interest was furthered. College renewed his interest in collecting, and Professor Cavanaugh decided to collect works of philosophy—that is, to collect for sheer enjoyment rather than for investment. His specialties include an autograph collection of Presidents and English monarchs as well as books by Southern authors. He has all but two autographs from the Stuart Dynasty and his prize possession is a book on natural history, printed in 1630, which had belonged to Increase Mathew, who was President of Harvard University and a noted American theologian and scientist. When asked what he most desires for his collection Cavanaugh answered, "A letter written by Robert E. Lee and autographed first editions of the early works of William Faulkner."

Like Professor Cavanaugh, Professor Stanley Vogel, of the English Department, got the collecting bug as a child. His family had an interest in rare books and the fact that he studied for a time at Oxford University in England, helped him on his collecting way. Professor Vogel has no specific areas of concentration, only literature. Unfortunately, a problem has developed that eventually entraps all book collectors—space. "I am in the process of unloading some of my collection. I have reached the point of no return. The problem of storing the books is simply too great," said Vogel.

It is hoped you have gotten a little insight into the world of the bibliophile. And if you decide to enter that wonderful world with you lots of luck and hope this article will help you on your journey.

'Flowers' a wilted effort

Flowers in the Attic by V.C. Andrews
Pocketbook \$2.92, 411 pp.

by Maureen Norton

Turn the pages of *Flowers in the Attic* into the fireplace. If the book is worth \$2.50, the value must be in the quality of the paper, not in the content of V. C. Andrews' poorly written, absurd novel.

Four children are trapped in an attic and fed sugared donuts flavored with arsenic. They make no attempt to escape their mouse-ridden confinement in two years of captivity. This is the first of the books many families.

Chris, 15, Cathy, 13, and Corrie and Carrie, 5-year old twins, are spoiled middle class children with two loving parents. Their father is killed and their comfortable lives are shattered, leaving their mother with no means of supporting her children.

Their mother, from a wealthy family, decides she must convince her father to rewrite her into his will before he dies. She had been disowned because she married her half-uncle, committing incest in the eyes of her killing father.

When the children are spirited away in the middle of the night and ordered to leave all of their toys behind, their shock over their father's sudden death and love for their mother forces them to obey her strange commands.

On the long train ride to their mother's parent's mansion the children are told they will have maids and servants and anything their hearts have ever desired if they are willing to hide in the attic for a day or two until the mother can break the news to four grandchildren in her father.

One day stretches into two years. The children meet their grandmother who

describes them as the devil's spawn and beats them mercilessly if they speak to her without being asked a question, none of them are fed for a week. A list of 18 rules, including absurd provisions such as memorizing the Bible, frighten the children and make them resent their mother, who is not having a great time dating and buying jewelry and clothes for herself. Occasionally, she finds the time to visit with the children yet must be discreet, for fear of the servants will hear her going up to the attic.

The crude happenings and morbid ending of the exploits of the four children makes the book sick and not worthy of a spot on the shelves in the Library of Congress.

Gradually, Chris and Cathy, forced to be a girl during their adolescence, come to realize that they will never be let out of their cramped dungeon and must find some way to flee from the mansion.

After having been nearly starved, slowly poisoned and prevented from seeing the outdoors, they come to their senses and make plans to get even with their cruel mother.

Full of hate and fear, the four soon decided to three. They escape yet do not even go to the police to tell of their experiences.

V. C. Andrews does not end the book with a confession by the children but with a promise that more is to come. A sequel to the story will soon be released about the lives of the children after their years in the attic.

"Flowers in the Attic" is foolish, far fetched novel.

The most amusing part of the book is the dedication — to the author's mother.

Toto's 'Hydra' not even fit for a dog.

Hydra, Toto. Produced by Toto and Tom Knox. Columbia Records.

by Jeff Putnam
Made up of L.A.'s studio elite, Toto is just the sort of faceless group that their composition suggests.

Their eponymous 1978 debut album proved that although the band was instrumentally sound, their writing technique (especially that of chief writer David Paich) was unfocused, and their vocals were uninspired and unemotional; typical of most West Coast bands.

Hydra, their latest album, falls victim to the same faults. Despite their considerable musical capabilities, Toto would sound better back behind Boz Scaggs, or any other of the numerous artists that they used to support.

David Paich's cliché-written writing on the supposedly mythical title cut and "St. George and the Dragon" are comically pretentious.

The barren "99," a love ode to a girl named 99, shows that Paich has spent more time watching *Get Smart* re-runs than being in love; probably true of most Southern Californians.

99
I've been waiting so long
Oh 99
Where did we go wrong
Oh 99
I love you

The harder rock numbers, which dominate the album (a thankful twist after the last album's pseudo-disco) all are built on permutations of the dominant riff from "Hold The Line," Toto's hardest rocking number.

Toto's calculated instrumentation strips the band of any shreds of personality, another trademark of West Coast bands. Their talent for playing inconspicuously behind others contributes to their inability to make an impression of their own; and their slick L.A. sound furthers this feebleness.

Like the Pacific Ocean on their Southern Californian coastline, Toto's slick anonymity is quickly eroding their appeal. It's only a matter of time before they both fall into the sea.



Don't lick those platters clean!

by Barbara Letourneau

With the money you spend every year on records, don't you think they deserve a little special care and attention? Here you do. The following suggestions will help keep your older records sounding almost as good as your latest additions.

The first point to remember is, always handle records by the edges. Never touch the grooves with your fingers since oil from fingerprints embeds dirt and dust particles in the grooves. These particles can cause your precious stereo system and record collection to sound like a bowl of Rice Krispies upon which milk has just been poured.

Never place records on top of one another, whether on or off the turntable. Always return records to their sleeves rapidly, in order to avoid a nasty dust build up. Also, try to keep your turntable and surrounding areas as dust-free as possible.

Static build up, especially in cold weather, can cause annoying crackles and pops in sound reproduction. There are many good products in the market to help eliminate this annoying problem. For \$15-20, the true audiophile can invest in a static eliminator, and in a portable apparatus. For a little less money, \$5-8, there are turntable mats available which are very easy to use. Finally, for about \$1-3, you can purchase anti-static cloths and sprays which, when used properly,

serve the purpose very nicely.

To prevent your records from warping, store them upright and keep them away from heat.

To keep your records clean, you might want to invest in a record cleaning system. This type of system includes a specially designed velvet brush and cleaning fluid. The brush puts out a neutral system in which the brushes are singular, instead of straight, to better draw dust and dirt particles out of the record. Other companies, including Watts and Reardon, market similar systems. Audio-Technica's Lifesaver system puts a dry lubricant on the record's surface to make continued cleaning easier. In addition, it provides an anti-static agent to disperse static charge. Dust-collecting devices which are attached directly to the needles are a good investment. The Motion Cue floats up dust from the record's grooves as the album plays. Audio-Technica and Rib make these devices also. They sell for about \$10.

Finally, let's not forget about the stylus. Instead of blowing dust off the needle or wiping it away with your fingernail, a practice which can ruin it, consider buying a stylus cleaner. A stylus cleaner is a small brush that will gently remove dust from your needle.

Remember, an ounce of prevention is worth a lifetime of audio pleasure from your valuable album collection. Happy listening!

Aerosmith 'Night' is really the pits

Night in the Ritz, Aerosmith. Produced by Gary Lyons and Aerosmith. Columbia Records.

by Jeff Putnam

During the middle portion of the 1970s, Aerosmith emerged as one of America's most popular heavy metal bands. Although they produced a string of hit singles including "Dream On," "Walk This Way," and "Back in the Saddle," they were really never better than mediocre.

Their sound, which borrowed quite a bit from the likes of the Rolling Stones and the Yardbirds, is characterized by an over-the-top guitar solo, repetitive guitar riffs, intense, distorted lyrics, and a constant desire to be the new Rolling Stones.

Night in the Ritz, their seventh and latest album, has the same old problems. They reworked tired guitar riffs, concocted unimaginative lyrics and still have Steve Tyler looking like a lug.

Even more than on previous albums, Aerosmith's attack is becoming more and more a show. Loud guitars are their gimmick, and more and more their albums are becoming less and less exciting, sort of an infomercial heavy metal pop mass.

Because of these decreasing innovations and their dependence on gimmickry, there is nothing on Night to hold onto. While all of their previous albums contained a substantial song or two - which at least held up after repeated hearings, "Dream On," "You See Me Crying" for example - Night's only real song is a second listening, including their hapless rendition of the Shangri-Las' "Remember (Walking in the Sand)" and the Yardbirds' "Think About It."

It's not difficult to see how much Aerosmith has become over-commercialized. The inner jacket boasts official Aerosmith merchandise, like jackets, songbooks, and belt buckles, while the record labels curiously calculated inclusion which evinces a severe lack of emotion, and in some cases, a drastic absence of know-how. "Three Mile Smile" opens with a slightly altered riff from "Walk This Way."

Guitarist Joe Perry's recent departure from the band makes Aerosmith's future extremely doubtful. After Night is on the Ritz, perhaps Aerosmith is better off left behind in the 1970s.

Last of the punks ready for 'London Calling'

by James Zinkowski
Special to the Journal

A lot of people reading this review will probably write off the Clash's latest album without ever giving it a chance. After all the band is, by its own admission, a punk rock band and, well...punk is shit. Right?

Punk is safety pins, spike haircuts, self abuse, those 'Sex Pistols' people, spitting, leather and, well...punk is shit and they're not going to listen to a band with a name like 'The Clash'. And that's unfortunate because if any rock band is making innovative music that deserves to be heard it is the Clash.

The Clash are one of the few bands to have emerged from the 70's punk explosion with their credibility and musical instincts intact. When, along with The Sex Pistols, they opened the door for a wave of angry young bands, punk was as much a reaction to the restrictive English class structure as it was the lethargic music world. However, it couldn't last.

In a classic Catch 22 situation the Pistols became "sodic stars" in a crazy sort of way they became as much a part of the bloated record industry as the Bee Gees or Peter Frampton. Tough to remain true to your common man ideals when your every move is reported in People. Punk was doomed as soon as People and the network news discovered the Pistols' rather unsavory personal habits. Never mind the merits of the music...those lads were, well...disgusting.

And so...New Wave was born. Hordes of bands realized that the punk image was the commercial kiss of death. Ideas were nice but geez, you had to pay the bills. Everyone was quick to clean up their act and call themselves New Wave, power pop or pop or whatever. It's hard to find a band that will admit to having started out as a

punk band. If Sid Vicious, bless his soul, was alive today he'd probably claim that the Sex Pistols started out as a Top 40 cover band playing in Ramada Inns.

Yet the Clash have not only stayed true to their ideals but have continually stretched out in new musical directions. Their first album, released in England in 1977, featured a buzzsaw attack driven by Joe Strummer's broken toothed guitar and Mick Jones' swaggering guitar work. Early on they stood out from other punk bands through their incorporation of reggae rhythms into much of their music. Despite good sales in the U.K. and the U.S. as an import, Epic refused to release the album domestically. They reasoned that it was too rough for the refined tastes of the American audience.

The album was hooked up with producer Sandy Pearlman, of Blue Oyster Cult fame, for their initial U.S. release, Give Em Enough Rope. The pairing worked as Pearlman gave the band a clearer sound without sacrificing any of their energy. As a result Epic finally saw fit to release the album in the U.S.; the band reorganized it by dropping two original album tracks in favor of several songs which had been available only as import singles. One of these, the band's powerful reggae tinged version of "I Fought the Law," finally broke them on the all important U.S. radio.

All that and two highly successful U.S. tours bring this rather incomplete history pretty much up to date, so let's get right down to it. London Calling: the Clash's soon-to-be released double album is an amazing combination of musical styles and influences.

The album was recorded in about half as much time as Give Em Enough Rope, as the band decided to go for a more immediate, or live, sound. Producer Guy

Stevens, who worked with the early Mott the Hoople, opted for simple clear production. He deserves ample credit for being the first person to make Strummer's vocals understandable without a lyric sheet.

The album is where the Clash have been heading all along. It is a combination of (get ready) Stax, Motown, reggae, jazz, pop and straight ahead rock and roll. In addition to Strummer, Jones, bassist Paul Simonon and drummer Nicky 'Topper' Headon, the band has been joined by John Irish, Earle and his Irish Horns, and Mickey Gallagher, organist for Ian Dury and the Blockheads. It would have been easy for the Clash to have gotten lost amid these contrasting styles, but the superb songwriting team of Strummer/Jones pulls everything together.

Songs like "Rudie Can't Fail", "Hateful", "Wrong 'Em Boyo" and "Jimmy Jazz" owe as much to black R&B and traditional English music hall material as they do to rock 'n' roll. It's an odd but highly successful coupling.

I've always favored Mick Jones' smoother, pop-oriented vocals to Strummer's voice, but thanks to producer Stevens' talents Strummer has never sounded better on record. There is a certain quality present in his voice, a desperation which makes every word seem like his last.

When the Clash cover Gene Vincent's "Brand New Cadillac," it's not as some long haired rebel. The listener is spared the hicups and grunts of a stiff like Robert Gordon. As Jones lays down some snaky lead guitar over the Peter Gun riffing of Headon and Simonon, Strummer pours it on. No theatrics, no rockably hicups, just pure manic emotion.

You can almost see Strummer's eyes

bulging as his baby tells him to shove it and drives off in her brand new Cadillac. It's great stuff and one hell of a nasty rock and roll number.

Mick Jones' material holds up equally well from the pop-favored "Lost in the Supermarket" to the Jackson Five-like "I'm Not Down". There's even dense Phil Spector production on "The Card Cheat."

Jones' best moment arrives unannounced. At the last possible moment the band decided to add his "Train in Vain" as the album's last song. Being such a last minute addition, the title did not make it onto the jacket or record label. But the song is there and it's a beautiful example of the Clash's back R&B leanings with it's chunky Stax rhythms and Jones' great vocal.

In addition of the Strummer/Jones material, bassist Paul Simonon chips in with his "Guns of Brixton." It's a truly menacing slow reggae song dealing with the volatile political situation on the world. Simonon sings in a slow steady monotone which adds a chilling effect. The monotone probably the only way he can sing, but it works here.

Despite all the musical progress on the album, the Clash have not abandoned their keenly political outlook on the world. Their vision of Hollywood in "The Right Profile" is about as far removed from Ray Davies' "Celluloid Heroes" as one could possibly imagine.

could go on about the great vocal interplay between Strummer and Jones or Jones' stunning lead guitar work or Topper

Headon's drumming but I think I'll wrap things up here. It is hoped you will put aside your preconceptions of what a punk album sounds like and give this one a try because the Clash have made an album that cuts the punk stereotype to pieces and deserves to be heard.

Rock 'n' rollers: criminals or victims?

by Barbara Lefkowitz

"Violence. Violence. It's the only thing that makes any sense." — Ian Hunter.

This is not the message that rock music is trying to foster within its audience, although violence within the rock realm is undeniably present. In respect to this subject, rock's message and primary function as a viable art form is to reflect the heinous reality of this defect in our society, and in doing so, elicit a desire, to change this condition.

This I'm mad as hell and I'm not going to take it anymore reaction is paradoxical and subject to much controversy of late, specifically in the wake of the recent tragedy at a Who concert in Cincinnati where 11 persons were crushed to death. Tragedies connected with the rock world have long been a means for the establishment to utterly condemn rock's implications and validity.

Ironically, rock music attacks with brute force the violence in our society. It harshly slaps us in the face in the hope of signifying us to enlightenment. It bitterly satirizes violence in order to motivate us to change. Occasionally however, the message becomes misinterpreted, manifesting itself in aggressive behavior which sometimes results in disaster.

Traditionally, rock has always voiced some type of revolution or rebellion. From its inception in America with the black blues singers of the 1950's, rock has represented a threat to the staid morality of the status quo. In its earliest stages it was banned, persecuted, and criticized by members of the clergy and other professed responsible citizens who felt rock'n' roll encouraged illicit sex and immorality among the youth of America. The music's violent rhythm was thought to be the culprit of this "moral decay," thus giving both it and its listeners a bad reputation. Never before had a new style of music created the intense furor that rock had. From Chuck Berry concerts to Elvis Presley concerts, pandemonium broke loose between rock's youthful, turbulent audience and its opponents. The rock movement's initial difficulties arose mostly because of the music's sexual connotations.

As rock progressed, the music's violent implications opened the path for more criticism. The promoter that rock fostered violent tendencies in its performers and listeners became increasingly important to its adversaries.

The turbulent, rebellious, revolutionary 1960's rendered the total reality of the rock-pop culture into both prominence and infamy. The Beatles evolved in a not . . . one . . . day . . . Elvis phenomenon, a music which changed the face of contemporary music forever. When the Beatles appeared on the scene in the early 60's, groups such as the Rolling Stones, Yardbirds, and the Who also emerged, with their own brand of rebellious dress, behavior, and music which made the Beatles' boisterous music and "mop top" appearance meek in comparison.

The Rolling Stones were a foil to pop groups like the Beatles. Known as the "bad boys" of rock and roll, the Stones reflected youth's dissatisfaction with the social, political, and moral state of the world through their music and general lifestyle. Songs like "I Can't Get No Satisfaction" and "Street Fighting Man" reinforced the views of a generation. However, their rebellious attitude proved to be disastrous on at least two accounts — the death of guitarist Brian Jones from the self-inflicted violence of a drug overdose, and the stabbing of a fan at the Stones' Altamont concert at which Neil's Angels were used as security referees.

Concert festivals such as Woodstock, Monterey, Altamont, and Watkins Glen were meant to be peaceful gatherings of the generation which was supposed to bring the world to peace, harmony, and freedom. Instead, the tragic incident at Altamont shattered the 60's peaceful idealistic vision of change and acted as further impetus for criticizing rock music and performers as violent. In the film *Conan Sherer*, which chronicles the events at Altamont, a worried and shaken Mick Jagger questions the audience and says: "People! Why are we fighting? What for?"

The Who emerged in the early 60's as part of Britain's mod movement. The mod is sometimes referred to as the "original punks." The recent movie *Quadrophenia* depicts the mod's lifestyle and what they represented. The mod



Steve Schreyer/Graphic Arts

members were groups of young toughs, usually from working class families who showed their discontent with the state of humanity through rebellious dress and behavior. The Who's music dramatized this dissatisfaction through songs like "My Generation" and "Bamburgh Blues" (a song which they did not write). Many blamed them for contributing to the moral decay of the younger generation.

Marriage of rock 'n' disco: but who gets the kids?

NOTE Reprinted courtesy of the *Entertainment Magazine*

by Carolyn Daly

Rock and disco, the 1960s hottest musical forces through the late 1970's, have finally blended and given us another form of music, a compromise, labeled "disco-oriented" music.

The best of this maturing form is basically similar to that of disco in that it is still danceable, with an emphasis on rhythm, or artificial music. The main difference, however, is disco's flowing "sophisticated" lyrics are absent.

Groups such as the Cars, The Knack, and the B-52's are examples of groups which have contributed to this genre of music and which are rising in popularity.

Disco in the Boston area, however, is still quite popular, as indicated by the recent opening of the city's first roller disco rink and by the current renovations of local nightspots. Disco is by no means dead. Instead, it is engaged in a gradual metamorphosis of form, which many see clubs are reflecting in their programming and styling.

Joe Kilroy, local promotional photographer and manager of Molly's on Brighton Ave. in Allston, has noted an increase in business since his club began playing records from the disco-oriented music category.

"Molly's, incidentally, was one of Boston's first clubs to go disco back in 1978."

"This music is not as 'flow' as disco," stated Kilroy. "We still have the disco people and the rock people and we are blending a lot of dance music, rock,

rhythm and blues, disco, and disco to keep everyone happy," he added.

"The name disco just got too much about it was pronounced, even the disco people were getting sick of the name. Every where you went there were 'disco' products. It just turned a lot of people off. But the fact is that too many people have too much money invested in disco and it can't go, just change," said Kilroy.

Boston's Komarov Square, a popular entertainment area for club-goers, houses the Komarov Club, a complex consisting of Narcessus (formerly Lucifer's), ClubTribuna, and Lipstick.

Part-owner of the complex, Brian Wallace, is optimistic about the future of his revitalized club.

"We feel disco has reached a point of saturation. It isn't dying though, like some say. We wouldn't have put all that money (\$400,000 into renovating the club if we thought it was on its way out," said Wallace.

Narcessus is a sophisticated, New York-style disco which opened on December 11. Three 26-inch color television sets, which play back video-recorded tapes of patrons dancing, and a slide show consisting of 10,000 slides used to accompany the music in a storytelling fashion, are special features of Narcessus.

"People want to be their own stars," said Wallace about the disco recording concept, which airs every half hour.

Lucifer's was one of the Boston area nightclubs to maintain live shows by big name bands before jumping on the disco bandwagon.

"Disco bands can't get any work anymore. People don't want to pay the price to see bands when it's cheaper to go

to disco and hear them," said Wallace.

The Trammps, one of disco's best-known bands, received \$29,000 for a one-night performance, according to Wallace. Now, they are making only \$12,000.

Wallace's idea in the styling of Narcessus is to introduce new people to the world of disco by making the atmosphere as comfortable as possible. The elimination of "annoying, repetitive lyrics," blasting from loud speakers, and the blending of disco, rock, ballads, and even big band music, along with a 50-60 percent softer disco content is drawing the crowd Wallace hoped for.

"We are trying to appeal to everyone and have changed our programming to include many types of music. Mainly we are aimed at the affluent sector of society, the 25 to 40 year old set," added Wallace. Celebration, one night dance from Narcessus, will remain basically a funk-disco club, and is popular among the younger crowd.

Lipstick is the Komarov Club's option to the more intimate lounge bar and it now serves as a restaurant. Carbet, formerly Future Discotheque, located on Commonwealth Ave. has also changed its decor and has "something for everyone," according to manager Billy Hutchins.

A backgammon room has been added though the music programming remains virtually the same.

"We have basically the same disco crowd, but we are getting a little bit of dance rock music in. No drastic changes has taken place," commented Hutchins.

A one-time warehouse is the new home

The Who were the first group to smash their instruments on stage. Pete Townshend's destruction of his guitar on stage was later to become a practice emulated by nearly every other rock group such as Black Oak Arkansas. In the 1967 film *Show Up*, then-Vandenberg guitarist Jeff Beck violently destroyed his instrument and in the same year at the Monterey Pop Festival in California, Jimi Hendrix set his guitar ablaze on stage — all in the "summer of love."

The whole purpose of the destruction was to demonstrate the absurdity of the real world with its economic, social, and adaptation political machines. The intention was to symbolize youth's restless discontent with the immobile establishment and to show that society would self-destruct and be consumed by its own violent actions if a drastic change did not take place. It was the desire for self-enrichment and enlightenment of the audience, not a reality to be acted out in the "real" world. It was never meant to encourage violent crime against other beings, although unintentional acts of this type of futuristic destruction are noted and common.

A startling and bizarre case of misinterpretation of rock lyrics happened in 1968. Charles Manson claimed that the Beatles' white album was a sign for him to gather a "family," and when they start his own revolution. This revolution began with violent crimes which Manson claimed were justified and necessary to bring about a state in the world termed "Helter Skelter." The actions of his "family" shocked the nation and caused people to wonder how one man could have such a penetrating, thought-type influence over others.

In the 1970's rock progressed in every imaginable way. All aspects of society were reflected by it and in it. No subject was too dignified, or too small to be dealt with. Again, the establishment and criticism were rampant. Violent actions became more common and received much press coverage. Many rock performers were directly blamed and penalized for the tragedies and violent incidents connected with the rock world, even though in most cases they were not directly involved.

A teenage boy accidentally killed himself trying to imitate an Allen Cooper guitarist about he had seen on stage. Many fans have almost set themselves on fire trying to imitate the dress and behavior. The Who's music dramatized this dissatisfaction through songs like "My Generation" and "Bamburgh Blues" (a song which they did not write). Many blamed them for contributing to the moral decay of the younger generation.

Disco-oriented music is a blend of rock and disco, a compromise, labeled "disco-oriented" music. The best of this maturing form is basically similar to that of disco in that it is still danceable, with an emphasis on rhythm, or artificial music. The main difference, however, is disco's flowing "sophisticated" lyrics are absent. Groups such as the Cars, The Knack, and the B-52's are examples of groups which have contributed to this genre of music and which are rising in popularity. Disco in the Boston area, however, is still quite popular, as indicated by the recent opening of the city's first roller disco rink and by the current renovations of local nightspots. Disco is by no means dead. Instead, it is engaged in a gradual metamorphosis of form, which many see clubs are reflecting in their programming and styling. Joe Kilroy, local promotional photographer and manager of Molly's on Brighton Ave. in Allston, has noted an increase in business since his club began playing records from the disco-oriented music category. "Molly's, incidentally, was one of Boston's first clubs to go disco back in 1978." "This music is not as 'flow' as disco," stated Kilroy. "We still have the disco people and the rock people and we are blending a lot of dance music, rock,

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A musical retrospective:

by Jeff Putnam

*O'Connell has boys and boys will be girls
It's a mixed up world up there up there
Except for love*

—"Lola," The Kinks, 1970

For society, the 1970's were a decade of individualism and diversification, fragmentation and ferment, invention and development. Since its inception in the 1940's, and especially during its maturing in the 1960's, rock music has achieved and maintained an unusual dichotomy as both a mirror of society and an escape from it.

In the 1960's, rock's (and the popular contemporary rhythm and blues) peculiar lack of social consciousness, symbolized by "do-wop" refrain, was actually a calculated release from the extraneous pressures of the era of McCarthyism and the Cold War.

As American participation in the Vietnam conflict grew in the 1960's, so did the awareness of its consequences, especially folk artists like Bob Dylan and Joan Baez. Meanwhile, the British invasion of 1964 introduced the Beatles, the Who, the Rolling Stones, and the Kinks to American society.

Yet the music of the 1960's was more than just American anti-war folk artists and British mods. Lightweight pop melodies, quip-like attractive vocals, and loose lyrics formed the basis for bubblegum music, the commercial phenomenon of the late sixties. Psychedelic rock, with its drug connotations and guitar emphasis, became the mainstay for the "haze-in, turn on, drop out" set. As the sixties drew to a close, acid rock became a more effective term because of its ambiguity, i.e. acid was slang for the hallucinatory LSD, and was, in its traditional usage, a destructive substance.

Yet the bands of rock music, although nearly stretched by the end of the 1960's, had not seen the extent of their ductility until the end of the 1970's, and even then they were still expanding. For rock musicians, the 1970's were a decade of tremendous diversification and established experimentation.

*For there's a whole lot of young
parrots*

*That stare in the mirror,
Brook on young children
On the shores of the oceans
And the soft night summer festival
afternoon*

—"Captain Fantastic and the Brown Dirt Cowboy," Elton John, 1978

As the 1960's passed into the 1970's, the radical, more decadent, views of the former epoch transformed into a conservative struggle to restore order (or at least some semblance of it) to society. As an extension of society, rock (and music generally) on its ability to provide an escape from society, yet in doing so, serving one's own place in it, thus on its attempts to change it.

*I imagine there's no countess
It's up there in the air
And no response too
I imagine all the people
Living life in pain*
—"Imagine," John Lennon, 1970

This de-emphasis of change does not deprecate the end of the protest song; rather it reemphasized John Lennon's "Imagine" (1971) as an order, purpose, and design aesthetically, effectively pointing out the world's faults and shortcomings, yet optimistically predicting that with love, peace, charity and a spiritual rather than material dependence "the world will be as one."

Even more important than society's transitional effect on rock in the 1970's, was the musical legacy left by the musicians of the 1960's. The advent of the 1970's had a shattering effect on the rock world of the 1960's. Just as the first years (1970-1973) of the decade in society were marked by turmoil, the seemingly ridious involvement in Vietnam, Midland strife

and a bitter disappointment and disillusionment — failed peace talks, Nixon's growing fallibility — so it was in music.

*A lady on the stairs
Into this house we've born
From this world it's not so far
Like a dog without a bone*
—"A Lady on the Stairs," The Doors, 1971

The Beatles, the 1960's most popular group, whose influence and popularity still is felt in the 1980's, grew further and further apart and finally splintered in 1970. Although the members of the Fab Four each struck out on their own, they never made as much impact individually as they had collectively. John Lennon was critically well-received for a pair of fine albums (*Plastic Ono Band* and *Imagine*) but faded rapidly and was out of sight by 1977. Paul McCartney embraced mass pop success, but proved that Lennon possessed the brains of their songwriting duo. George Harrison demonstrated that he was better off ~~unobserved~~ by Lennon and McCartney, and Ringo Starr's solo career was an embarrassment.

Splitting up on the other side of the ocean was America's top-selling duo, Blume and Garfunkel, who split after 1970's excellent *Bridge Over Troubled Water*. Like Lennon, Paul Simon proved to be the talent of the ensemble, but his solo work, while uniformly exquisite, has appeared sporadic. Art Garfunkel became an actor (*Carroll O'Connor*, *Archie*) and a solo artist in his own right, although he never matched the artistic or commercial plateau he had reached so often with Simon.

Yet even more tragic than these groups' fractures were the permanent losses of such important rock artists as Jimi Hendrix (Sept. 18, 1970), Janis Joplin (Oct. 4, 1970), and The Doors' Jim Morrison (July 3, 1971), whose deaths took the bite out of the surviving acid rock, at least. Equally mourned was the loss of Buena Vista (Oct. 29, 1971) in a motorcycle accident, which deprived the world of one of its greatest guitarists.

Despite this tragic and disillusioning beginning, the 1970's otherwise witnessed an extension of the 1960's heavy metal rock, initially invented by Led Zepplin in 1968, thrived, popularized by such groups as Free, Deep Purple, and of course, Led Zepplin.

The rock elite of the 1960's became the rock elite of the 1970's, Bob Dylan, the Who, the Rolling Stones, the Kinks, Joan Mitchell, John Tull, Neil Young, Eric Clapton, Van Morrison, Carole King and Paul Simon carried on just as they had in the previous decade, although some (Mitchell, Tull, King, Morrison) slipped in popularity, some (Dylan, Clapton, King, Stones) showed signs of age, and some (Who) lost reliable personnel.

While these artists successfully carried on with a few minor variations, trends like acid rock died with Hendrix, Joplin, and Morrison, although the Grateful Dead tried to prolong their creative life, they soon became anachronistic. British pop lost its focus after the Beatles' split, and bubblegum music died quickly — as most fads do.

Yet despite the disappointments, disillusionment, deaths, and abandonments, the artists of the 1960's retained their direct influence on their 1970's successors.

*It's hard to prove a song with better
frags
So much to write so how to tell you better
—"Better Frags," Elton John, 1978*

Following in the tradition of songwriters like Dylan and Van Morrison at the beginning of the decade were folk artists (of course, Johnson, Brown, and Don McLean (whose "American Pie" chronicled rock from its inception), the English songwriting team Bernie Taupin and Elton John, later to become a key pop artist, and then unknown Stewart, who would become a leader in adult-contemporary music later in the decade. As record companies frantically tried to

find a new group to match the willing power of the Beatles, so too did they try to find a new Dylan, discovering one in 1973 in Bruce Springsteen. Springsteen combined the poetic ability of Dylan with a natural charisma to become one of the most exciting and popular performers of the 1970's.

Springsteen's success drew the similar attention of Detroit's Bob Seger, the Springsteen's a fiery performer and brilliant songwriter, who labored in the Midwest until making his mark with *Live Through This* which propelled him to national stardom.

Later successful singer/songwriters include Billy Joel and Jimmy Buffett, who are neither as talented nor as dynamic as their predecessors.

*Oh give me a good guitar
And you can say that my hair's a
disgrace*
—"Tornament Furrow," Queen, 1974

With the demise of acid rock, heavy metal rock, founded on amplified and distorted guitars and usually bombastical lyrics, reemerged its way to rock's forefront. Led by Led Zepplin (an exception whose lyrics were sometimes excellent, although often too mystical and pretentious), early heavy metal practitioners included Grand Funk Railroad, Black Sabbath, and Blue Oyster Cult, who, following the lead from Free and Deep Purple, thumped their way through the early 1970's.

At mid-decade, heavy metal music showed no signs of waning in either its devotion or popularity. New bands like Aerosmith and Bad Company, created by Free's Paul Rodgers, and Ted Nugent, a relic from the psychedelic Anthony Quinn, helped to popularize progressive.

Late in the decade, fleet, headed by a pair of Canadian actors, and Van Halen, led by a pair of Californian brothers, offered their timeless examples of heavy metal banding.

*The short road to fame
If you don't mind the blame
Is to read the best bits
From those like forty hits*
—"Killer Cut," Ozzy Osbourne, 1979

The 1970's also produced a novel type of group, a genre which blended, derived, and sometimes outright copied influences from earlier artists. Groups like Foreigner and Queen emulated heavy metal performers Free and Led Zepplin, respectively. Both were obviously lacking in originality, but occasionally came up with an interesting blend of influences. Styx tried too hard to be like Kansas, Yes, and other progressive bands and lost sight of their essentials.

The most successful of the derivative bands in carrying on their themes were Cheap Trick, which ingeniously blended influences from the Beatles, Who, and other British pop bands, and the Electric Light Orchestra, whose objective was to synthesize classical music and pop styles (picking up from the Beatles' "I Am The Walrus") succeeding convincingly on *Eldorado*.

Another innovation peculiar to the last 1960's and throughout the 1970's was the supergroup, in which previously successful musicians joined forces in groups that usually proved that the members of the parts do not necessarily equal the whole. Preceded by groups like Cream and Blind Faith, (David Crosby, Stephen Stills, and Graham Nash), from the Byrds, Buffalo Springfield, and Hollies, respectively, catapulted to popularity in the early 1970's, before being joined by Neil Young.

Crosby, Stills, Nash, and Young precipitated an aborted attempt by (J.D.) Souther, (Chris) Hillman, and (Richie) Furby, all from original West Coast groups, to duplicate CSN's success. Later, Bad Company (used Free's Paul Rodgers and Simon Kirsh, Mott's Mick Ralphs, and King's Yvonne's Bud Burris), and became an instant, overrated sensation.

The supergroup craze extended (though the end of the 1970's when it K. Eddie Johnson, Alan Holdsworth, John Wetton, Bill Bruford) entered the progressive rock

field, and Toto, a group of former L.A. session musicians, became the next natural progression.

*To play to get rich
And the bargain is wrong
If you write a song for God
Will He sing along?*

—"Serious Music," Daryl Hall and John Oates, 1978

Lamentably to rock has concluded a dichotomy in both a mirror of and escape from society throughout its life, in the 1970's another social dichotomy, almost diametric, became predominant, and that is whether rock music should be regarded as art or business.

Rock has always been a source of controversy, and like motion pictures and television, is dominated by an industry that thrives on mass appeal. Since art, by definition, is based on personal appeal, an unmarketable commodity, the union between art and business becomes most unlikely.

However, beginning with some of Dylan's most poetic efforts in the 1960's and the middle period Beatles, rock began to be regarded as a serious art form. It wasn't until the early 1970's, though, that rock began to fulfill its artistic potential. Rock musicians in the 1970's reached various levels of artistic development.

At its highest level, art rock blended assorted classical and avant garde (especially in John Cage) influences with typical rock formulas. As may be expected, art rock often was beautifully pretentious, but was generally more cerebral than mainstream rock in all of its variations. Leaders in the field, Brian Auger and Robert Fripp, and their bands Rocky Mountain and King Crimson respectively, were the most commercially accepted than artistic developments.

Less cerebral and more classically oriented is Renaissance, whose compositions resemble sixteenth century madrigals. Like Auger and Fripp, they concentrate more on song structure than commercial success.

Supergroup perhaps the most commercially oriented art rock band to emerge in the 1970's, achieved platinum success with *Even In The Quietest Moments* and *Breakfast In America*, but their greatest effort remains *Crimson and Scarlet*, which evidenced a concept for classical structure but also an expert talent for creating beauty.

A late addition to the art rock field, the Talking Heads, arose from the New York and with production from Eno and assistance from Fripp, became America's best art rock product.

Progressive rock, unlike art rock, incorporates typical rock forms with outside influences, with the emphasis on rock itself. The art rock's production is for the other influences. Blending classical influences with rock were Yes, Emerson, Lake, and Palmer, and the Moody Blues, all of whom either added classical themes or cerebral accompaniment to their basic rock formula. Because of these additions, progressive rock was often far more progressive than art rock.

Other progressive artists include Genesis and Rush who added both mystical and avant garde poetry and literature to their music, and Kansas, who blended American folk music and earlier progressive influences with their heavy metal approach.

*I speak to you through electrical
language
Somehow when you hear me
When our frequencies meet
You try to listen
But you don't understand it
Turn up the rhythm
And you'll pick up the beat*
—"Electrical Language," R. Bob DeLoach, 1978

Technological advancements during the decade enabled artists to add another aspect to their artistic attempts — electronic and technological excellence. Pink Floyd, like art rockers, became synonymous with technology, which strained production as much as cost. Their *Dark Side of the Moon* proved the commercial viability as well as the artistic

the past decade remembered

portended of the field. Another outstanding technocrat, Todd Rundgren, had his crowning achievement in the double album *Something / Anything*, three sides of which was Rundgren, multitracked, playing all instruments.

Naturally, this dependence on electronics and production can drain the music of its emotional appeal and spontaneity, as evidenced in the music of Boston and the Alan Parsons Project (Parsons engineered *Dark Side of the Moon*).

Thus, rock was regarded as an art form, but because of the diversity inherent in the 1970's, there remained room for those associated with the business and money making aspects of the genre.

*I've been trying to write the lyrics
Now afternoons but I can't, too
If you can get it in the "A" slot
It's just gonna be sweet for you
"Overnight Sensation,"
Rushmore, 1978*

While the greatest incentive is to sell records, the fact of rock termed pop does not necessarily preclude artistic, though it does restrict it. Yet in the early 1970's, a handful of bands molded conventional rock motifs with immense studio craft, counteracting pop melodic while never falling to the standards of 1960's bubblegum music.

The best of these groups were Bread, whose incredible knack for turning out hit singles forced them to abandon the comforts of the studio and embark on road tours, and the Raspberries, an urban, reactionary pop band led by Eric Carmen. Equally successful, but less original, were The Bay City Rollers, who parodied cover versions of songs by artists like Paul Williams and Randy Newman into a succession of hit singles.

These groups were later joined by the folk oriented Legends and Mountain and America, the nature Little River Band, and the Incredible Bay City Rollers, all of which also created a pleasant yet synthetic, well structured and melodic pop sound.

Two of the musical pop stars of the decade were the English Paul McCartney and Ringo Starr. Although McCartney may have hit his creative peak while with the Beatles, and John was burning out quickly at mid decade, both men dominated the decade's pop music, and their work occasionally approached brilliance.

*Just give it to me
Never think about it
For a kid
On half dead machines
And don't know how to think it
Can something in the streets
Borne a hole in my neck
April I can't feel the pain
When my fingers in the streets
And only the music survive
"Business as Business" - Drama and
Godley, 1979*

Whereas pop music was primarily oriented towards young listeners, who could only afford singles, adult record buyers also had a pop sound focused towards them in easy listening.

Although easy listening also includes such old-timers as Bing Crosby and Perry Como, and 1960's luminaries Engelbert Humperdinck and Tom Jones, the 1970's provided a host of more youthful balladeers. Led at the outset of the decade by Barbra Streisand, Meco Davis, Neil Diamond, Helen Reddy, and the Carpenters, the field later grew to include John Denver and Olivia Newton-John, but its greatest star, for better or worse, became Barry Manilow.

These pop and easy listening artists were examples of the business end of the industry, but despite their popularity, they were no match for the incredible selling power of the Bee Gees, Fleetwood Mac, Peter Frampton, all of whom sold 10 million copies of a single album during the decade, and Abba, who have internationally outsold everybody but the Beatles.

Abba and Frampton reached their popularity because of their marketability; Abba as a cute Scandinavian quartet that

could write and perform clean, inoffensive pop songs, and Frampton as a talented rock guitarist with a gritty tone and a similar knack for writing in-offensive pop songs.

The Bee Gees attained their mass popularity as the forerunners of the disco craze with their *Saturday Night Fever* sound track, history's largest selling album, as well as an endearing, marketable personality. Fleetwood Mac, after laboring in virtual obscurity for nearly a decade with constant personnel changes, switched from English blues-rock to a strict American sweet coast brand of pop, and became the sensation of the latter half of the decade as their *Rumours* sold over 10 million copies.

*They say this place is a lot
But that ain't why I stay
I found something that'll never be
nothing
And I found him in L.A.
"Join Me in L.A.," Warren Zevon,
1973*

The American brand of pop popularized by Fleetwood Mac, known as L.A. rock, had been around in area clubs since the 1960's, but only with the national attention of the Highway Lords (Hornaday did L.A. rock become a major writer its calculated melodicness and slick marketing appeal, while making it a favorite among record buyers, also made it a familiar target of critics and heavy metal and New Wave opponents.

By the end of the decade both the Northern California lifestyle and L.A. rock was being attacked from the inside by the renegade Warren Zevon and Tom Waits, and even by a pair of Eagles' albums - *Hotel California*, which actually sounded more like a justification of its target, and *The Strayhorn and more authentic The Long Run*. Thus, as the 1970's still into the 1980's, L.A. rock appears to be well destroyed.

*What time to my nightmare
I think you're gonna like it
I think you're gonna feel that you
before
We sweet and laugh and scream here
"Cur Me is just a dream here"
"Welcome to My Nightmare"
Alice Cooper, 1978*

A trend which self-destructed earlier, without ever reaching the popularity of L.A. rock, was shock rock, which was usually better theater than music.

Following the lead and capturing the audience of Arthur Brown, a late 1960's British shocker, was an Atlanta band, Alice Cooper, led by preacher's son Vincent Furnier. Making up for their musical deficiencies (they truly earned the epithet "Ward Damed in the Wood Case," which brought them to the attention of Frank Zappa) with graph stage shows, which invariably included dismembered dolls, live snakes, electric chairs, and the guillotining of Furnier, who had since adopted the name and persona of Alice Cooper.

Yet despite their contributions, Cooper probably deserves more credit for creating an audience for Kiss, who rocked out of the Midwest spitting blood, exploding stages, and generally fouling the name of rock, both with their indulgent performances and their insane rock parody.

Even more villainous were the Tubes, who built theatrical settings around certain compositions, and the New Wave's Plasmatics, whose mere appearance (the guitarist sports a blue Mohawk haircut and the female lead singer, who began her career in live sex shows, regularly appears in various stages of undress) is more theatrical than their music.

*Well I heard my young girl about her
Well I heard of 'em just her dream
Well I hope her young girl remember
A suit here in a suit don't need him around
anytime
Sweet Home Alabama
"Sweet Home Alabama," Lynyrd
Skynyrd, 1974*

The trend which continued to grow stronger, despite the loss of its two greatest

bands (although both were making believable counterattacks) and the subsequent succession of a "lost of pretentious, in-country, or southern, rock, labeled as rock for its geographical origin as for its guitar-based blues-rock approach.

Donna Allman's death in 1971 left the Allman Brothers Band greatly weakened. It split up in 1975. Truly one of the greatest American bands of any genre, the Allmans opened a series of bands aspiring to attain their addicted thrums. Lynyrd Skynyrd, led by the talented and energetic Ronnie Van Zant, became the recognized, and only legitimate, successor to the Allmans. Van Zant himself skynyrd with an energy generally unshared in the passive American music of the period. An airplane crash in October 1977, which killed Van Zant and two other band members, terminated Skynyrd, thus creating another scramble for the southern thrum.

However, the bands remaining did not substantially weak imitations of either the Allman or Skynyrd, and although bands like the Outlaws, Marshall Tucker Band, Atlanta Rhythm Section, Charlie Daniels Band, and Molly Hatchet have achieved various degrees of popularity, none are worthy to bear the scepter of the Allmans or Skynyrd.

At decade's close, a regrouped Allmans offered a promising reunion album *Enlightened Stragons* and a successful tour, and Skynyrd returned Gary Rossington and Allen Collins were putting together their own band in an attempt to retake their positions as leaders of their field.

*What're you doin' on your bed?
You should be dancing
"You Should Be Dancing," Blue
Guns, 1978*

*I'm not a girl who sits at home
But there's only one way to get inside
her pants
That's I dance
And baby there's no chance
Can't stand that drag music
"Dancephoria," Sunset, 1979*

The latter half of the decade produced two phenomena - disco and punk - both of which revolutionized the music business. Disco reintroduced dance music to rock, something which had been missing for too long, and punk put the edge back into music, which had also been missing for too long.

Disco was a combination of pop, soul, and rhythm and blues. At first it emphasized the black elements of soul and rhythm and blues, as evidenced in the music of Johnnie Taylor, Diana Gaynor, and Rufus featuring Chaka Khan.

In its middle stages, it switched to an emphasis on white pop, as K.C. and the Sunshine Band and the Bee Gees made disco a predominantly white phenomenon, despite its roots in black music.

As disco reached the zenith of its popularity in 1978, becoming the most popular form of contemporary American music, it lost sight of its roots and its direction and became a glorification of itself and of society's ennui; this is evidenced by Donna Summer's orgasmic primitive pose, the Village People's overt homosexuality, and Sylvester's transvestism. By decade's end, disco was becoming more and more a passing fancy.

*Have an' war! I hate all the English
Have an' war! They're just as bad as
me
Have an' war! An' I hate all the
politicians
Have an' war! An' I hate all the cops!
"Hate and War," The Clash, 1977*

Punk was far more revolutionary than disco, and even more short-lived. Punk burst onto the British music scene during the summer of 1976 (although it had precursors like the New York Dolls, Iggy and the Stooges, Lou Reed, and MC5) with the notorious success of the Sex Pistols, who survived long enough to record one album (*Never Mind The Bollocks Here's The Sex Pistols*) and were the most radical of all punk groups.

Other British punk bands like the Clash and the Buzzcocks were less radical, but

equally critical of society and just as loud in their complaints. They lived less dangerously, survived the 1970's, and appear to be approaching widespread popularity on both sides of the Atlantic.

In New York, the Ramones and the Patli Smith Group were also loud, but less political than their British counterparts. Television and the Talking Heads were far more conservative and were more interested in redefining society than rehashing it.

*I can't seem to face up to the facts
I'm tense and nervous and I can't relax
I can't sleep 'cause my bed's on fire
Don't touch me, I'm a real live wire
"Psycho Killer," Talking Heads,
1977*

Television and the Talking Heads became the vanguard of the New Wave, punk's major outgrowth, which was usually cynical, but not a socially motivated or propagator. Eric Clapton became the most angry, topical, controversial, and arguably the best New Wave exponent, whose contemporaries included the Jam and the Tom Robinson Band, probably the most political of all 1970's.

The New Wave also found such oddities as the Flaminators, Akron's mutant Dave, and the ultra reactionary B-52's.

*Today's music ain't got the same soul
I like that old time rock 'n' roll
Still like that old time rock 'n' roll
That's a kind of music just another my soul
"Old Time Rock 'n' Roll," Bob
 Seger, 1978*

A movement which occurred at the same time as the New Wave, and hence was often confused with it, is the New Romantic, which ignores social criticism and devotes itself to aestheticism to recreate the music of the 1950's and early 1970's. New Romantic artists include Tom Petty and the Heartbreakers and Bram Tchaikovsky, who have reintroduced the guitar and harmonica of 1960's artists like the Byrds, the Blues, who recall the art rock of Roney James, Roy Strain, a direct reminder of 1960's folk heroes, and George Thorogood and the Destroyer, a full-on boogie band with fine, uncomplicated blues-guitar work by Thorogood.

These bands are not derivative like Foreigner, Queen, or Styx, but rather an intelligently reactionary whose (thus in the later stages of the decade prove that rock's future is also its past.

*Don't you know you can't get near me
You can only hope to have me
(On your radio)
You're gonna hear me on your radio
"On Your Radio," Joe Jackson,
1979*

Despite their many differences, the New Wave and New Romanticism bridged an unlikely synthesis: power pop. Power pop combines a New Wave sensibility and awareness with a New Romantic reaction to the pop of the 1960's in its purest form. The style found its earliest proponent on the British punk circuit with Dave Edmunds, Graham Parker and the Rumors, the Motors, and especially Mick Lowe, a veteran of the circuit, whose *Pure Pop For New People* carefully defined the style.

Led by this vanguard, power pop blossomed in 1979 and Squares, Joe Jackson, the Police and the Boomtown Rats all exhibited their clever power pop. The Knack proved too clever and easily influenced, and despite being Capital's first writing band, a artist like the Beatles, met a critical onslaught for their highly derivative sound.

*I write the same old song
With a few new lines
And everybody wants to know it
"New Song," The Who, 1979*

Despite these trends, revolutions, and the evolution of rock as both art and business, music artists managed to weather the changes. The Kinks, Led Zepplin, the Who (despite the 1978 death of drummer Keith Moon, perceived

Best efforts of a decade of albums

by Jeff Putnam

Born in the 1950s, nurtured in the 1960s, rock music came of age in the 1970s. With all of the important trends and developments during the decade, perhaps the most important of these was the increasing development of the album as the ultimate statement of an artist's work.

During its first two decades, rock's primary focus was on the song, whether it was the protest song of a Dylan, a fiery guitar exposition by a Hendrix, catchy tunes by the Beach Boys, or an experiment in craft by the Beatles. Yet towards the end of the 1960's, the album became a cohesive statement rather than a pastiche of seemingly unrelated tunes.

Unlike an individual song, an album could capture various facets of an artist's personality and his reactions to society. While commercially successful albums were normally only what the massive audience wanted to hear, the best albums were those which combined both personal and universal statements.

In ten years, a number of good albums and many great ones were produced and personal tastes may dictate the fine line between good and great, success and failure, but looking back over the decade, there are 10 albums which, in my opinion, reflect the 1970's experience, both musically and socially. Presented here in ascending order are the 10 albums which I feel were true statements of the decade.



10. Fleetwood Mac - Fleetwood Mac - Reprise - 1970. Fleetwood Mac was born out of John Mayall's Bluesbreakers in the late 1960's and labored in virtual obscurity as one of England's finest blues-rock combos in the early 1970s. Personal changes splintered the band's turbulent history, but the most important came in 1970 when the band replaced departing Bob Welch with the young American singer-songwriting team of Lindsay Buckingham and Stevie Nicks.

This union almost immediately released Fleetwood Mac, which is the ultimate pop album of the decade. What made the album so immediately appealing was the usual pop gimmickery, but the incredible diversity within the band (best evidenced on 1970's *Fleetwood Mac*) Buckingham's fusion with Buddy Holly, Nicks' wry voice and West Coast sensibility, and Christine McVie's adoptive balladry, augmented by the fine rhythmic section of bassist John McVie and drummer Mick Fleetwood.

Although lyrically there was nothing socially important, the personal statements by the band's writers were, if nothing else, a contribution of rock's rich history, which is in itself an important social contribution.

Fleetwood Mac sold about six million (over) copies than *Are You a Woman?* (1977), which was a more calculated attempt at mass appeal. The former remains an intensely simple celebration of the best of pop music.



9. Darkness on the Edge of Town - Bruce Springsteen - Columbia 1978. Even on its debut album, *Greetings From Asbury Park*, Bruce Springsteen hinted he was to become the most important songwriter of the 1970s. That 1973 album was full of Dylanesque influences, but the his subsequent albums, it was a deeply personal effort.

Darkness on the Edge of Town, Springsteen's fourth album, is rife with tension. Unlike Dylan's political and social tension, Springsteen's tension is that of the streets of the American city - an urban tension that characterizes all of his albums.

Yet the tension of *Darkness* is more personal than the universal *Born To Run*; in fact, "Adam Raised a Cain," "Factory," and "Racing In The Street" all possess an autobiographical aura which permeates the entire album. This authentic autobiographical nature, as well as the emergence of the E Street Band as a strong supporting group, and Springsteen's own blossoming ability as a guitarist, make *Darkness* grittier than the Spectator *Born To Run*.

Like Dylan, Springsteen proves himself to also be a storyteller. From the epic "Racing in the Streets" to the concise "Factory," Springsteen enraptures the listener with his musical tales of the streets. Tales that are simultaneously important social and personal statements.



8. Talking Heads '77 - Talking Heads - Sire - 1977. Along with a handful of other New York and London bands, the Talking Heads were among the first to herald the initiation of New Wave, punk music's most noticeable offspring. With Britbiter Elvis Costello, the Talking Heads became the most important and commercially successful exponents of the new music.

Lead singer, chief writer, and band frontman David Byrne immediately bared his paranoia on *Talking Heads '77*, which combined the urgency of the New Wave, leftover pop influences ("Love Comes To Town"), and Byrne's ever evident paranoia (his physical resemblance to Anthony Perkins, who played a psychotic murderer in Hitchcock's *Psycho*, helped to reinforce the impression).

Byrne's paranoia, and his resemblance to Perkins, helped make "Psycho Killer" the album's centerpiece. Only after listening to this song did the remainder of the album reflect the intense social discomfort by which Byrne was tortured.

The Talking Heads have left the smoldering New Wave behind them, and through their collaborations with Englishman Brian Eno have become increasingly involved with art rock. They have earned deserved recognition as one of, if not the, best American rock groups of the late 1970s. '77 remains their best and most important release.



7. Dark Side of the Moon - Pink Floyd - Harvest - 1973. Psychedelic art rockers Pink Floyd entered the 1970s as one of the first bands in the developing field of rockwork, which stressed form over content and experimental production over conventional instrumentation. *Dark Side of the Moon* was

immaculately produced, interesting in its experiments with voice and noise, and surprisingly popular (it still remains on *Billboard's* Top 200 Albums chart, 293 weeks after release) it drastically displayed the potential for further experimentation, both commercially and artistically.

Moon, however, fulfilled its own potential better than the subsequent *Wish You Were Here* (1975) and *Animals* (1977), and its successful innovations in the field were later exploited by Boston and the Alan Parsons (who engineered *Moon*)' project.

Each song on *Moon* was remarkably complete. Although it was fairly experimental, there were no loose ends, and the album served as a showcase for their innovative taping procedures and experiments with noise and voice as production embellishments.



6. Crime of the Century - Supertramp - A&M - 1974. Although they achieved greater commercial success with the later *Even In The Quietest Moments...* (1977) and *Breakfast In America* (1979), Supertramp's best effort remains *Crime of the Century* (1974). A semi-conceptual affair about growing up sane in Britain, *Crime* combines the artiness of British progressive rock and the appeal of American pop.

Like the best of British progressive rock, Supertramp concentrated on intricate song structure, although they were far less pretentious than their counterparts. Like the best of American pop artists they were particularly clever hook writers also, although they depended less on commercialized gimmickry than American popsters. Blended within the immaculate production of Ken Scott, these characteristics produced a remarkably seductive sound.

Their refined sound perfectly balanced their intense lyrics about the battle to remain sane in Britain, which made *Crime* a success in its totality, as well as in fragments like "Aylam," "Hide in Your Shell," and "Dreamer."

Although they have since shifted towards pop, *Crime*, the first effort by the group, remains a classic which, like *Dark Side of the Moon*, perhaps fulfills more of its own potential than its successors.



5. Goodbye Yellow Brick Road - Elton John - MCA - 1973. Upon the release of *Goodbye Yellow Brick Road*, Elton John was the reigning lord of pop music, having held that position since releasing the previous year's *Honky Chateau*. *Road* also came at the peak of John's idyllicist Bernie Taupin's writing alidility. It recharged the pretentiousness of earlier albums and had not yet fragmented into the last days of *Madness*.

Goodbye Yellow Brick Road, then, was Elton John's moment of glory. A creature of the pop music world, John thrived on success and was destroyed by it. The very title of the album evidences John's own recognition of this fact and his earnest desire to escape the "yellow brickroad" of

success. Each of the album's compositions expresses a different fear of his in the public spectrum.

The angry "Social Disease" and "Saturday Night's All Right For Fighting," the pensive "Roy Rogers" and "Grey Seal," the vengeful "I've Seen That Movie Too" and "Dirty Little Girl," and the epic "Funeral For A Friend/Love Lies Bleeding" are intense personal statements which echo John's own fears about his future. They clash with the contemporary image of the garishly decorated John, prancing about his piano, and hint at the complex personality behind the tinted glasses and sequined robes.

At his peak, Elton John's music belonged to everybody, but this album was uniquely his own.



4. Who's Next - The Who - MCA - 1971. The Who was the 1970's most consistent band. They played the same type of hard rock at the end of the decade as they had at the beginning, and they were awarded for their perseverance. *The Kids Are Alright*, a documentary film, and its soundtrack album, were big hits in 1970. Their rock opera, *Quadrophenia*, has been made into a major motion picture.

But their greatest moment came in 1971's *Who's Next*, which was a landmark Who album for many reasons. For the first time, their recordings live sound was duplicated on record, and vocalist Roger Daltrey, always good in person but usually hoarse on record, sounded the finest. The album also contains some of Pete Townshend's greatest compositions, like "Won't Get Fooled Again," "Bargain," "The Song Is Over," and "Behind Blue Eyes," and John Entwistle's classic "My Wife." It also featured rock's greatest drummer Keith Moon (thriving away); his performance on "Won't Get Fooled Again" is one of rock's greatest.

Although they achieved their greatest success in the 1970s, the Who belonged in the 1960s as well. Their mad conviction, and let's make no mistake, spite attitude, has characterized their work throughout their existence, and although their lyrics usually avoid social concerns (except their rock opera *Tommy* and *Quadrophenia*), they are definitely a band in tune with society.

The tragedies which have marred their later years - Keith Moon's death, the *Quadrophenia* catastrophe - have spoiled a retrospect of the Who, which has introduced new listeners, indeed a whole new generation of Who fans, to their earlier sound, of which *Who's Next* is a primary example.



3. The Year's Model - Elvis Costello - Columbia - 1978. Authentic rockabilly is one of the most difficult vocal attributes to trademark recording, too often it becomes forced and fake, as it is too real and therefore criticized for its sentimentality. Despite his claim on a debut album that he's "not angry, anymore," Elvis Costello's second album, *The Year's Model*, conveys true anger and bitterness.

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Costello's machine-gun phrasing of his low-soul lyrics captures the anger of the New Wave movement, making *Model* the ultimate New Wave statement, and its best album. Costello is angry, and he's not afraid to admit it. His attack on radio programmers, "Radio, Radio," was a bold move by an artist who needed that medium to reach his audience, but it was nothing out of the ordinary for Costello, who regularly attacks various symbols of an "established" public.



2. *Born To Run* - Bruce Springsteen - Columbia - 1975. Despite the widespread appeal of *Darkness on the Edge of Town*, Springsteen's *Born To Run* is his most universally appealing effort. *Run*, like *Darkness*, deals with urban tension, but

unlike *Darkness*, it deals with that tension's effects on others, not Springsteen himself.

Run details life in the city during the 1970s, with the title "Jungleland" and the desperate title cut. By echoing the tension and desperation of the 1970s, Springsteen makes a powerful statement about life in the decade. Springsteen fills his compositions with authentic characters who are so universal, they seem familiar.

Run's production is plusher than *Darkness*'s. The Spectorian production serves to heighten the effects of the intense lyrics, when punctuated by interjecting wrenching vocals and searing saxophone (by Clarence Clemons).

Springsteen's emergence in 1973 marked the beginning of the fulfillment of rock's age-old hopes and aspirations, and *Born To Run* brought those ends closer in sight.



1. *IV* - Led Zeppelin - Atlantic - 1971. Upon their formation after the break-up of the final installment of the Yardbirds, Led Zeppelin proved to be one of the most promising rock bands of the late 1960s.

Their first two albums served to substantiate this claim, but it wasn't until their fourth album that they achieved the full extent of their potential.

Their fourth album (entitled and usually referred to as *IV* or the "rumor album") provided two glimpses of the band's appeal. It was notable enough to appear on their growing legion of heavy metal fans, and yet interesting enough to offer a secure picture of hope and despair, as a society headed into the uncertainty of the 1970s.

The album's centerpiece, "Stairway to Heaven," became the anthem of the 1970s, not only because of its mystical implications, but also because it provided an apt prediction of the disillusionment of the 1970s. Despite the mythical proportions of the composition, it was not as pretentious as some of the group's later work.

And through it all, Led Zeppelin maintained the mod attitude that rock 'n' roll would be the great equalizing and empowering force that could control society. Their symbolic use of rock 'n' roll in the final line and chorus of the song ("To be a rock and not to roll") clearly expresses their belief.

And rock 'n' roll they do. The raucous "Black Dog," "Rock and Roll," and "When the Levee Breaks," and reactionary "Going to California" all drive home their point that, after all, rock 'n' roll might be the only thing of which we can be sure.

Led Zeppelin's fourth album is what rock is all about - love and sex.

TOP 25 ALBUMS OF THE 1970s

1. Fourth album - Led Zeppelin - Atlantic - 1971
2. *Born To Run* - Bruce Springsteen - Columbia - 1975
3. *The Year's Model* - Elvis Costello - Columbia - 1978
4. *Who's Next* - The Who - MCA - 1971
5. *Goodbye Yellow & Red Road* - Elton John - MCA - 1973
6. *Crimes of the Century* - Supertramp - A&N - 1974
7. *Dark Side of the Moon* - Pink Floyd - Harvest - 1973
8. *Talking Heads '77* - Talking Heads - Sire - 1977
9. *Darkness on the Edge of Town* - Bruce Springsteen - Columbia - 1975
10. *Flowers of Mac* - Fleetwood Mac - Reprise - 1975
11. *L.A. Woman* - Doors - Elektra - 1971
12. *Steady Fingers* - Rolling Stones - Rolling Stone - 1971
13. *Pure Pop For Now People* - Nick Lowe - Columbia - 1976
14. *Red Octopus* - Jefferson Starship - Gram - 1975
15. *Shout Music* - 10cc - UK - 1974
16. *Just A Matter of Time* - Neil Young - Reprise - 1979
17. *The Cars* - The Cars - Elektra - 1978
18. *Scorching Anybody?* - Todd Rundgren - Mercury - 1973
19. *Never Mind the Bollocks, Here's The Sex Pistols* - Sex Pistols - Warner, 1977
20. *Fear of Music* - Talking Heads - Sire - 1979
21. *Plastic Ono Band* - John Lennon - Apple - 1970
22. *Eldorado* - Electric Light Orchestra - United Artists - 1974
23. *Night Moves* - Bob Seger - Capitol - 1976
24. *Love Versus Powerman and the Moneyman Band of Mystery Men* - The Meters - Epic - 1970
25. *Henry Darnley* - Graham Parker and the Rumour - Mercury - 1976

Reflections of a 60's child: the blurring of two decades

by Richard Hubert Caprio
"Without music life would be a mistake" - Friedrich Nietzsche

A decade is 10 years, 120 months, 3,653 days, and eighty seven thousand six hundred and forty eight hours (who counts minutes anyway?) But it is so very long ago!

Two years ago the classroom was showing such classics as *Jop, Catch 22, M*A*S*H, and Diary of a Mad Madwoman*. In Boston's declining theater district productions such as "Hair" and "Jesus Christ Superstar" were being referred to as *patrons*.

But the music scene, well that was something special. Clubs and lounges were grunting and great sounds were flowing from these rooms nightly. The larger halls offered Rod McKuen, Laura Nyro, and Sly & the Family Stone (with a front band from the south called the Allman Brothers) soulful clubs, such as the famous Bamber's Tea Party, Lennie's on the Pike, the Jazz Workshop, and Paul's Mall which are now gone, but never to be forgotten, had entertainment such as Frank Zappa, The Byrds, Delaney & Bonner & Friends, and a young comic named Richard Pryor.

While not in the class of New York, Los Angeles, or Chicago, Boston had its own in attracting good talent. Places such as the May 16 Workshop and Lounge, gave starts to many persons who usually came back to show the locals they didn't forget them. Rock 'n' Roll was king here, with enough of a folk following to keep themselves coffee houses sprawling.

Rock 'n' Roll was still a thought, punks were wise kids who hung out on corners, and raw were was a surfing term. All we had was rock and rock beyond. Janis Joplin and Gram Parsons battled wondrously for the Queen of Rock title. Steve the death of Janis and the retirement of Gram no one has stepped forward to claim. The little Falley rock that's what those two ladies give us. Pain and emotion - not record covers deriving them in great shorts and roller skates - that's what they were about.

Woodstock, where Santana and The Who strutted their stuff on stage, and unknowns like Sly Stone, Sha na na, and three or four guys named Crumb, Hilland Nash, got their big break. Watching Joe Zwick grammar and grate on stage sort of give us a look at our whole generation

The one, the draft, Kent Blaine, that was what the college kids ten years ago thought of. They were angry, rip-roaring mad, pissed off, and their music reflected their emotions.

Jim Hendrix, Derek and the Dominoes, The Doors, The Fugs, The MC5, all played to hyped-up audiences who only release from reality was the fantasy world of rock 'n' roll. But not all of the music was meaningful and serious. Ahh your older brothers and sisters about "bubble gum" and "pimple" rock (groups like Ohio Express, 1910 Fruitgum Company, and the "King", Tommy James, all passed their sound to the prep school set, and had nesting fans. Oh yes, let us not forget the greatest school song of all time "Harper Valley P.T.A." by the immortal Jeannie C. Riley. The end of the 60s was some very unusual acts also. Arthur Brown would yell to his belt on stage while singing his hot song, "Fire"; a white robed primitive figure named Donovan appeared; the Kinks, totally destroyed their instruments and the stage at the *Two Party*.

Groups such as the Supremes, Beatles, and Simon and Garfunkel were still together. Another group was a hit on prime time television, The Monkees and the first legitimate threemen; supergroup was formed, *Ummayy*.

Television was good for rock 'n' roll a decade ago. At one time three shows, *Singing, Mailbag, and Where the Action Is* shared the airwaves with the immortal *American Bandstand*.

The most significant event of that decade was probably the release of the Beatles' white album. Theodores in the music field for so long, this release shocked and pleased at the same time. Never had such an undertaking been attempted before. An established group with a devoted following broke all sorts of barriers with this release. The music was different, the arrangements were weird, and the album cover was blank. If their Sgt. Pepper was, as proclaimed, the greatest LP of all time, then their white album was the strangest.

The music scene in Boston has gone through innumerable shifts during the past ten years. Many of us coffee houses, jazz and most of the old clubs are, excuse me, *deceased*. The closeness of the past has left. K.K. Katy's, in Kenmore Square, used to hold Happy Hours every Friday from four to seven with live bands and cheap beer (two pitchers for \$1.50). Most of Boston's College Community could be

Their heart lies in rock 'n' roll Their music in city of Boston

by Ted Murray

"And this my friends, is rock and roll." No other album could more aptly describe the music of the Stones than the introduction to the Boston-based band's latest single release, "This is Rock and Roll." The lyrics are precisely what their name implies: tough, hard, and loud. But let us not mistake the *in* to show power and no talent. The best word to describe the Stones and their lead guitarist, vocalist Bill Wyke is impressive.

Although they haven't released an album as of yet, the band is well known throughout the greater Boston area as one of the premier club acts, appearing frequently at hot spots such as Amalthea Swift's and the Paradise. The group's popularity has also been greatly enhanced by airplay of their single cuts such as "Come to Us!", "American Fan," "Summer Girls," and "This is Rock and Roll," which appeared on the *WCOZ Best of the Boston Best* album.

The *Stompers* have appeared with big name national acts in the concert halls of Boston, but their true spirit and following

lie in the club circuit. The straight forward, hard rocking sound of the *Stompers* is well matched with the small club and close proximity of their audience. The crowd is always involved and is often asked to sing along to songs like "Polkadot Park." The *Stompers* use a mix of their own songs with old rock and roll favorites like the Standells' "Dirty Water" and the Animals' "Please Don't Let Me Be Misunderstood." Billie's guitar work, on his own songs as well as on the oldies, is always a crowd pleaser. At times he overpowers the rest of the band, particularly when he performs a blues number.

If the *Stompers* have a goal, it is that Billie is always in control and is increasingly playing the "Guitar hero" role. Also, the *Stompers* songs, written by Billie, are beginning more and more to sound like Bruce Springsteen rip-offs. However, with the bands talent and vitality, and a record contract just up the road, the *Stompers* should become a another big time Boston band. Meanwhile, just to satisfy your curiosity, take the time to see and hear their guys play (and they can play). You won't be disappointed.

fused there.

Strangely, though, name of the groups have held on, even if a sound shift was necessary. The best example, of course, is the *Bev Gens*. One can not even compare their past ("Gods Get a Message To You") with their current sound (*Saturday Night Fever*). The *Stones* have gone mildly disco as have Frankie Valland the *Temptations*. Other shining stars of today were just emerging then. The *Yardbirds* (who contributed Jimmy Page to Led Zeppelin), Rod Stewart (who was the lead singer for the *Jeff Beck Group* and the *Faces*), Keith Emerson (who had played with The *Nirva*), The *Beats*, *Traffic*, *Van Morrison* (initially with Them), the *Allman Brothers*, *Alvin Young*, *Black Sabbath*, *Jason Taylor*, *Nick Young*, *Percy Sledge*, *Lou Reed*, *Derek Booth*, *Chicago*, *Steve Wonder*, *Elton John*, *Sly and the* and *Bruce Springsteen* all got their beginning at the end of a great decade.

Robbins Stone's list of the top 100 albums of 1970's includes supergroups such as the *Bev Gens*, *Rolling Stones*, *Bad Company*, *Rod Stewart*, *Neil Young*, *The*

Who, *James Taylor*, *Allman Brothers*, *Kinks*, *Frank Zappa*, *George Harrison*, *Dionne Warwick*, *Diana Ross*, *Eric Clapton*, *Nick Diamond*, *Led Zeppelin*, *McGuinn*, *Carr* & *Hillman*, *Leon Russell*, and of course *Bob Dylan*, all appear. Down this means the triumphant return of rock 'n' roll is disco disco! Are there still stables people buying enough records to keep their performers on top? It could be a combination of all of these. It is unsettling to see groups of old still there, even though the style of music has changed.

One thing remains similar. The *Stompers* rode with one of the most popular groups changing their image (and eventually going their separate ways), the *Beats*. Now one of the most popular groups of the 1970s, *Fleetwood Mac*, has done the same thing with their release of *Tusk*. This experimentation is good, and it gives the fan an opportunity to hear another side of a band that has been loved. But will this birth of a new harmonies force the dissolution of a sensitive supergroup? We'll know for sure in the righties.

A look at the progress of a pair of rock legends

Neil Young

by Barry Dyalco

The year 1979 will be remembered for a number of musical reasons; the tragedy of The Who, the growing strength of the new wave movement—and the anti-wave counterblast to name a few. Yet through all the change and turmoil of the music scene, 1979 gave us the sudden re-emergence of Neil Young to national attention.

In late 1978 he released *Comas A Time*. Although popular, this album was weak when compared with earlier Neil Young releases. With this album came a national tour, which is captured in the media release *Rust Never Sleeps*—a media release because it is not only an album, but a movie and two separate albums.

Naturally Neil Young is a national rock star, again. Not that he had disappeared from view, he just was not making a strong musical adjustment. He was staying in the same track that he has always been in. The track of musical thinking had not been gaining new fans. The same people were seeing Young as before and those same people were the only ones buying the album. *Rust Never Sleeps*, the album, should bring the new fans and audience that he is in need of. But before examining the album, let us first look at *Rust Never Sleeps*, the movie.

Although rare, very rarely does, the audience reaction to the movie is another story. *Rust* is a terribly long, overdrawn and meaningless movie. If you saw the 1978 concert tour by Young and Crazy Horse, don't bother seeing the movie. The movie is nothing more than a film of that tour. No interviews, no insight, no ideas, no theme, nothing, and what's worse, the quality of the film itself is bad. Many of the sequences are grainy, out of focus, and unattractive (one scene during the song "Sedan Delivery" was of Young's foot).

In the opening scenes during which Young's head crew (hooded figures fashioned after the "Jaws" in *Star Wars*) perform a rather amusing mocking of the flag raising at two times to the strains of Zimi Heedra's version of "The Star Spangled Banner." The audience is left confused as to this Neil Young concert as a drug induced recall of *Star Wars*. The audience didn't even know its end was equally confusing, with Young trying to introduce his traveling crew (oh, no one seemed to know).

Rust was very poorly paced in one sense there are uninteresting moments of "Jaws" medians, to others Young performs alone or with Crazy Horse. The audience is left bored and at times sleeping, although a few die-hard fans rapped and cheered every song (those people still believe Pauli died).

Rust Never Sleeps was produced and directed by Young and for the first hour he is the only star (with the exception of the "Jaws"). During this first hour he performed alone, playing acoustic guitar, harmonica and piano. He does a good job of mixing his standards such as "Sugar Mountain" with some of his strongest new compositions, such as "18 AWAY" and "Parachute." This solo performance and the first half of the movie ends with the acoustic "My My, Hey Hey."

The "Jaws" then returned for another 15 minutes of meaningless antics. After the assembly ends (the break, Young returns with his band Crazy Horse (Frank Sampedro, Billy Talbot, Ralph Molina) to perform the electric side of Neil Young. These same Young successfully combine the old with the new "Cinnamon Girl" and "Like a Hurricane" merit special attention as does the new "Welfare Mothers."

If there is one saving feature to *Rust Never Sleeps* it is the music. The blend of old hits and Young's new music is very diverse. The performances by Young and Crazy Horse are also exceptionally good. Why make a movie of these performances, though? The answer to this question is unclear.

With the shortening or elimination of the "Jaws" scenes, some interviews or non-concert footage, and better quality in the filming itself, *Rust Never Sleeps* could have been a much better statement of what Young and his music are all about.

The positive side it must be said that he has indeed sounded better or performed as well with Crazy Horse than

his physical appearance has improved. Although a bit sluggish in his delivery, as usual, it is nice to see him looking healthy and capable of standing. Anyone who has seen him perform or his appearance in *The Last Waltz* will know that being coherent is not the norm for the man.

The pleasant by-products of this movie are the two albums, *Rust Never Sleeps* and *Live Rust*. The first album, *Rust Never Sleeps* was released at the same time as the movie. This album is not the expected soundtrack release. Although the music is from the movie, the album contains only the new compositions by Young.

As in the movie, he splits the album into acoustic and electric halves. Young opens with "My My, Hey Hey / Rock 'n' roll is here to stay." So is Neil Young.

With *Rust*, Young is offering an alternative to the rising popularity of new wave rock. He keeps within the writing style that typified him musically in his



NEIL YOUNG is still true to himself.

early career. What makes this album different, and therefore better, than his last offering is that he has adjusted his style to appeal to the more contemporary audience, something he has failed to do earlier.

On the second side of the album Crazy Horse joins Young, as they do in the movie, for their new song, "Powderfinger" (follows in the tradition of "Southern Man." It's a ballad of the South "I'll have Mothers" is a slow rocker, highlighted by the guitar work of Young and Sampedro. "Sedan Delivery," the album's best attempt at live changes and melodic shifts in a long time, fails to tell however, Young's live experience at this type of music is evident.

Rust Never Sleeps concludes with "Hey Hey, My My," an electrified variation of the opening acoustic "My My, Hey Hey." Young now sings love rock and roll. He seems afraid and uncertain of the future it offers. "Hey Hey, My My / Rock 'n' roll can never die / It's better to burn out / Than it is to rust." Will Neil Young burn out? Even he doesn't seem to know.

The second album, *Live Rust*, is the more conventional soundtrack release Young does not include the bulk of his new material on this album. With the exception of three songs ("My My, Hey Hey," "Powderfinger" and "Hey Hey, My My") *Live Rust* is just a collection of classic Young songs, such as "Loser," "Lotta Love," "Comin' a Time," "Cinnamon Girl" and "Sugar Mountain." Its only interesting feature is that these songs, along with the rest of the material on this two album set, are recorded live. For the Neil Young fan it's a must, but on the whole it doesn't merit any special attention.

Luckily, the album *Rust Never Sleeps* was released with all the new material. *Live Rust* is just an obligatory release to satisfy the large contingent of Neil Young fans who long to hear Young live or wish to remember the concert tour of 1978. The versions of "Cinnamon Girl," "Sugar Mountain" and "Like a Hurricane" are *Live Rust*'s strongest selections.

On the whole, Neil Young has reasserted his presence and position as one of rock's best songwriters and performers. With the exception of The Who, Young is the only performer to stay true to form and not change to the beat of the 70's and start writing disco or reggae music. As often as music may change, Neil Young will remain. Maybe dozing at times, but never really sleeping.

The Who

by Donna Paell

The early 60's were a time of trouble and pain for the youth in England. A generation gap existed which led to revolution; a gap which is portrayed and explained in the Who's latest film, *Quadrophenia*.

On a rainy night in 1964, The Who gave their first concert at the Marquee Club in London. This concert was unlike any other seen before. Their music didn't follow the patterns of the time; it was the beginning of a new movement towards social acceptance.

The Mods, as they were called in England, defined themselves through leisure activities, where work was an unpleasant but necessary intrusion. Their goal was to be accepted by family, friends and self, and they found that acceptance by forming their own society.

Mod activities were not designed to alleviate work altogether; instead they aimed toward new ideas about leisure, affluence, and to a certain extent, about group violence. *Quadrophenia* (British) the activities involved the mod way of life. The Who, through their music, introduced us, the youth of the 80's, to the disturbed and confused times of the 60's.

The movie follows the life of one particular mod youth named Jimmy. He's a typical rebellious boy unaware of what is ahead in life. He is unhappy at home, uninterested in school, and tired of work. The mod's main concern was to be a Mod. Their clothes and hairstyles were the embodiment of the casual and the cool; pills offered these boundless energy and a sense of total well-being and confidence; music symbolized and expressed their lifestyle.



THE WHO lost none of their 60's relevance in the 70's.

"People try to put us down / just because we got around / Things they do look awful cold / hope / do before I get old."

"This is my generation, this is my generation, baby / Why don't you all fade away."

Jimmy was just one of the crowd. His French-style haircut, Ivy League parks, Levi's, sweaters, and pills were common to all his friends; no they weren't sure who they were, the mods developed someone to model themselves after—this model being different than any one else's.

"Why should I care / if I got to cut my hair? / I got to move with the fashion / or be outcast."

But for Jimmy, and the others, this was the way to be. Marijuana, drugs and music were the ingredients for a content life. "Pills used to make me see things," explains the youth "They used to make me feel great, like Tarzan. But I think I'm a life the way it was. People say life's a joke from me when I was laughing." There is a definite reason for all their actions, whether physical, spiritual or mental.

Throughout the film we see scenes of violence and hatred. It's hard to understand why the young fight with each other. Perhaps the rivalry between the Mods and the Rockers, and the riots that resulted, were a way to prove themselves to their friends, or even their own selves. For the most part, violence was a way to get results. Jimmy tells that there is a part of him "that hates people. Not the actual people but how useless they are, how stupid. They sit and stare while the whole world gets worse and worse... That's what makes me smash things up."

In a sense, the mod movement and generation gap of the sixties are similar to differences between adults and youths today. Our cause is no different—we want to be someone—namely, ourselves. We feel a need for acceptance by our peers, and all we ask of our parents is understanding. It's a problem that existed in the sixties, one that exists today, and one that will be around forever. Although the mods took more physical and concrete action against the society, today we, too, face the question of how to deal with the problem of finding ourselves, our purpose and priorities.

The fighting and beating which take place in the film are reminiscent of some incidents recently headlined in the news. The violence of mods in the 60's is just as meaningful and potent as the action we see in the 80's. The recent crisis in Iran and the capture of the American hostages is the result of the young students' dismay with the establishment. This was their way of expressing the same tension and unhappiness that is explicated in the Who's film. In the same light, the movie's fight

scenes, in which bodies are trampled and beaten, are instantly associated with the tragic Who concert in Cincinnati, where 11 people died.

Quadrophenia is based on an album released by the Who in 1973 on which they told of their beginnings and their realization of a need for existence. The fact that it was planned to be a mod in a straight society and to be outrageous in a hostile world were just two themes in the Who's story. These songs, the original *Quadrophenia* songs plus others by smart-aleg artists make great listening, whether or not one has seen the film. Also, as an added treat for Who fans, the soundtrack includes "Zoot Suit," a song by The Numbers (the Who's previous non-rock-instrumentary).

The making of "*Quadrophenia*" into a movie has kept us waiting nearly five years. But it is worth the wait and deserves praise. This movie on the past certainly reflects the present and, indirectly, can be called our own story of survival. "*Quadrophenia*" is enlightening not only for fans of the Who, but for everyone.

More music retrospective . . .

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through the decade, and continued rocking despite their members' creep towards 40 years of age.

Dylan remained as elusive as ever, eventually finding his folk roots and God in 1979. An *Mountain* bootstrapped the decade with two excellent albums, *Mountain* and *Into The Sun*; while Neil Young chronicled the decade musically and personally in 1979's *After The Snow*.

The evening's aging Rolling Stones made their most popular album in 1978, *Some Girls*, which exhibited more hard rock and rhythm and blues than its more immediate predecessor. Clapton showed signs of age with an increasingly mellow series of albums, culminating in 1978's *Backlash*.

As these artists tried to maintain a status quo, David Bowie and Rod Stewart became the chameleons of the decade, changing their musical styles, and often quite abruptly.

Bowie began his career as a pop singer in the 1960's, switching to a harder rock style in the early 1970's while writing *Aladdin's Palace*, *Young Man Blues*, *Rock 'n' Roll*, and *Young Man Blues*. In his own right with *Murder On The Mind* and *Fall of Ziggy Stardust*. By 1978's *Young Americans*, Bowie was dabbling in soul and disco, which dominated *Station to Station*.

Through his collaborations with Eric Burdon, Bowie became embraced in funk's arty music, until 1979's *Lodger* which evidenced a partial return to his earlier rock stance, without losing his pop sensibilities.

Rod Stewart's name was widely known in the late 1960's as the Jeff Beck Group's rumpy rascal, and in the early 1970's in a similar capacity for *Every Body Has Secrets*. He gained recognition through his 1971 album *Fever Pictures Feels A Story* and a single "Maggie May". Amid decade, he was a productive pop single artist, producing "Tonight's the Night," "Hallelujah," "Fried Cat is the Dharma," and "I Was Only Joking". However, 1978's *Blondes Have More Fun*, containing the disco smash "Do You Think I'm Sexy," proved him to be both a disco artist and a parody of his former self.

Who do we go from here
What will the 80's bring
For you and I
What will the changes be
For you and I
I'm not sleeping on my fantasies
Tomorrow starts with a hungry gaze
"Into the Light," Nicki Colonnese, 1979

The old times, power popsters, art rockers, mass appeal artists, and all of the other musical survivors of the 1970's decade

into the 1980's, they are joined by a few developing trends that have only recently begun to surface.

How the you walked
I'll your back against the wall
One step, to program, my brother and I know
Jah will help you all
"Dem Ho Fe Get A Boston," Peter Tosh, 1978

Reggae, the Jamaican religious and political popularization in England by the Clash, Police, Joe Jackson, and Kiko Castello and by being consistently pumped out by Bob Marley and the Wailers, Peter Tosh, and Jimmy Cliff throughout the decade, has already had a profound influence on contemporary music and should become popular in its own right in the 1980's.

And though I know the time is almost
1984
It feels like 1965
The mirrors on my eyes are always
fused in a swirl
I've turned my revolt into style
"Revolt Into Style," Bill Nelson's Red Noise, 1979

Yet the next big trend may already be upon us. Reheating the studio experiment of Pink Floyd, the future rules of George Orwell, and the format of writing teams like *Blondy Day*, futuristic rockers, in which electronics and intricate production almost overrule the instrumentation, is being experimented with, with impressive results, by ex-Be-Bop Debut frontman Bill Nelson's Red Noise, Finch and the Pan (Australian producers Harry Vanda and George Young), Led Zep and Kevin Godley (half of the original 10cc), and *Blushers* (Gary Numan and Tubeway Army).

Inasmuch as 1970's has reflected the disappointments, disillusionments, diversification and innovation of contemporary society, and as a credit-riddled world begins the 1980's, its rock music figures to be (if less traumatic) equally interesting.

And as we wind on down the road
Our shadows taller than our soul
There comes a time up on the road
Who shows white light and wants to show
How everything still turns to gold
And if you lean very hard
The time will come to you at last
When the sun and moon are all
To be a rock and not a hard!
"Stairway to Heaven," Led Zepplin, 1971



THE ELLISHALL GROUP in all their '70s' success.

Boston bands survive

continued from page 4

my friends, and little Robin Lane is touring with her Charlesters straight into a contract with Warner Brothers, a contract which should be completed shortly. What?

Luckily, the whole world doesn't revolve around the glowing comet of new wave, 852-style. But bands with a flair for slightly neo-conformist twists are in for a little rockier ride as they push to prove themselves to record companies. James Montgomery did it, but he outdone himself on stage so forcefully that it just doesn't come through the same on vinyl. His Pat are looking to be rather routine—still a favorite in New England, he'll probably stay in that limited market.

A highly respected artist who has built up a solid, regular following, the *Blushers* are moving clearly toward their own brand of heavy funk-rock. Since the replacement of bluesman *Blushers* (Guitars) Murphy with rock guitarist Craig Bart, and the addition of a spirited saxophone player, they've moved up on the blues, but have kept the funk rolling. They're still miffing out contract offers.

The Ellis Hall group finally teamed up with Epic Records and cut an album in California, but we're still anticipating its release. A six-year veteran of the Boston

circus, Ellis Hall and his bandful funk have no where to go but up. A harmony buff, he's made a lot of loyal locals awfully happy with his long-running parades.

As of late, a lot more virtual enthusiasm has been generated into the Boston club circuit. The Rat's Battle of the Bands drew an incredible amount of support for local acts. Although judging procedures fell under some disappointing criticism, the effort behind the event to expand local bands involved was an encouraging sign.

No one has done as much for, or given as much support to the local scene as Lesley Palmer of WOOZ/FM. Her *Best of the Boston Area LP*, co-produced with Bob Slavin, is an excellent tribute. A compilation of twelve of Palmer's top picks, it's a masterpiece of respect for the little guy's tribulations.

Charm?
The prospect for Boston bands in the 80's all point in one direction—up. And these clouds will dissipate heavily on not only funk and talent, but also on the support of their followers. The two do are, potentially, leaning more towards increasingly imaginative work as the race for success gets fiercer with disco and more contemporary. Looks like Boston's in for many more prouder years of mainstreaming rockering groups like the Cantino to the national spectrum.

Is disco music dying or on its way to rebirth?

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of Spinoff, the city's premiere disco roller skate emporium.

Capacity crowds of over 500 skaters of all ages flock nightly to Spinoff, located on the corner of Ipswich and Lansdowne Streets.

Disco, "a shalwater music" and "overwhelmingly behind" are the main format in the musical programming at Spinoff, according to manager Paul Kahn, who also believes that "disco is here to stay for quite a while."

Jane Dunckley, Acting General Manager of WBOB, Boston's first all-disco radio station, believes that disco is "growing up."

"Disco reached its peak around January of 1978. A new style of music is evolving with a desirable beat to it, like disco. But, as long as people go out to have a good time, disco will stay around," said Dunckley. WBOB Radio 93 began its disco format with its four hour Sunday program in February, 1978. Two months later, it increased disco to six nights a week, and five months later, on Labor Day of that year, BOB became the city's first round the clock disco station.

Radio station WPKX-Radio 108 (KISS), labeled by promotion manager Jack Altale as a "contemporary music station," is constantly altering their programming to adjust to the requests of the 18 to 34 year old age group of the area.

"We are not a disco radio station like many people believe. We are a contemporary radio station which plays

more of a variety than just hard line disco," said Altale.

An increase in disco-oriented music has also been detected by KISS since their January, 1979 initial airing and according to Altale, they are "in a continual process of taste change."

"Disco, in a word, is dying. It is having a bad connotation lately," said Altale. "People don't want to say they listen to disco anymore, whether it be poor pressure, or whatever. But the music itself isn't dying, it's evolving," he added.

Jerry Harvey, buyer for Strawberry, a late-70s New England wide record and tape chain, believes that "disco per se is non-existent anymore."

"Rock 'n' roll is blending in with disco and now it is whatever record that gets people up to dance that is popular," Wretford said.

Last year, according to Warren, a number one 12-inch disco disc sold approximately 800 to 900 copies per week, while this year, a popular song like "Raggy's Delight," by the Stage 1111 Gang with about 1,800 to 1,900 per week.

"Rock reached its peak. Disco reached its peak, and now the two are blending," explained Warren.

Although no one knows exactly what direction music will go during the next decade, we can be sure that it will remain an interesting profession to watch and about which to predict.

Editor's note: WBOB's FM and WPKX's AM have since abandoned their disco formats.

The magical trivia tour

by Sean Randall

Rock 'n' rollers cherish their music and have a strong respect for its roots. This third for knowledge, however, trivia, allows for some good party conversation, and is a good measure of faithful rock fans.

So blast those speakers or strap on those headphones. The magical trivia tour will soon begin, so take out your pen and get set!

Oh, by the way, so that your work is not in vain, the first person to drop a complete (and correct) answer sheet off at the Journal office will win a \$10 gift certificate from Strawberry.

1. What 1960s artist was the "King of the Road"?
2. Where did the group Santana get its name?
3. Name the band that Gerry Rafferty played for before going solo.
4. (Don Campbell) once played for what California based super group?
5. Who did Peter Dinklage play for before acting?
6. What 1970s rock group beat the Beatles record for global record sales? What was the name of Simulus Robinson's group?
7. Where were the Beatles' Apple Studios located?
8. Name the band that recorded the original version of Carly Simon's "You Belong to Me."
9. Which of the following persons don't have a Buddy Holly, Jim Croce, Jim Morrison, (aka Redding)?
10. What are Crosby, Hills and Nash's first names?
11. Name the first artist to remake a Beatles hit, and earn a gold record for it.
12. What artist co-wrote "Take It Easy" with the Eagles' Glenn Frey?
13. Where did BUBBY just grow up?
14. Name just two of the many groups Eric Clapton has played in.
15. What is Don McLean's "American Pie" about?
16. What group did Linda Ronstadt record "Different Drum" with?
17. Henry Gross' hit "Shannon" was dedicated to whom?
18. The original bass player for the Steve Miller Band later became a recording star in his own right, name him.
19. Who recorded the 1960s hit "Devil With A Blue Dress On"?
20. Name the members of Buffalo Springfield.
21. Who is Chew married to this time? (Hint: He was make-up.)
22. Before their divorce, who was Sara Zimmerman married to?
23. Daryl Dragon and wife are better known as what famous pop duo?
24. What is the name of Rick Berringer's old band that had a hit with "Frankenstein"?

Crosswalk: unique childrens' theater

You need three things in the theatre — the play, the actors, and the audience, and each must give something. Kenneth Haigh

by Richard Robert Caprio

Have you ever watched a dream unfold before your eyes, while you were still awake? It is an experience well worth remembering. Such is the feeling one receives while watching a performance of Crosswalk - A Theatre for Children.

Do not be misled by the name of this troupe. An adult can enter and enjoy their fantasy land as easily as a child can. It is a glorious journey filled with fun, madness, excitement and joy. Crosswalk's productions teach us all a little bit about ourselves, our greed, mistrust, and also about our forgiveness and loving. Sometimes it hurts to see ourselves transformed into characters on stage, but it is possible to learn more about our lives by looking at them rather than through them.

Crosswalk Theatre is the child of Jane Nichols, a former elementary school teacher who turned to studying and teaching drama at Lesley College. She started by working with severely retarded children, putting on performances for handicapped children under the aegis of Young Audiences of Massachusetts. This organization brings presentations to children and encourages active involvement by the children.

Crosswalk started in Nichols' living room. The organization sought free space for auditions and rehearsals. The company toured with their productions to such places as New England Home for Little Wanderers, Children's Hospital, Mass. General Hospital, and all elementary schools in the Newton public school system. Finally, Crosswalk Theatre found a home at The Museum of Transportation, Museum Wharf, Boston.

The company has been in residence at the museum for four months and puts on two presentations every Saturday at 11:30 and 1:30. Not forgetting their roots, the company still tours around the Boston area, giving children some moments of happiness.

Unique is the only word to describe the performances. Originally, the productions were specifically designed for handicapped kids, but non-handicapped children enjoyed the plays just as much. Each play utilizes drama, mime, dance, music, puppetry and sign language. The use of sign language is so fluid that, rather than being blatant, it blends directly with the movements of the



actors. The plays are meant to be understood without words, and if one covers his ears, the visual aspects of the performances are outstanding. Fluidity and color are

stressed heavily. All the actors wear different colored, plain costumes. In this way attention is not focused on a dazzling costume, but rather on the movements of the actors. All of the women are involved,

and each specific scene is highlighted so that children who may be handicapped in one area can still understand and enjoy the performance. Further, the productions can also be done bilingually, in Spanish and English, another dimension of the dedicated troupe.

Currently, the troupe members act out, of which only four have been with Crosswalk since its inception. The name "Crosswalk" has an interesting story behind it. Nichols had been trying to name her company for some time when one afternoon, as she was leaving the Museum of Fine Arts, she noticed a small white bridge. Later she came to "Crosswalk-Children" sign on the street, the name, and the company, as a bridge between fantasy and reality, and between handicapped and non-handicapped kids.

Children are involved in the productions since the actors go into the audience several times. After each production, children are invited up to the stage to meet the actors and their puppets. The first of a large bear that may have built up in a toddler is quickly dismantled when the child struggles up and tames the bear.

The Baby and the Bear is the current production by Crosswalk. The message of friendship and the pain of loneliness is taught through the puppets. Even adults react emotionally as the show progresses.

The Mouse That Otter Built is the company's next production. This play deals with learning the power of cooperation and the importance of communication in a world filled with confusion. Adults in the play reinforce the child like spirit that is in them, and the happy compromise between fun and responsibility.

In addition to their performances, Crosswalk provides various workshops for children. These workshops work on building confidence in the children and aiding them in finding their own creative voice.

Presently, the theater relies on grants and fundraising systems to keep operating. Federal and The National Committee on Arts for the Handicapped are its two major sponsors. This lack of steady income highlights the dedication of the troupe, and this dedication comes through in their performances.

Regular performances may be seen every Saturday at the Museum of Transportation, Museum Wharf, 300 Congress Street, Boston. For further information on the company call Jane Nichols at the Museum, 438-6633, extension 217.

Tasties from the sea at Jimbo's Fish Shanty

Jimbo's Fish Shanty, 245 Northern Avenue, Boston Telephone 542-8800
Hours: Closed Sundays Open Daily from 11 a.m. 9 p.m.
Reservations are accepted but not mandatory, no credit cards or personal checks are accepted, ample parking, complete liquor service
by Mary McLean & M. Lyana

This is a restaurant that brings a refreshing choice and change to dining out while in the waterfront district. Jimbo's Fish Shanty is a welcome addition to the area because of its reasonable prices and well prepared dishes. For many this restaurant (located directly across the street from Jimmy's Harborside) is a place to go to a well cooked meal, without paying the high prices that are charged at neighboring restaurants.

Overall, it is comfortable and interestingly decorated with reproductions of old nautical items are run on tracks as attached to the ceiling. This is a novelty that adds a unique character to the restaurant. The interior is decorated with plants and many old photographs and signs, adding a bit of nostalgia to the place. The seating is simple. Tables and chairs are utilitarian and serve the purpose they were intended for.

Eating at Jimbo's is a treat. On a recent evening a serving of broiled filet of cod (\$3.50) was delicious. It was fresh, moist, meaty and simply prepared, broiled to perfection. The cod had a crusty topping made with bread crumbs, and the dish was garnished with lemon wedges. Served with



the broiled cod was a crunchy cold slaw one of the best we had tasted, crisp french fries and a fresh roll with butter.

There is a variety of fish served at Jimbo's. The fried fish served was clams (\$4.00) that was nicely turned out, not greasy and an ample portion was served.

Scallops (\$4.25) were also cooked to perfection. The clams and scallops are also served with coleslaw, french fries and roll.

But Jimbo's has much more to recommend, even aside from the food. A pleasant serving staff, young and interested, and there is a happy hour from

5-7 p.m. daily. During the happy hour all cocktails are \$1.00 including top shelf. At the bar are a generous supply of peanuts, popcorn and other assorted munchies. The pleasant staff, happy hour and food has taken Jimbo's out of the class of run-of-the-mill eating places.

Besides serving just fish Jimbo's does offer beef dishes such as beef shish kabob (\$4.50). This was a beef dish served on a skewer and accompanied by white rice. There was no fat on the meat and it was cooked adequately. Also on the skewer with the beef was tomato, onions and peppers.

This particular dish was not as appetizing as the fish. The rice does not add to the meal, the portion was small and the sauce used to complement the meat was too spicy.

Desserts offered are well made. The one we recommend is amaretto pie (\$1.25). It is a light, refreshing dish of vanilla ice cream, topped with a magnificent chocolate covering that suggests just a taste of amaretto. It is delicious and it does not one word should be wasted.

The deep dish apple cobbler (.90) was very good but could not compare with the amaretto pie. Other desserts are chocolate cake (\$1.25) and ice cream (.80), served with chocolate sauce (\$1.00).

Jimbo's is owned by the same family that runs Jimmy's Harborside. It is a place to relax, and enjoy a well cooked meal. Diners is casual.

So if you are looking for a place that has more class than the No Name Restaurant, and yet is more affordable than Jimmy's or Pier Four, Jimbo's is the place for you.

Pogo-A-Gogoing strong

by Laurie Neann

A little over a month ago, Molly's, at 161 Brighton Ave. in Allston, was a dying bar with little to offer. Yeah, it had a game room, a bar, an old play of some drama, but it was dull. Chain like the Rat, the Paradise, and Mercury's had live music but hardly if any room for dancing. Dance had the dancing but we all know how disco's are!

Where could the average college student go to meet people like himself who were into rock and New Wave music but not punked out to the limit? Where could he go to hear music really loud, get in for a cheap cover charge, and buy a 16-ounce drink for about a half and a half?

Then it happened. A unique club named Pogo A Gogo, a cross between a high school dance with beer and a rock'n'roll club in the Frankie Avalon-Annette Funicello beach party movies opened at Molly's. Although the club is located in the same building, each is a separate establishment.

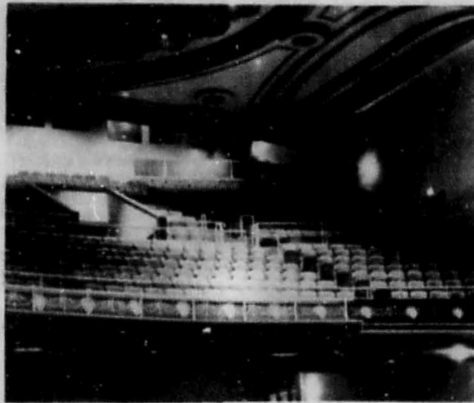
Pogo A Gogo is Boston's newest club. Recently featured in Boston's "Hot Tips" as one of the city's most exciting places, Pogo is owned and operated by Rob Lipshutz and Richard Brody under the

name Rob-The Rich Incorporated.

It's been going on now for about two months and starts at 9 p.m. every Friday and Saturday night. There is a \$2 cover charge, and you must be 20 years of age to be admitted to the club. It is a Rock Teque (pronounced teck). The music played varies from New Wave artists to classics by the Rolling Stones, the Beatles, Tommy James and the Shondells, and David Bowie.

According to Brody, the idea for the club came about when "Lisa Carlin (a WOOZ disc jockey) had had a party. After we left her party, we went to Jim Shea's house. He was having a party called the Lovers Club. What it is, is a bunch of people who get together and who consider themselves losers and have parties. There were alot of people, and the music was really loud. It was a party welcoming Skylab. They had moved all the furniture out of the apartment, the music was blasting, and all the people were dancing. At Lisa's party the music was blasting, but no one was dancing.

"At this party the music was all rock. It was Plastic Bertrand followed by the Ramones followed by the Stones "blattered." It was just great, really great. Everybody was having such a good time dancing to the music.



THE HISTORIC Strand Theater... it once again being put to use.

Update on Dorchester Strand

by Joe Harrington

Boston's newest major cultural facility, the Strand Theater, is now open after ten years. The newly restored theater, located in the Uphams Corner section of Dorchester, is both a part of the rebirth of the community and an other great cultural venue added to the city of Boston.

The Strand opened its doors for the first time in 1918 as a movie and vaudeville house. The theater hosted many of vaudeville's greatest entertainers: Milton Berle, Fannie Brice, and Dorchester natives Fred Allen and Ray Bolger (a great dancer but better known as the warnerow in the Wizard of Oz). The Strand also was a neighborhood movie house which showed feature films as soon as they were through running in the downtown theaters.

The changing neighborhood and the problems that came with change started a decline in box office receipts and forced the theater to close on February 6, 1969.

The early 70's saw the organization of the "Save the Strand" committee. Although a vocal and active group, it met with no success in its goal of reopening and restoring the theater.

Not until 1978 did a coalition of governmental and community groups actually begin on the restoration project. The city of Boston assumed ownership and leased the theater to the M. Harris Melcham Center for the Performing Arts. Funding of over \$2 million was received through grants from the Economic Development Agency and Community Development Block Grants and the State Arts Council.

The 1465 seat theater has shades of red

and gold everywhere. The plush red seats, massive chandeliers, giant mirrors, fountains, and the sculptured ceiling throughout the building are indicative of the detailed restoration process. The theater's décor and style is very similar to that of the Regency Theater in Boston.

Last fall, after a decade of inactivity, the Strand opened to capacity audiences for performances featuring big band and jazz groups such as Count Basie, Woody Herman and the Biggie, Rich Orchestra.

The Strand's director Michael Stanton says, "The maintenance program is an indicator that we are seriously in the performing arts business and not just a neighborhood arts organization." The Strand will be used also in community oriented programs geared toward senior citizens and children. "We are also planning on showing films, not first-run products but rather festival type things," says Stanton.

Stanton adds that special subscription packages are available offering discounts of up to 20% off the regular box of five prices. The Strand will offer music programs featuring big bands, jazz, orchestra, opera, dance and chorales.

The big band program will include Herb Furber on January 28, Glenn Miller Orchestra on January 29, Duke Ellington's Orchestra on March 29, Harry James on April 11, and the Tommy Dorsey Orchestra on May 9, 1980. The Jazz groups include an evening of standards with the Johnson, Dave McKenna and Aline Herbert on February 9, Stan Getz on April 24 and Dizzy Gillespie on May 24, 1980.



THE MAN who keeps Pogo A Gogo going strong... Richard Brody.

"I realized at that point this idea could really work. And I felt like a fool because I never thought of it before; it never occurred to me till I saw every one dancing."

Brody is no new comer to the entertainment industry. When he was 16 years old he earned his own record store. He has managed bands and promoted concerts in both the United States and the United Kingdom. For two years he was Avanti entrepreneur Craig Stummly world-wide producer. Now at 27, the native New Yorker is trying his hand at something new.

His partner, Lipshutz, is a Boston University graduate. During the day he works as WOOZ disc jockey Steve Olsen's bookkeeper. Both met and still work at WOOZ.

His rock clubs have been big in New York for the past few years. Brody and Lipshutz checked out the likes of CBGB's and Hurrah's to get ideas for Pogo A Gogo. Molly's was chosen as the location because of its image.

"We have taken Molly's which was a dead club, and turned it all around into a very active club, and a very good business," said Brody. "We've done all this in the course of two and a half months and it's getting bigger and bigger every week."

Brody went on to explain, "It (Molly's) had very little identity which was perfect for us. It wasn't like saying the rock disco at the former Boston Station. That sounds like a sham."

Pogo A Gogo could not have been done in a club like Club Man or Boston Station because the names immediately identify with disco. "A lot of people might think we're going to play rock, but when I show them a play disco," explained Brody.

Brody also added that wherever the future clubs are located it "cannot be a place that once had a strong disco following."

The operation of Pogo A Gogo is quite simple, Rob-The Rich provides the musical and business knowledge, and Molly's provides the space. "Basically we have supplied Molly's with the knowlege that we have, that being the music and the ability to program it," said Brody. "We also offer advertising suggestions. This is our forte."

Brody said his main function is to provide guidance, direction, and hook clubs up to the format. Lipshutz takes care of selecting the disc jockeys and format.

Working at WOOZ gives Brody and Lipshutz the opportunity to use information available to WOOZ in their club. "Being in radio I have so much data available to me," said Brody. "I have request lines with over 500 calls coming in every halfhour."

"I know where they are coming from and who wants to hear them. I can take that information and use it in the club. I know what the people want to hear."

Brody says he also benefits from the record promoters bringing in albums early. This he said enables him to see where records are going in sales and appeal. He

believes this gives him time from "swearing through" records and gives him more time to be selective.

It seems as natural that the two should go together so it really is not surprising that WOOZ is Pogo A Gogo's co-sponsor. The station does not provide money, just promotional air time. In return, WOOZ is featured in Pogo A Gogo's print advertising.

The manager of Pogo A Gogo is Molly's and all future clubs is Shaw Messner. A Curry College graduate, Messner has formally worked at both WRO and WOOZ as promotion director. It was while she was working at WOOZ that she became involved with Pogo A Gogo. "I had been doing cover-lance stuff for a while, like I did the advertising for DARR foster home," said Messner. "Then I started doing work with Pogo A Gogo, like the payroll, advertising, promotion, the books, and now I'm the manager."

Messner said she sees a bright future for Pogo A Gogo. "We would like to have guest d.j.'s from WOOZ, guest d.j.'s from other stations or bands come down and do something in Pogo A Gogo," she said.

Rob-The Rich is actively negotiating with four different clubs in the suburban Boston area. When Pogo A Gogo first opened, there were two locations: Molly's in Allston, and Pappara, in Cambridge, which as of three weeks ago, was taken by various demands by the city of Cambridge to expand the MET A Red Line.

They have seen that the Pogo formula is working, and are planning to expand. Already they have ideas for the suburban locations. What Brody and Lipshutz want to do is nonverbal common to a few New York clubs but new to the Boston area.

Brody explained, "We are going to be working live bands into the recorded music. Just three songs, max-out, then back to the recorded music so that there is no difference. The recorded music will stop, the lights will come up, and the band will be ready to play. It will be three songs with no sleep in between."

Another novelty that will be happening at Pogo A Gogo is a combination party with regular entertainment. The party will feature rock films of the Cars, the B-52's, the Rolling Stones, and the Ramones. The music will be "popping out," as Brody described it, and the films will be shown at the same time. "It will be like being there with the band," said Brody adding that they expect it to be a "huge success."

Jim Shea, the person who held the original party, works as a disc jockey at Pogo A Gogo and is also vice manager at WROB. He said he had been playing rock music at his party because he believed it was danceable. "Party music got tired of disco."

Shea said in the early part of a night at Pogo he will play the music most people know like the Stones, Shondells, or the Ramones. "The crowd goes along with the new stuff," said Shea. "We usually play rock on the last set. But what they want to hear, [is] play."

While some people were at first hesitant about going in and dancing, Messner said it was the way to go on more and more different people are coming in. "It's been pretty consistent in number but different in crowd."

Brody said the first few weeks at the club were mixed. "Some d.j.'s attracted very punky crowds and people were reluctant to go in and join. They felt they would be intimidated."

The crowd has been broadening out now that people are more familiar with the club, Brody said, and feels it is "truly a conglomeration of all types of people."

Pogo A Gogo has been aiming for the middle class in relation to what kind of people they want to come to the club. It does not want to be labeled all New Wave or just rock. "I certainly want New Wave people to feel comfortable," said Brody, "but I have found that some of the mood I feel comfortable associating with normal students and people."

He also said he would like to see it develop midstream, because from a business point of view, "if we weren't in the middle someone could come along and kill us by becoming more midstream than us. We'd look like the broke!"

During a set, a Perovich is likely to hear anything from Lew Litch to Diana Ross and the Supremes. No one at Pogo A Gogo dances a set way. You do what you want to do. No one is going to smicker because you are out doing the latest spins or band movements. The club is proving that there is not always better by playing the other rock with the new and going back to the "free form of dancing to music."

The continuing debate: theater district

continued from page 1

To the north lies an area known as the Savoy Paramount. Modern Block, consisting of three artistically graphic theaters. More importantly, it borders on the new Downtown Crossing retail shopping district. It is the new district's only link to the retail center of the city.

The Savoy, the most prominent of the three theaters, was originally named "B.F. Keith's Memorial Theater." Built in 1928, it lies on the site of the famous Boston Theater of F. Folgering Keith's (and his partner Edward Albee's) arena with modernity and other stage productions, the theater finally ended up in the hands of the Bank Channing Corporation, Boston's largest theater chain. The Bank Corp. converted the Savoy into a very successful twin movie palace.

As the local chain expanded to the suburbs the Savoy was sold to the Open Company of Boston, headed by Sarah Caldwell. Caldwell had been searching for a home for her company, and chose the Savoy over the Essex theater, also owned by Bank.

Caldwell's permanent home was a blessing. It meant the ending of an old theater, plus it showed a hint of stability for opera in Boston. The purchase no doubt prompted many politicians to relinquish the former Boston Opera Company—and its spacious and beautiful home on Huntington Avenue—which was used to make way for a Northwestern University dormitory.

The job has not turned out to be an easy one. The local chain, in trying to make money on the theater, divided it, installing a company will splitting the theater in half. This was the first of the major repair jobs.

"The wall divided the stage in half as well," said Beth Young of the Open Company, "and that had to be torn down before anything else could be started." The wall also divided the backstage area, once housing a billiard room, a tailor shop, and even a room for performing male, complete with a "rolling pool."

An elegant "crystal subway" once led patrons to the Savoy and to a former neighbor, the Wilbur. Somehow under the brick work, the famous glass waterfalls of the subway still exist, but these and the other fancy fixtures of a bygone theater era are patiently waiting for a chance at being uncovered.

The most important repair job remains, and that is the reconstruction of the stage area. The current plan calls for the expansion of the stage house to Mason Street, the site of the original carriage path for the Boston Theater of 1853. The program has been slowed considerably by a lack of funding. Currently the Open Company has raised \$1.1 million, while \$3.3 million is needed for the project. The construction company needs only \$2.7 million to begin work, but the opera company has seen fit to push the construction date to the summer of 1981.

Renovation is also taking place at the nearby Modern Theater, designed in 1914 by Charles Marshall, one of the city's greatest architects. Two doors down from the Savoy, the theater is hoping to present live performances, even though it was the first theater in Boston built especially for films. It ended its film career as the Mayflower, specializing in photography.

Today, the theater is run by the Modern Theater Inc., headed by David L. Archer. The Modern Theater Inc. is a non-profit organization directed toward the renovation and operation of the Modern Theater. Its goal is to create a multi-arts performing center, with another 250-seat theater, and an actors workshop all within the same building.

The 800 seat capacity of the Modern Theater is dwarfed by the 1,500 seat Paramount, now dormant. But according to Nedda Davis of the (MCA), "the Paramount is being considered by many different parties who wish to renovate the theater." The current owner still has not exercised his option to work on the theater, and Davis admits "there are others waiting after he makes his decision." Numerous ideas have been discussed for this theater, but the most publicized has been its conversion into a dinner theater. It is widely recognized by historians as Boston's last Art Deco moviehouse. Its marbled pediments and unusual upstairs lobby could combine to make a unique theater.

Designed in 1932 by Arthur Hurditch,

the Paramount features backstage rooms and audience rooms, as five performances can be a part of the regular fare. This aspect, combined with the huge neon marquee that still remains intact, are considered to be two attributes that could be easily adapted to today's standards.

Despite renovations that may take place, the first piece in the film's puzzle may not come until the completion of the multi-million dollar Lafayette Place project, located in the vacant parcel of land next to Jordan Marsh. This project, which takes up a huge chunk of land, will connect business like the Hotel Avery and the three theaters, with the economic impact of the Downtown Crossing sector.

The new development will contain retail business, as well as a four cinema movie complex. Members of the City Commission League argue that more theater business would result if the cinema complex sited on Washington Street, opposite the theater row. Present plans show the movie complex to be located inside the structure. Either way, the

Through the OCA and other agencies, a group from the University of Massachusetts at Amherst, headed by Mr. Alan Light, bought the theater. In his first full year of programming, Light has made many trips outside the state, bringing both new and returning shows to the Wilbur. His work on both a national and local programming level have given him a reputation as being "a joy to work with and a joy for the district," says Nedda Davis.

Rough waters still lay ahead though, as the city is smarting from wounds inflicted when the Boston Ballet pumped up a chance in 1974 to perform at the Music Hall, due to its small stage size. The fact still remains that the city has no permanent home for touring companies of considerable size, such as the Boston Ballet and the Metropolitan Ballet. Previous tours of companies of some size were always relegated to the Phyllis Auditorium. Even the local Boston Ballet Company did not have a permanent home in which to present the Christmas classic "The

Macmillan, a former Boston professional and corporate at the Music Hall, and was the owner of the Canton Oriental theater, owners have "rock concerts where kids were tripping on LSD," and they were waiting through the glass on the fancy French doors. Bank Theater would just board it up, until it was absolutely necessary to fix it.

Rather than loan the Music Hall from situations like this, the TNEMC and the BRA added stipulations to the original plan. The first was that the TNEMC would receive revenue from the theater comparable to the amount of money received from the lease arrangement with Bank Opera.

The second, and most important stipulation was that the new corporation would be made up of private citizens of the theater. These names would manage the theater as well. The result is constant maintenance of the facility.

Many groups qualified to become part of the corporation, but a few of the major cultural groups accepted with the bulk of the performance dates in a BRA report which was made public. Planned improvements were discussed and a total study of intended usage and proposed cash flow was released.

The report states an immediate improvement of the construction of a maximum 70' deep, 160' wide and 90' tall, with new front and side lighting controlled from a new Station Manager's control station, air lease changes, an enlarged orchestra pit capable of holding 90 musicians, and improved dressing rooms. The new theater will contain specialized loading docks designed to improve material handling, allowing the easy movement of sets and other theater goods.

Performance dates were scheduled by a yearly number, and the first year of operation will feature 100 Metropolitan Opera coordinated projects. Out of the 100 performances the Boston Ballet will receive 25 dates, Walter Fawcett and the Boston University / March Concert Celebratory Series will receive 30 dates, the Metropolitan Opera receives 7 and 12 dates are reserved for special events. Don Lee Productions, the city's largest concert promoter, have a scheduled 25 dates in the first year. Law has stated publicly that he will not promote hard rock acts at the new facility.

Law and the other representatives of the new groups became trustees for the Met. Center, Inc. She reports that there are now 103 different trustees and many various committees operating under current president Henry Cabot Lodge. Any change of the Met. Center must be approved by these various committees and trustees.

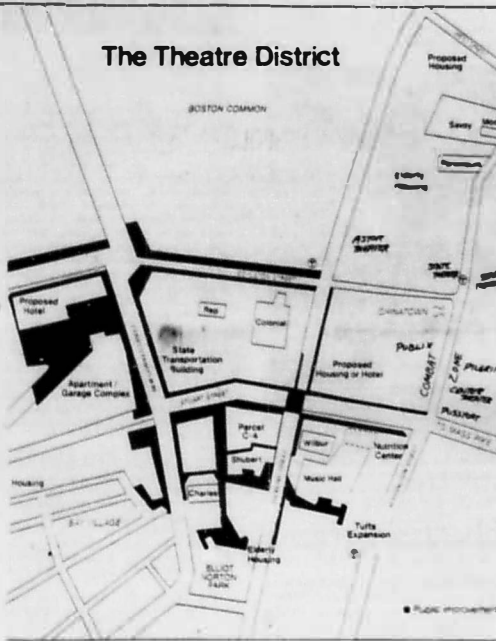
The schedule calls for a 7% increase in the yearly number of performances to reach 160 after a five year period. Projected net income, based on an average salary of 4,500 per performance and 10% yearly increases for fees and costs, rose from \$197,000 in year one, to an estimated \$327,788 by their fifth year.

The Met. Center, as before, is also responsible for the real estate taxes, and other operating costs. The terms of the lease call for improvements of no less than two million dollars over this five year period, with all funding done through this non-profit agency.

Opposite to the Music Hall and behind the Shubert, is the Charles Playhouse, located on Warren Street. The Charles has become the legitimate representative for "off-broadway" productions, coming plays not considered appropriate for the conventional New York theater. The Charles was recently found to be one of three churches designed by famous church architect Asher Benjamin that still remain standing in Boston. This places the Charles as one of the city's few theaters to be housed inside a 19th century building. Unannounced any plans for any future renovation of this theater.

The Astor Theater. The Astor played host to notable celebrities like Sarah Bernhardt, who captured Boston's heart with her performance in La Toira in 1891.

The Theatre District



purpose of the project still remains. It will still function as the glue to hold the area together, and the new sidewalks and lighting will help reduce crime.

A view of the south end of the theater district presents a totally different perspective, for it is in this area that the city's oldest legitimate houses are found. Headed by Elliot Norton Park and the Mass Pike, this section features far more internal squabbles than renovation hassles. The Schubert, Wilbur, Music Hall, and Colonial have all enjoyed great success as the city's major facilities for non-Boston based productions.

But recently, they too have been hit with economic troubles. With seating varying anywhere between 1,200 and 4,400 (depending on the theater), they have been the most continuously operating theaters in the city. New York interests however, leased both the Wilbur and the Colonial, and suddenly under 2000 seat theaters became economically sour.

Jujamcyn Theaters of New York, owners of both theaters, wanted the inability to turn over a heavy profit by running both theaters. The lease on the Wilbur Theater was not renewed by Jujamcyn, and the Tufts - New England Medical Center, owner of both the Wilbur and the Music Hall, put the Wilbur up for

Nutcracker this."

To settle the issue, the BRA compiled a preliminary report on the renovation of the Music Hall, and presented the plan to officials of the TNEMC. The plan calls for the deepening of the stage and an upgrading of the technical facilities. The Kent Corporation, as project consultant, estimated construction costs for improving the site at \$4.5 million dollars.

Both the BRA and the TNEMC agreed the fund raising effort should come from a non-profit organization developed from local interests, and those interests should manage the theater as well.

And so the Metropolitan Center Inc. was founded, made up chiefly of members who would finance the theater as well. The name for the corporation comes from the past name of the structure, as the Music Hall, when first opened in 1925, was known as the Metropolitan. Featuring gold chandeliers, marble doorway, and a ticket price that ranged between 35¢ and 75¢, the Metropolitan earned the title of "The Disneyland of Boston." It was also the last of Charles Blackhall's 14 theaters which he designed.

In the twenties, the Music Hall was under lease to Sack Cinemas, who ran both lobby and coordinated live shows and concerts. Memories of problem concerts still exist in many theater veterans. Fred

continued on next page

continued from previous page

Hard times and motion pictures dominated the Astor's future, and the once grand theater had its stage taken out to accommodate movies in 1948. Recently, after motion pictures could not sustain the economy of the theater, it was converted into one of the city's first "juice bars," a club that featured no alcohol, except what you brought yourself. "Union Station," as it was called, raised enough trouble to force its closure, and send the otherwise useful theater into darkness.

Since its closure, reports Ernest Golden, a member of the Scott Management Corporation, current lesors of the theater, vagrants have broken into the structure and have ruined the entire lighting system. The remains of a fire were also discovered. "The theater will be boarded up," says Golden, "until we can get some men inside to fix the lighting. Then we can actually see and show off the theater to prospective buyers."

The Saxon, owned and operated by Sack Theater, remains a moribund despite its rich history as the Majestic theater, one of the many theaters owned by the Shubert brothers. The Saxon still contains the balcony and stage dimensions which could make it feasible for live productions of some sort, but currently the future of the Saxon is unclear.

In fact, the Saxon narrowly escaped demolition. Part of the plan for the Park Plaza urban renewal project was the construction of the new State Transportation Building. The site stretched along Stuart Street to the corner of Tremont St. The BRA favored construction of the \$78 million dollar structure, calling it the "catalyst" of the new district. Bill Condo, Theater District Coordinator for the BRA, refers to the building as one of the many "hooks" of the new district. "It is definitely the key to the success of the rest of the district," he says.

The position of the BRA is that the new Transportation building will bring more people into the area on a daily basis, as many will work in the structure. The bottom, or ground level section of the structure will be used for retail purposes. Plus the new building will bring sidewalk and lighting improvements to the area (paid for under a federal urban grant), adding to the safety of the district.

While many considered the new building a good idea, the members of the City Conservation League bitterly opposed the construction. One of the primary buildings to be demolished was the Gary Theater, christened the Plymouth in 1911. Another one of Blackhall's architectural masterpieces, the Plymouth also became a convert to movies, passing from the ownership of the Shubert brothers to the hands of the Sack Cinema Corp., which promptly installed a vinyl and neon marquee over the original Blackhall design.

The theater did qualify as a historical landmark, as it was designed by a prominent architect (Blackhall), was frequented by significant people (George M. Cohan once operated the theater), and through its productions, presented outstanding cultural contributions to the city. Leslie Larson and David Archer of the City Conservation League presented a proposal to save the Gary / Plymouth at a preliminary meeting of the district coordinators.

Unfortunately, the stages of the Gary and the Saxon theaters sat each other and only one of the two stages could be expanded in the future. The BRA chose to keep the Saxon over the Gary because of Sack Cinema's physical maintenance requirements, which meant that much of that theater was restorable. The Gary had been dormant, and had received little upkeep.

Now the Gary and the historic row of houses along Stuart Street are gone, and construction will begin soon on the Transportation building, to be completed in 1984. Bill Condo was only a 14% inflation increase in cost as being the only budget problem of the \$78 million dollar building.

After losing one theater to the wrecker's ball the City Conservation League and the BRA have another fight on their hands to save Boston's only surviving 19th century playhouse. Now both agencies have to cooperate as the new foe is the federal government.

The General Services Administration, a branch of the federal government, has decided to erect a new office building in Boston. Several of the ten sites discussed as possible locations involve the theater district. One development site, in particular, would place the new building at

the corners of Tremont, Boylston and Avery Streets, and immediately the disposition of either the Astor or State Theaters, or both.

The State Theater was originally built in 1979 inside the shell of an even older hall. This qualifies it as being Boston's oldest theater. But a physical survey done this year showed it to be perhaps the least able to be renovated.

Condo described the problem with the State. "There is almost nothing left of the original frame. The owner didn't spend a dime for maintenance." While a loan to the historical angle of the district, he admits that "it will probably be torn down anyway."

The Scott Management Corporation, agents for the Astor theater remains in the middle of a complex problem. Most clients that get involved in the entertainment business like to own their properties. In this case, the theater, Ernest Golden cannot sell the theater while the OSA building threat still exists. The agency has about 500 prospective customers the theater, but are forced to offer the theater under a lease instead of a sale agreement.

The agency that controls the destiny of these theaters, still have made no final decision on a final site. The OSA Business Service Center, headed by Joseph Lawton

Washington Street labeled the combat zone. Although pornography, as adult entertainment, is legal, the crime and other social problems which emanate from this area continue to flow into the remainder of the theater district and labor Boston neighborhoods.

It was the announcement of the renovation of the theater district that was the beginning of the end for the combat zone. Historians and other officials were reminded of the "historically rich theaters hidden beneath the level of pornography." Previously, in 1974, the city enacted a zoning ordinance limiting adult entertainment activity to that area thereby causing the spread of the problem. The damaged section had been located, what remained was to conquer the damage. Today top officials believe the combat zone could be dissolved or greatly reduced within a 6-10 year period.

Surprisingly, even the theater owners within the zone are in favor of cleaning it up. Nedda Davis of the OCA calls this a result of "education of what they really owned." This year, for the first time in many years, the BRA and OCA worked with many owners in the Combat Zone, taking structural surveys and generating written reports to the owners on the history of their particular buildings.



states that "no site plans have been drawn up, and no site out of the ten is under final consideration." As for the historical aspect of learning down the Astor or the State, Lawton explains the OSA's position. "We held a public meeting at Fensell Hall several months ago, and all interested parties were invited to attend. It is their fault if they don't."

The BRA is trying to manage any trouble by suggesting the North Station site of the ten offered, but Condo says his influence on this federal decision is "very little. We get a much influence as Kevin White can get in a federal decision." Even though the OSA decision is raising trouble in the district, it is realized that the new OSA building could be another vital needed "hook" to bring people back to the district.

BRA's diversity between sections sets, and the major removal project lies smack in the middle of the district. It is the renovation of the Combat Zone that is the only step left to reach a goal of total unity.

In 1793, a company of English actors began presenting "moral lectures" at the new exhibition room on what is now Halsey Street. Governor John Hancock had the theater manager arrested, citing a 42 year old law against plays and actors. The law said stage plays "tended to incense immorality, impiety, and a contempt of religion."

It is now 1980 and had John Hancock lived to see burlesque, nudistville, and today's X-rated flicks, he surely would have opened more jails to incarcerate the "criminals." His confrontations were the first between government and the entertainment industry. But 185 years later, Bostonians continue to fight against the deadly plague which has infested part of the theater district—pornography.

The immorality, impiety, and contempt of religion mentioned by Hancock still exist in the city's adult entertainment district, the one block area of lower

Most of the Combat Zone theaters were submitted for the National Register of Historical Buildings, making them more important, now than ever before. Of the theaters in the area, six are worthy of recognition due to their historical quality.

Abutting the Ferry - Paramount - Modern block are the State and Star theaters. The State, if it is considered for recognition, will be a major undertaking. The Star, formerly was known as the Kears, and before that was called by its original name, the RKO Boston. Built in 1926, the Star serves as a movie theater specialist in the area.

Both the Star and the State are owned by LaSalle Realty Corporation, headed by Joseph Davino, who currently resides in Miami, Florida. Davino is involved in other Combat Zone businesses, including the LaSalle Cinema Corporation, which he founded and now operates the State Cinema I & 2, and the Essex Theater Corporation, which operates both the Essex and Pilgrim theaters. To date, Davino's group is the only one not to have expressed total interest in renovation.

The Combat Zone also features the Center and Pusey Cultural Center, now both owned by the New England Chinese Cultural Center. The Center, once called the Globe Theater, used to be a playhouse featuring the entertainment, but recently the structure, which dates back to 1903, has been the arena of Chinese martial arts movies. The BRA building survey recognizes it as being in perfect shape, and the Chinese community is preparing a renovation and redevelopment plan for the area.

The area includes the Pusey Theater, Boston's last surviving 19th century theater. Built as a storefront in 1808, it was later known as the Unique, and then the Stuart before its present day conversion to the Pusey. This theater, too, falls into the area under redevelopment consideration by the Chinese Community. The two owners of the area are the Pilgrim and the Public theaters. The Pilgrim,

according to both Bill Condo and Nedda Davis is the subject of much interest from prospective buyers. The owners, Pilgrim Realty, have expressed an interest in changing the theater center to legitimate uses.

The theater was the first De-luxer theater in Boston, built in 1912 especially for movies, and is the oldest continuously operating movie theater in Boston. It features a second floor lobby and restaurant, unheard of in a movie theater during its time.

The Public, once known as the Colony, is now owned and operated by E. M. Low's Theater Inc., and is the only major theater in the Combat Zone not presently featuring pornography films. The architecture is by Blackhall and the 1909 structure seems to be another likely candidate for renovation.

A proposed hotel located on LeGrange Street further adds the residential appearance of the Combat Zone. It will be a "boutique-hotel-type-Peak-the-OSA-structure. Park Plaza, and the State Transportation building will basically surround the Combat Zone with large "hooks" to draw people into the area.

Yet opposing the Combat Zone isn't the solution says Condo. "There are two problems. First, on the daily basis, they do little to less police. The second is the burning of the street activity, but that is perhaps a police problem. We will be working through B.U. and other forms of funding to solve the social problems of the area."

Both the BRA and the OCA seem to agree that the answer to the social problem is to create a district, unified from end to end, one that is full of art urban parks and sidewalks, and plenty of lighting. "Nighttime activity is the desired effect, with business that generates traffic and safety, through lights instead of brick walls. You want more acres over all," says Nedda Davis.

Condo also emphasized "keeping the human fit" is a major task. When we depend on a New York product, should there be a local concern, there is a problem, and we must find things other than New York products.

To unify the district, the BRA brought in architect Benjamin Thompson and his associates in December of 1978. Thompson is the same architect that designed the Fensell Hall Marketplace complex.

His plan, released in May of 1979 along with the BRA report entitled "Boston's Theater District" calls for the demolition of three different "walls" and sidewalks connecting them. The first would be "Theater Corner," at the corner of Tremont and Boylston Streets, and would be considered the gateway to the district. Other retail businesses would be located in this area, but not to detract it from a normal business environment. The area would be served by the Boylston Subway Station, its block itself a historical monument.

Tremont Circus will be at the corner of Tremont and Stuart Street. This will be the true center of the district. Because of this geographic importance, Thompson has suggested that a monument be erected here to symbolize the district. (The obvious reference is to the statue of Eva Peron in London's Piccadilly Square.)

The third and last "wall" that would be demolished—Square, including the area encompassed at the intersection of Boylston, Essex, and W. Washington Streets. Currently, a small park stands here, but the new plan calls for an extension of this central square, to connect with the redevelopment of urban housing in the adjacent Liberty Tree Building.

These corners are designed as location points. Thompson proposes that they and the entire district be united by a touring path, similar to the existing "walk to the sea." The path could begin at the Boston Common Standee, extend through the Ferry playground to Washington St., down Washington St. to the LeGrange St. area, and through special designed areas of the Transportation Building and Warren St. to the Elliot Norton Park, or even to the Park Plaza Project.

The combination of retail, housing, and entertainment qualities make the possibility of this theater district exciting to watch. The only thing hampering the project is time. With the \$60-\$100 million dollar project ever begin showing up the massive, important structures that are to act as the new core/anchors? Bill Condo expressed the situation best when he says "nobody wants to be the first. Once one gets in, the rest will follow." Let's hope the people will follow as well.

William Wyler: a director in retrospect

by Betty Mulherin

One of the Products of Hollywood's Golden Era, William Wyler belongs to that generation of film directors, who felt the chief purpose of a motion picture is to entertain an audience. Wyler took this principle very seriously. In his work he achieved an artistic and a technical quality which stood out among that of his contemporaries and which still holds its own when compared with modern films, despite all the technological advances and freedom of expression which the latter have to their advantage.

During the course of his career, Wyler earned a reputation as a relentless disciplinarian who demanded perfection from his cast and technicians. This demand would often lead him to retake scenes dozens of times to get exactly the effect he wanted. Of course, he ran behind schedule on several projects, but neither the delays nor the personal upsets that might have occurred on the set would deter him, for he cared only for the finished product. Wyler was always the painstaking craftsman, for he felt the responsibility for a picture's success rested chiefly upon the shoulders of the director.

As was the case with every other director of his day, Wyler's films were not financed with grand budgets, and the shooting of scenes was confined to the studio back lot. Going on location was then unheard of. In spite of these limitations, Wyler's films have a remarkable atmospheric reality even when viewed today.

In 1939 Wyler transformed "Wuthering Heights," the classic British novel which many had, considered virtually unfilmable, into a classic motion picture that surpasses by far the 1971 version. Wyler had a talent for bringing out an actor's best abilities and Merle Oberon gave what is probably the best performance of her career under his tutelage.

It also catapulted Laurence Olivier to stardom. Yet the most impressive of its achievements is the fact that even though it was filmed entirely in California, shrewd location choices gave it an authentic ambience that impressed even British viewers.

Of all the characters he created on the screen, Wyler was most sensitive to his heroes. He carefully nurtured and

developed each one, always wanting to be sure the audience would have sympathy for them. This was one of the director's chief concerns during the production of "The Little Foxes", a story about a greedy Southern family in which Bette Davis portrays the sinister Regina Giddens, whose ruthless actions for the sake of money, precipitate her own husband's death. The film was based on the play by Lillian Hellman, and Davis insisted on playing Regina exactly as she had been written. Wyler wanted a softer interpretation, one that would show Regina's motives to be more than those of one dimensioned drive. A cum promise was worked out, and that year Davis was nominated for the Academy Award.

Wyler often turned potentially overly sentimental material into solid success which appealed to a wide range of audiences. Had it been handled by a less gifted director, "Mrs. Miniver," which won him an Oscar in 1942, may very well have become a sugar-coated account of a plainly nice British family's fate when World War II intruded into their lives. With sensitivity and precision, Wyler magnified the effect of the war on the Miniver family, solidified his characters and gave the story credibility. Greer Garson emerged as more than a matchmaker with a stiff upper lip. The success of "Mrs. Miniver" is due largely to Wyler's handling of this character, molding her into one that men as well as women could easily identify with.

Wyler's films were always a synthesis of both artistic and technical craftsmanship. Only on very rare occasions, if ever, can one witness such a combination of artistic and technical craftsmanship. Contemporary filmmakers seem more concerned with making their films commercial successes. However, big budgets, on-location shooting, and sophisticated do not make up for the sensitive, delicate methods which were at the core of William Wyler's craft. He earned himself the respect and admiration of his contemporaries, and today his works are still looked upon as examples of great artistic achievement.



The director and costar of "Annie Hall."

70's classic romance

by Alice Whoolsey

Alvy Singer is a comedian who wears that he was raised under a Cooney Island roller coaster. He suffers from such quirks as not being able to enter the state of California without becoming physically ill, not being able to walk but a movie that has already begun, and a bias for observation with death.

Annie Hall is a WASP Dodging singer from Chippewa Falls, Minnesota whose speech is filled with sarcasm like "and", "love" and "to-be-his." She is in love as Alvy.

There's not as off-beat a romance as can be found in one of these decades' most popular cult films Harold and Kumar. Not is it as funny and laughable as the one in The Holy Mr. W. Annie Hall is rather an honest, endearing love story that will never become out-dated or unappreciated.

Annie Hall is the only film of the 70's that can be considered a true romantic-comedy classic in the same class as It Happened One Night or the Original Tracy and Katharine Hepburn film. The situation, the dialogue, and most prominently the characters themselves are so realistic that they will never become passé.

Although a critic can only speculate on the effect a film will have on future generations, the universal pleasure this film has brought to the American moviegoing public can be experienced at many local theaters. The film is still shown frequently across the country three years after its release and having been once televised, people have taken this film, its brilliant dialogue, and these two characters into their hearts.

In a decade when cynicism and violence became two of the most common factors in the American cinema, how did a film as heartwarming as Annie Hall become such a success? The obvious answer is that we can relate very genuinely to the characters and their ever-present battle to understand themselves and each other. Insecurity has been called by some the disease of the 70's and as Anne and Alvy struggle through their first meeting, we know how true this is.

Although her creative style of drama was utilized throughout the country, Diane Keaton is not a classic cinema beauty. Woody Allen with his inquiring, nervous facial features and horse-rumped glasses is by no means a matinee idol. The normal appearance of these two characters and

their vulnerability make it very easy for them to become as familiar to us as the couple's first date.

Alvy and Annie literally "hit" it here, for neither one of them has mastered the slick answer or the right amount of style to carry off a relationship with grace. This is a realistic, stark credibility because obvious again and again. For example, when Annie first offers Alvy a kiss home, were they continually under-appear what the other is saying, and when Alvy finally compares their dying relationship to a dying whale. Although we have very rarely been shown this type of relationship on the screen, it is very difficult to communicate our emotions when others of the heart are at stake. Annie and Alvy are you and I, and I'm looking for the right word or the proper move to impress that person who is most important in our lives at that time.

A Chicago film student on the show Sweet Avenue recently that the best film ever created a genuine world on the screen. This statement is very true when applied to Annie Hall, for we enter the very private world of these two people. Although the film is set in New York and there are many quips about the city, the world of the two lovers is the most important one.

The masterful writing of Allen and Marshall Brickman is so self-contradictory that we can see the lovers' inner psyches as well as what the outside world sees. Through the curtain suggests that comments on how Allen perceives the relationship, to the emotion that parody what each is really thinking during Alvy's first visit to Annie's apartment, we are made aware of the underlying feelings in the relationship. In its less-than-two-and-a-half hour duration, we get to know the couple intimately.

Although the movie does not have a fairy tale ending, we are rewarded in the film's final moments when we learn Anne and Alvy have renewed their friendship. They appreciate the time they had together, and how they had helped each other grow into more content and useful people. This is far more realistic than the customary happy ending.

No matter how cynical and sophisticated Americans become, we will continue to love relationships because we need the love we get in return. Or, as Woody Allen says in his final job, we need the "egg". Some relationships may end, so we can only hope a film that captures them so beautifully will remain popular.

ICA's tribute to Hollywood

by Amy Scarborough and Joe Harrington

The classic blockbuster movies, Star Trek, Kramer vs. Kramer, and The Electric Blueberry, have been packing their trunks for the past month. But one hero group, The Institute of Contemporary Art (ICA) located at 665 Boylston Street, Boston, has been helping moviegoers escape into Hollywood's glorious past by presenting a historical retrospect of films produced by RKO Radio Pictures.

The ICA, along with WRKO radio, the Boston Phoenix and the Joy of Movement Club or are sponsoring the series which began December 2 and will continue through February 23. The films are screened on weekend nights at 8:30, 7:30 and 9:30. Matinees of the Fred Astaire and Ginger Rogers movies are shown on Sunday at 3:00 and 4:00.

Michelle Sauter, Director of Public Relations at the ICA, explained their film selection process. "What we do is pick a particular studio or era or something and what we try to do is either show it in chronological order or to illuminate something about a film maker and show it in a more intelligent way than just showing anything that's coming out." She said each weekend they will be "surveying a particular genre, director or star of RKO."

Among the RKO films to be shown in the next few weeks are "Shall We Dance" (1937) on January 27, "She Wore A Yellow Ribbon" (1919) on February 1, "The Story Of Vernon and Irene Castle" (1939) on February 3, "Crawford" (1941) on February 8, and "The Lady Men" (1952) on February 16. The series concludes on Saturdays, February 23 with "While The City Sleeps" (1956).

Because of the holiday season the

reception of the RKO Retrospect has not been too enthusiastic. The ICA has been averaging 10 people per sitting in a theater that seats 75. "The turnout has not been as good as we would like it to be," said Sauter. "We really can't compete with Star Trek and The Big A Hole and others.

The ICA was started by Joseph P. Kennedy in 1928 with the coming of broadcast sound and ended production with Howard Hughes in 1957. RKO was a small studio which gave actors and directors freedom to do the films they wanted without the obligation of long term contracts.

Many of the movie industry's great stars established reputations by their early work at RKO. Katharine Hepburn, Ginger Rogers, Orson Welles, Cary Grant, Lucille Ball, Robert Mitchum, Bette Davis and John Wayne all worked at RKO before moving on to other studios.

The television era hurt many major movie studios including RKO. Because of legal and financial crises, RKO ceased film production in 1957.

"A lot of the films that we have in the series are some of the best films that were made," said Sauter, "and I think the films had in some ways more substance to them and they were entertainment. You cannot compare Little Women to The Jerk or 1941. I mean, it's a film and it was made with some integrity. I think a lot of films like 1941 have no integrity at all."

Lower cost memberships to the Institute of Contemporary Art which entitle students to reduced rates for the films and free admission to the exhibitions can be purchased for \$10.

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"STDT"