



The WAGNERIAN

April 6, 1992

Theater prepares 'Anything Goes'

By CINDY BAKEWICZ
Wagnerian Staff Writer

The Wagner theatre department is revving up for the Spring season's grand finale. They will be presenting "Anything Goes" by Cole Porter, one of the most outstanding figures in popular music. Porter not only wrote the music for "Anything Goes", he also wrote the lyrics, as he did for all his songs.

"Anything Goes" is a dynamic classical musical which showcases some of Broadway's greatest numbers, such as "You're The Top", "Blow, Gabriel, Blow", "I Get A Kick Out Of You", and the title song. Also included are "Friendship" and "Delovely" from the show's 1962 revival.

The show made its debut in 1934, and it lent a sense of escapism that was desperately needed in those trying times. In 1962, it was revived off-Broadway, and again in 1987 by Lincoln Center Theatre. Ethel Merman originally appeared as nightclub singer Reno Sweeney.

Michelle Miller takes on Merman's role in the Wagner production. Other cast members include Christopher Papish as Billy Cracker, Christopher Hasson as Moonface Martin, Katie McGee as Hope Harcourt, Jil Mustard as Mrs. Harcourt, Tracey Daniels as Bonnie, and Mark Cajigao as Sir Evelyn Oakleigh.

The show will be directed by Jay Berkow. Gary Sullivan serves as producer, Lewis Hardee is music director, and Craig North is the show's choreographer. Charles Scott is technical director, Norma Lee Chartoff is the set designer, and Gail Baldoni is costume designer.

"Anything Goes" will be running from April 22-25, April 29-May 2, and May 6-9. Wednesday-Saturday evening performances start at 8 p.m., and Saturday matinees start at 2 p.m. Tickets cost \$11.00 for Wednesday and Thursday evenings and Saturday matinees. The price is \$13.00 for Friday and Saturday evenings.

Dinner theatre tickets are \$25 for Wednesday, Thursday, and Saturday matinees, and \$27 for Friday and Saturday evenings. Senior citizens, students, and children receive \$2.00 off any performance. Wagner students pay \$5.00 for Wednesday, Thursday, and Saturday matinee performances and \$6.00 for Friday and Saturday evenings. They may see the show free of charge if they arrive 10 minutes before curtain.

The box office usually opens three weeks prior to opening night. The hours are 9 a.m. - 11 a.m. and 12:30 p.m. - 4 p.m., Monday-Friday. Reservations may be made by phone with Visa or Mastercard only. For additional information, call the box office at 390-3259.

NBC-TV offers Olympics internship

By WAGNERIAN STAFF WRITER

NBC-TV has announced their Olympics Triple Cast 1992 Summer Internship program, a ten-week work study program providing students with hands-on experience working in cable television.

Under the program, interns selected by participating cable television system operators will attend a three-day seminar, where they will receive intensive training from top professionals in cable television, pay-per-view, and Olympics Triple Cast marketing.

The Olympics TripleCast will feature over 500 hours of live, original, uninterrupted commercial free coverage — 1080 hours of total television programming in addition to the NBC broadcast coverage. The Olympics

TripleCast will be delivered on three pay-per-view channels concurrently cablecasting throughout the Summer Olympics from Barcelona, Spain, between July 26 and August 9th, 1992. The Olympics Pay-Per-View is a joint venture of NBC and Cablevision.

Hofstra University, in Hempstead, New York, has been designated as the host university for this Summer internship program. Hofstra will provide room and board and classroom and entertainment facilities for up to 400 college students recruited nationwide at its campus, 25 miles East of New York City.

For a copy of the application form for the Olympics TripleCast Internship program, or for more information, stop by the Career Services office in Campus Hall.

State and federal aid cuts affect Wagner

By ABDOU-KARIM DIA
Wagnerian Staff Writer

Many departments at Wagner have had to reduce the number of students they work with because they had already spent the annual budget they were allocated.

Federal cuts in college work-study funds (CWS) and state slashes in "Bundy aid" leave the college with less funds to distribute to its different departments. With smaller budgets, these departments cannot afford to employ as many students as they used to.

Wagner President Dr. Norman Smith pointed out that state aid to the school dropped from \$500,000 four years ago to \$200,000 this year, and it is expected to drop to around

\$100,000 next year. This is occurring at all colleges across the state, and it will make it harder for them to recruit less fortunate students.

It is a tragedy that our administrators cut on education instead of supporting the programs, he added. President Smith, Vice President Dr. Velvet Miller, and Vice President Dr. Mordechai Rozanski all hope that Governor Cuomo's bill on cuts in higher education will not be passed. The situation will just become worse if it does.

As for the \$1 million donation the college recently received from the Spiro family, Drs. Smith, Miller, and Rozanski promised that it will be deposited into a scholarship fund that they hope will be brought up to total \$20 million.

Songfest / Life goes on

By SUZANNE MARRA
Wagnerian Staff Writer

When Spring rolls around, it means warmer weather, sunshine, baseball, outdoor parties, and of course Songfest. On Saturday, April 25, the Wagner College community will assemble in the Sutter Gymnasium for the annual Songfest competition. Songfest '92 should prove to be a curious and diverse show.

The '92 Songfest theme is "Tribute To Musical Legends From the Past". Under this theme, groups can perform songs in memory of a musician who has passed away. Single musicians such as Jimi Hendrix or a band who has a deceased member, such as the Grateful Dead, are eligible to be performed at Songfest.

This should not be looked upon as a

morbid topic. It shows that these talented people are unfortunately no longer with us, and is a time to celebrate their work, while having fun doing so.

Competing groups in this year's Songfest are: In the women's category, Alpha Delta Pi, Alpha Omicron Pi, Epsilon Delta Omicron, Sigma Gamma Rho, and Tau Kappa Sigma; in the men's category, Phi Beta Sigma, Tau Kappa Epsilon, and Theta Chi; and in the mixed category, Alpha Sigma Omega, Delta Nu, and Kappa Sigma Alpha. The non-competitive category includes the Commuter Club and Zeta Delta Alpha.

For all the groups involved, good luck. For those not participating, come out on April 25 and find out what Songfest is all about.



Now on view in the Wagner College Gallery: Work from art classes April 1-21. Work from art majors April 22-May 22.

Letters to the editor/

Dear Editor,

On February 10, 1992 the Wagner College Community suffered the loss of a great teacher, scholar, contributor, and supporter of the school. There was a memorial service held on campus in honor of Dr. Phyllis Andors. I attended and saw a room filled with grief and joy. It was a spirited catharsis in which people shared the pain of losing her, and the pleasure of having her in their lives.

I was prepared to speak, but procrastinated until it was too late, and the gathering had disbanded. Dr. Andors would not be surprised for she was accustomed to my lateness, often receiving papers three months over due. I still have things to say and I feel that speaking through the Wagnerian I can also address the many friends of Dr. Andors who were unable to attend the service and celebrate her life openly.

She was an active scholar with the traits of a talented teacher; fairness, understanding, compassion, and rigidly high expectations of her stu-

dents. To pass her class one did not memorize and repeat her lectures and the text. She wanted us to understand and identify the significance of the course material and then apply it to our own individual analysis. She encouraged and provoked us to think and express our ideas.

Doing poorly on a test resulted in an invitation to her office where she would try to see why you didn't meet the challenge. She would then allow you to take the test again. It was important to Dr. Andors that her students apply their best efforts to learn and comprehend what she taught them. She promoted a cycle of knowledge giving way to understanding which was seen in her classes and her organization and participation in guest lectures and information panels. (The most recent series was on the Gulf War.)

Even her presence was full of intensity. She was a concentrate of vigor, vibrance, and vehement integrity. Her efforts to educate this campus have been appreciated and applauded

for their success. Earning the admiration and respects of students and colleagues, she had become a revered figure. She was also cherished; her warmth, her caring acts, and her sweet words made her dear to many hearts and indispensable to many lives.

I remember well the first time I visited Dr. Andors at the hospital. I asked a nurse to ask her if she was willing to receive a visiting student. The nurse said I could go in. Nervous and wary, I hesitated at the doorway. I was afraid I'd see her suffering. Summoning my courage, I entered the room and was immediately comforted by the soft familiarity of her face. She was the same person I knew in class, bright with that ever present vitality. She was surprised to see me and asked if I came to bring her a paper. I handed her the New York Times I had with me, and she said she meant a term paper, not a newspaper.

I still owed her a couple of papers at the time. I then presented her with a get well card which had been signed

by as many people on campus as possible. She read it with a satisfied and appreciative smile, commenting on how wonderful it was. Her voice broke and she shed tears. She said she was so touched by everyone's message and reaffirmed how delighted she was by this display of fondness.

She told me to thank everyone and tell them how moved she was and how much it meant to her that so many people on campus truly cared for her and showed their support. She was so pleased to know that her students and colleagues at Wagner, for whom she cared a great deal, felt the same for her. She told me she even encountered former students working at the hospital who gave her much support and reassurance. Again she told me how wonderful it was to receive this outpouring of affection. I said "you deserve it." After all, it reflected the great impact that Dr. Andors had made on us.

KAREN KUDER

Opinion/

Secured and bored as hell

By DAVID FEETE
Wagnerian Staff Writer

Things are too safe nowadays.

Turn on the T.V., and hearing about gang wars, serial killers and gunplay in the subway can get you pretty paranoid. These incidents are relatively rare and don't have much to do with what I'm trying to talk about. These things seem really dangerous and frightening, but they are just a natural and inevitable product of modern society.

When I say "Things are too safe", I mean the overall way that things are structured. It seems to me that we are all but born into whatever life we end up leading.

There is some variation in what job you get or what town you live in, but once you know where someone lives in the world, it is awfully easy to predict the course of your own or anyone else's life. For example, I will eventually graduate from college, get married, have children, and of course, work like a dog until I am so close to death that I am no longer useful to my

company. I will live in a house or apartment that looks almost identical to all the ones around it, watch lots of T.V., and eat pizza and hamburgers. Yippie. Excitement city. Can't wait.

Maybe some of you can see your lives taking a similar route. Maybe some of you think that this is a really nice way to live. To me, though, it really sucks. Life ought to have more possibilities than this. I would really like to look ahead and have no idea of how my life was going to end up. The fear that men have of each other has induced all of us to live in crippling security in modern civilization. One thing is undeniable: no matter how much more police control or AIDS research you want, things today are really, really safe. Compare your life with the life of a person that lived 1,500 or 3,000 years ago. Back then, if you simply wanted to keep living, you had to work hard and fight for it. Today sustaining your life is mandatory. I would guess that this way of life is unappealing to most, which is why it no longer exists. But think

about it, if you have to hunt and build and fight to live, life itself becomes your most valuable possession. I doubt very much that many American Indians, barbarians, or African tribesmen sat around getting depressed about their increasing weight, thinning hair, or unsteady economic situation.

Staying alive, I am sure, seemed just a little more important. Most people would look at this situation and feel happy that they didn't have to live then. I see it differently. No one today realizes what an awesome gift they have just by being among the living. I don't think that this was the case with the average 10th-century Mongolian warrior. It's not possible to truly appreciate life until you have to fight to keep it. In ancient times, people had complete control over their lives. It was not an easy situation. However, waking up to see a new day was a small victory.

I can't even imagine the feeling of power and self-reliance that must have come with having to hunt all of your own food, build your own home, and personally defend yourself against all of the evils in the world.

Primitive man did not have little annoyances to worry about, such as pollution, mental illness, birth defects, overeating or alcoholism. Unlike our modern society, you don't have time to worry about these things when you have to make sure that you will live until tomorrow.

They should stop teaching Darwin's theories in school. They don't even exist any more. Survival of the fittest is gone. Man controls nature now, this is not how it is supposed to be. We are now locked into a mechanized world where it is probably impossible to become truly great. There has not been anyone alive in the past 50 to 200 years that will be remembered hundreds of years from now. Lots of ancient philosophers, explorers and adventurers will still be talked about, but no one from our time.

There are very few adventures left outside of the movie screen. They've all been traded for safety. When everyone is programmed by the time they are 7 or 8 years old, there's no chance to be new or original in anything. Well, have a nice life!

The Wagnerian

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Opinion

Editorial/

That was the week that was ...

By KEITH E. ABT
Wagnerian Editor

Hope you had a great Spring Break, y'all. While you were all sunning yourselves on a beach in Bermuda or Cancun and slugging down those drinks with the little umbrellas in them, I was shoveling snow out of my front yard in scenic North Jersey. There's no hard feelings, though. Really.

Since you're just back from break and are probably not quite re-acclimated to the Wagner frame of mind, I thought it might be a public service to give you folks a quick re-cap of what you might have missed while you were swimming in the Blue Lagoon. Besides, it gives me a chance to practice my Dennis Miller impression, so... "good evening, and what can I tell ya?"

The Democratic race keeps on getting sillier. Bill Clinton still appears to be totally unstoppable, despite new allegations that he smoked pot while in college. So? This was 25 years ago, during the height of the hippie era...to tell you the truth, I'd be more worried if he wasn't doing it back then. Perhaps he could parlay this into a new campaign slogan: "Bill Clinton. He tried it, but he didn't like it." At any rate, having an adulterating ex-pothead in the White House is bound to be better than sending in good ole boy David "I used to be a Nazi white supremacist piece of trash, but I'm a nice guy now!" Duke.

At least we no longer have Paul Tsongas in the winning...Amewica isn't quite weady for a Pwresident who talks wike Elmer Fudd. As for Jerry Brown, how seriously can you take a guy whose idea of a "political rally" is a B-52's concert (with Kim Basinger on guest back up vocals, no less)? With the way things are going, I'm going to write in Howard the Duck for prez...Marvel Comics ran him as a gag in '76, and I'm starting to think he looks better and better with every passing election.

Ex-heavyweight champ "Iron Mike" Tyson entered an Indiana prison last week to begin serving his sentence for rape. If there's any justice in this world, they'll give him Leona Helmsley as a cellmate. The sound you hear is Robin Givens, laughing all the way to the bank.

In the wake of the Tyson scandal, half of the New York Mets have been accused of rape and other perversities by a number of women, prompting the Mets to self-impose a complete media blackout...that is, no one in the organization is allowed to speak to the media about the upcoming season, the scandals, or anything. Great idea guys...now get out of those damn sports bars and play some baseball.

In a somehow fitting move in this year of Jeffrey Dahmer, Anthony Hopkins won the Best Actor Oscar for his portrayal of "Hannibal the Cannibal" in the film "Silence of the Lambs," which took Best Picture. Meanwhile, as radical gay group Queer Nation picketed at the Oscars to protest unfair portrayals of homosexuals in movies like "Silence" and the new "Basic Instinct", rumor has it that Dahmer, Charles Manson, and John Hinckley Jr. were organizing a protest against Hollywood's unfair portrayals of psychotics. Hinckley, unsurprisingly, cast his vote for Jodie Foster as Best Actress.

Whew! See what you folks missed out on by not staying in the Great White North? Maybe next Spring you'll stick around. Maybe you can help me shovel out my driveway.

Thank you and good afternoon.

None more negative

By GARY H. GEFFEN
Wagnerian Staff Writer

A few days ago when fellow desk receptionist Jen Miller asked me to work for her during Songfest, I was curious to why she asked me. Her response was "Well, I know that you don't associate with those people." In no way was this meant in a malicious manner. This comment, however, triggered my mind. What the hell did I just hear? Am I back in high school, does my social status not meet the requirements of some people? Sorry, in the future I'll try harder.

Why, why does 95% of the population find this need to conform into a social stereotype society has brain-washed most into believing as a way of life, the "norm" if you will. Does it

make you a better person if you sit with the B.M.O.C. during your meals? Do you really think anyone cares who is Ms. this or Mr. that when you graduate? It's all just a popularity contest that has been deemed "necessary" upon us.

I often wonder why people do and say things just to please others. I guess it really is who you know and not who you are. Nepotism rules this world, what a damn shame. Who needs to be cool, be yourself!

Now a few comments for the administration. One only has to look around Harbor View, Guild, and Towers once to see cracked walls, closets and desks falling apart, and Cockroaches so big they could rival Hulk Hogan for the wrestling championship. Even the new suites do not measure up to many of the schools

my friends attend. You wonder why the transfer rate is so high? Sorry Dr. Smith, but the truth hurts.

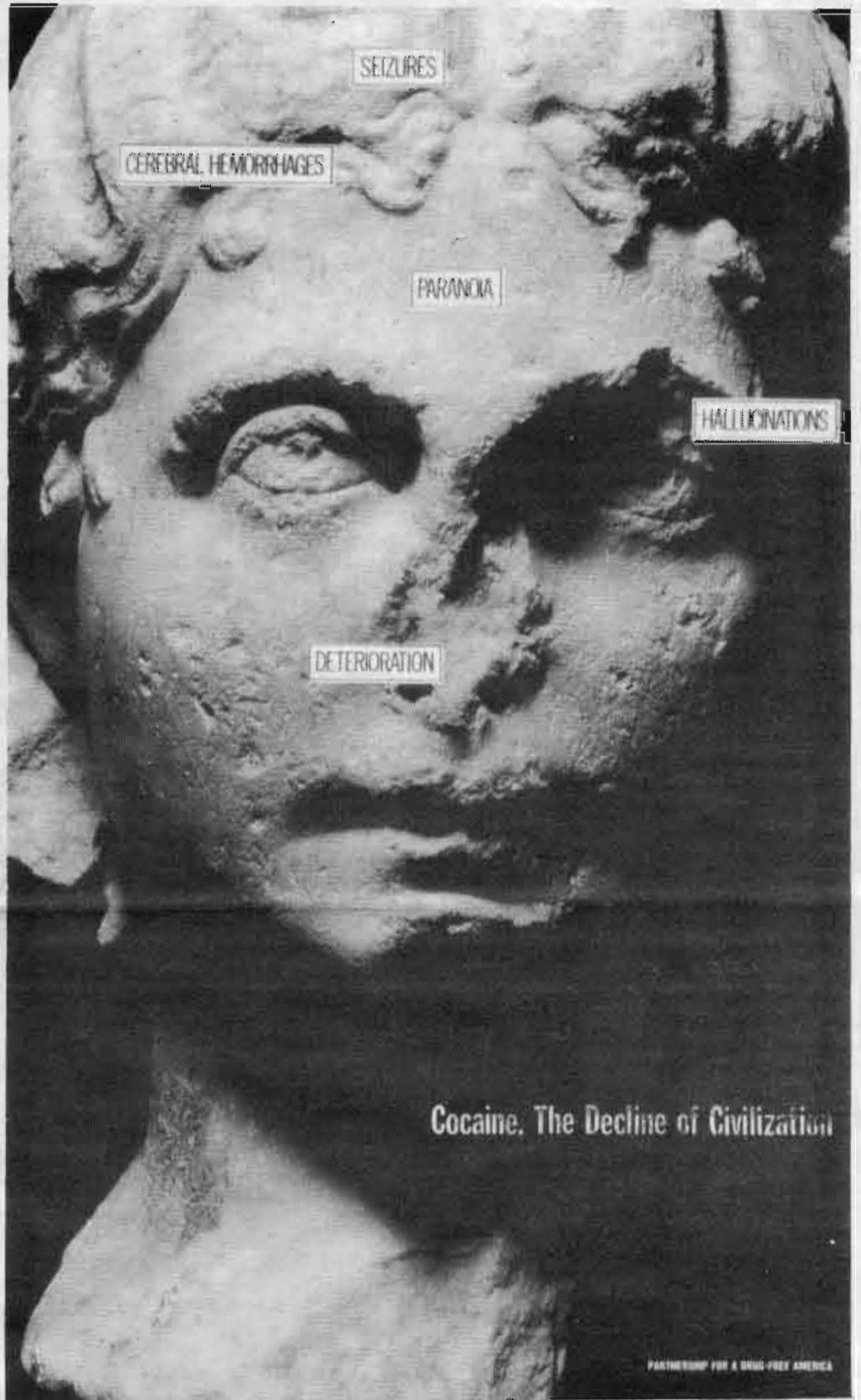
Some of you might be thinking why am I still here if I'm so unhappy? Well, first of all I'm not unhappy. I'm just trying to shed some light on a few people and subjects. There is a lot of good on this campus, but it is necessary to see something printed every now and then besides the "rah rah" propaganda that is fed to us.

Freedom of the press, right! But even if I wanted to leave I couldn't. I have 12 I.D.S. credits which are not transferable. The administration stuck me and stuck me good, hats off to you! It's all politics, don't let anyone fool you. Everything is done for a reason, and believe me you're not the reason. I'm not saying this is only true of Wagner it's a way of life in all

colleges, as well as every aspect of the world. Anyone who tells you different lies.

Another thing that has been bothering me is why in the world did this Administration spend a few thousand dollars to move the anchor. (I called several people no one would give me an exact figure.) I don't even care about the fraternity tradition that is attached to it, it just seems like a waste of our money. What about the problems that occurred while the anchor was in front of Cunard Hall, you might ask, well isn't that why we pay a security staff to patrol the campus?

All responses are welcome, you have an opinion and just as much right to express it as I do. Up the Irons! and live life to the fullest. Relax, it's over before you know it.



Entertainment

Movie review/ 'Wayne's World': Party time! Excellent!

By KEITH E. ABT
Wagnerian Staff Writer

"Wayne's World" — PG, Starring Mike Myers, Dana Carvey, Rob Lowe, Tia Carrere

In 1980, Dan Aykroyd and John Belushi took their immensely popular "Blues Brothers" sketch from "Saturday Night Live" to the big screen. In 1992, Wayne and Garth, everyone's favorite head-banging suburbanites, are following in their footsteps. Now, Mike Myers (as Wayne) and Dana Carvey (as Garth) are a far cry from John and Dan, but nonetheless, "Wayne's World" has a certain silly charm all its own.

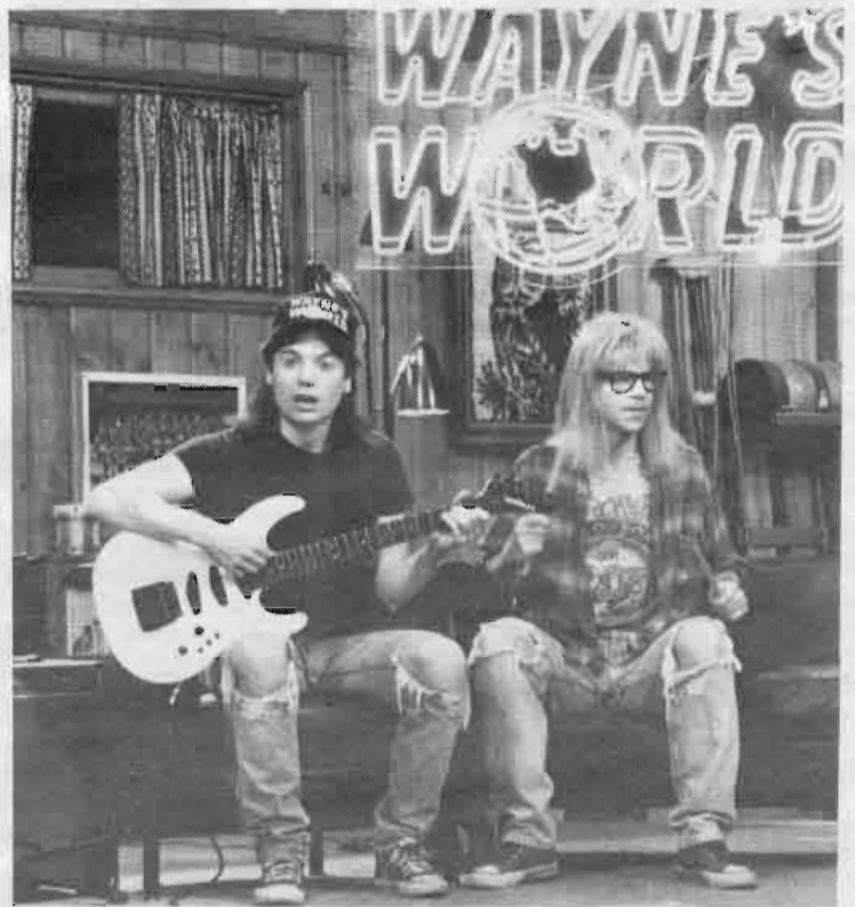
As the movie opens, Wayne and his most excellent bud Garth are content to cruise their hometown of Aurora, Illinois, cruising for "Robo-Babes" and producing their cable-access T.V. show from the basement of Wayne's house. Things change when a sleazy big-city T.V. producer (Lowe) enters the picture and gives the boys a chance to broadcast "Wayne's World" on his network. Shortly thereafter, Wayne and Garth find their show being exploited for all it's worth, and worse - Lowe is moving in

on Wayne's babe (Carrere), a sultry singer in a local rock band.

From there it's just one barf joke after another, as Wayne and Garth struggle to save not only the show, but also to rescue Carrere from Lowe's clutches.

Will Wayne save his babe? Will Garth finally find it in himself to talk to his "Dream Woman" at the donut shop? Will Tia and her band get the big recording contract? Most importantly, how many synonyms can Wayne and Garth come up with for vomiting?

Director Penelope Spheeris, who has had experience with the genre before ("The Decline of Western Civilization II: The Metal Years"), spins out a wildly implausible, breathlessly fast-moving slapstick tale which even has 3 endings. All in all, "Wayne's World" is a surrealistically brain-dead way to spend 90 minutes. After all, a movie which brings Queen's "Bohemian Rhapsody" back into the top 40 can't be all bad. I eagerly await "Wayne's World II". If that becomes a hit, can feature-length treatments of "Here's Pat" and "Toonces, the Cat Who Could Drive a Car" be far behind?



Mike Myers and Dana Carvey party on in "Wayne's World."

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THIS TIME MOM'S GONE TOO FAR!



THE •BAD•SEED

DARK BEN!

COMING NEXT WEEK IN

BSN COMICS!

Entertainment

The rock report

Tap into this one!

By KEITH E. ABT
Wagnerian Staff Writer

Spinal Tap, "Break Like the Wind"
(Dead Faith/MCA Records)

Rating: 8

Rock fans have been suffering in silence since the 1984 breakup of England's legendary Spinal Tap, who called it a day after drummer Mick Shrimpton exploded on stage at the end of their "Smell the Glove" Japanese tour. For the last eight years, the surviving members — vocalist David St. Hubbins, guitarist extraordinaire Nigel Tufnel, and bassist Derek Smalls — have been carving out their own solo careers — Tufnel with his instrumental Tasmanian world-music projects, Smalls with the Christian speed metal band Lambsblood — with varying success. Now, though, the Tap has reunited along with the

late Shrimpton's brother Ric filling in on drums, and unleashed their comeback album, the mighty "Break Like the Wind". It's a corker, proving that time hasn't diminished an ounce of the Tap's subtlety, understatement — or punctuality.

Armadillos entrenched firmly in their trousers, Tufnel and co. open the album with the blistering "Bitch School", the first single and video. This flat-out rocker is followed up by the Jethro Tull-esque "Springtime", the riff-o-rama of "Cash On Delivery", and the pomp and circumstance of "The Majesty Of Rock". The Tap have freinds in high places, too, as evidenced by Cher's guest vocal on the mellow "Just Begin Again" and solos by Slash, Jeff Beck, and Joe Satriani on the title track.

What makes "Break Like the Wind" a truly special album, though,

are the classic tracks included from the Tap's past. Since the band's former manager, the late Ian Faith, sold off their entire back catalog to the Iranian government in numerous shady dealings over the years and made their old albums unavailable in the U.S. or Europe, the boys have tossed in a few of their golden oldies to introduce them to a new generation.

The Beatle-esque "Rainy Day Sun", originally the B-side to 1967's "(Listen to) The Flower People" single, shows David and Nigel were using barnyard animal sound effects and backwards masking tricks before Lennon and McCartney and "Sgt Pepper", while the lovely "Clam Caravan", from St. Hubbin's 1968 solo album, features some stylish sitar pickings from Tufnel for a distinct middle-eastern feel.

"The Sun Never Sweats", from the

1975 album of the same name, is Tap at their heaviest. The truest gem, though, is the album's closer, a scratchy mono recording of the long-lost "All the Way Home", which is the first song ever written by Tufnel and St. Hubbins when they were schoolmates in Squatney, England. The long-overdue release of this important piece of rock history is in itself worth the album purchase.

Old? Dinosaur rock? No Way! The Tap are just as youthful and important as the day we first saw them on T.V.'s "Pop, Look, and Listen" back in 1965 performing "Flower People". "Break Like the Wind" is the finest Tap album since the days of classics like "Shark Sandwich" or "Intravenus De Milo". In other words, check it out and support the most welcome return of one of rock's greatest!

The rock report/

King's X: Bull's Eye!

By MARK POUTENIS
Wagnerian Staff Writer

King's X, "King's X" (Atlantic Records)

Rating: 8

King's X has always been hard to categorize, and while that may be a pain to Atlantic Records, it has sort of worked to their advantage. The Houston trio, featuring Doug Pinnick on bass and vocals, Jerry Gaskill on drums, and Ty Tabor on guitar and vocals, have oft been described as metal, alternative, thrash, Beatle-esque, and even Gospel, all of which seem to still hold true on this, their fourth album. It took a few listens for it to grow on me, just as the first three did, but when it took hold I was once again pleased with the money spent.

Again, most of the lead vocals are done by Pinnick, but the structure has been altered from previous ef-

forts, mostly at the insistence of Atlantic, the label they "graduated" to from Megaforce Worldwide. The eleven songs on this disc range from 2:56 to 5:38, a far cry from the 9-minute opus "Faith, Hope, Love" from the last album. If this is an attempt at radio airplay, it seems to be paying off with the first single, "Black Flag". If this song is your first exposure to King's X, don't let it fool you, as this is possibly the weakest track. A poor choice for a first single, but who can understand record execs? The weaker efforts sound too similar to the cautious first album, "Out of the Silent Planet", but when X is on, they hit the bull's eye.

The introductory song, "The World Around Me", is a short, melodic burst of frantic energy that sets the mood much like "We Are Finding Who We Are" did on the last album. "Prisoner" is produced immaculately and starts out strong with some fine

acoustic guitar overlaid on the electric tracks, but fizzles with the singsongy chorus. "Black Flag" and "Dream In My Life" are under par for the band, with "Life" being a little syrupy, and "Ooh Song" and "What I Know About Love" are ugly for the sake of ugliness (like Rush in their experimental period — "let's see how many odd time signatures and unrelated chords we can get away with, Alex!") The true gems are "The Big Picture", "Lost In Germany", and "Not Just For the Dead."

"Picture" starts slow and soulful, with Pinnick's voice oozing of Motown, and bursts into a wailing, frothing stomp, like an old Cult bass line given real life. Pinnick's voice gets put through so much distortion in this section that it's hard to differentiate between it and Tabor's wall of solo. A real buzz gem. "Lost In Germany" is a funky romp with all the rip of Tabor's trademark unsyn-

chronized riffs that are impossible to copy. The best song, by far, is "Not Just For the Dead", a wonderful mix of theology, sentiment, and rhythm. With the foundation of Gaskill's distinctive floor and tom work, Tabor works out some simply great sounding vocals, telling us that love is often reserved for those who have passed and too frequently deprived from those around us. This song should also be noted for Tabor's still inventive use of the sitar, making him one of the few guitarists around who doesn't use it as a novelty.

King's X is a Christian metal band; that is to say, they are all Christians, and this adds a distinct flavor to their music. They do not preach, they just rock out while using their minds. You get a lot to think about with a King's X album and this is no exception. Good stuff.

P.S. excellent cover!

Is something bothering you?

We want to read about it!

The Wagnerian needs you!
New staff members are always welcome

Entertainment

The rock report/ 'Paul is Dead' and other nonsense: The lost art of album covers

By MARK POUTENIS
Wagnerian Staff Writer

A lot of people don't know this, but Paul McCartney died in 1967 during the recording of "Sgt. Pepper". Now, I don't know who that guy is who did that "Flowers in the Dirt" tour a year or so ago (maybe Animatronics, the people who brought us Disney's Hall of Presidents and the Grateful Dead), but Paul is Dead. That was a common phrase in the late 60's, along with "free Dylan", and it was all the clever invention of over-zealous fans reading too much into their album covers.

Album cover art is an art form that is slowly going the way of the dinosaur thanks to CD technology, but for those of you who still hold onto your old vinyl (or have a magnifying glass) there's a lot of cool stuff to find.

For example, this Paul McCartney thing, which started with the "Sgt. Pepper" album. Several clues were given to fans (supposedly unintentionally) to lead them to believe that Paul was dead. On the front cover of the album, the hand raised over Paul's head is supposed to be a blessing.

The yellow guitar made of flowers in the bottom right hand corner, if you look real hard, forms the letters 'P', 'A', 'U', 'L', and 'D', the D stand-

ing for "dead." On the inside jacket of the album sleeve is a patch with the letters "O.P.D.", which stands for "Officially Pronounced Dead".

Silly theories? It gets better. On the "Abbey Road" cover, the band members cross the street dressed as a priest (John), pallbearer (Ringo), and gravedigger (George). Paul is wearing no shoes on this cover — people aren't usually buried with shoes, because feet aren't usually seen. Spooky! In the background is a white VW Bug with a license plate number "28 IF", meaning Paul would have been 28 years old if he had lived to see the pressing of the album. McCartney was indeed 28 in 1968, and later said of the find "interesting coincidence, huh?"

In addition, the "Sgt. Pepper" cover started a war with the then number 2 band in the world, the Rolling Stones. On the cover, a Shirley Temple doll wears a sweater that reads "Welcome the Rolling Stones: good guys." The Stones were prompted to counter with their answer to "Pepper", the "Their Satanic Majesties Request" album, complete with "Sgt. Pepper" press photos of Harrison and Lennon hidden in the junk strewn about the Stones on the front cover.

Multiple covers are another neat

trick. Led Zeppelin's "In Through the Out Door" had six different sleeves, all the same bar room scene pictured from different angles. (eat your heart out, Monet!) The Police's "Synchronicity" had six possible covers also. On the cover of their "Regatta Del Blanc" album, the Police featured only the tops of their heads with the names allotted to the wrong heads. On the cover of "Ghost In The Machine", those digital images are actually the members' faces, with Sting in the middle. Look for the spiky hair.

Here's some other neat things: If you look closely at the cover of Neil Young's "Live Rust" album, the audience is wearing 3-D glasses to see what is said to be "Rust-O-Vision."

Every bit of writing on Aerosmith's "Done With Mirrors" is backwards, right down to the fine print.

The cover and back cover of Roger Waters' "Radio KAOS" is covered with Morse code which, when deciphered, spells out the first four song titles.

The melting effect on Peter Gabriel's 1980 self-titled album was done by running an eraser over a still-developing Polaroid by the artists at Hipgnosis, the guys who did most of Pink Floyd's album covers.

Speaking of Floyd, the poster of the

pyramids inside of "Dark Side Of the Moon" is actually the pyramids at night imposed on an Apollo photo of the moon's surface.

Some pressings of the Eagles' "Hotel California" have a man dressed in an Alistair Crowley-esque devil costume hidden in the inside's group photo.

One of the greatest things about the size of albums was their potential for further entertaining or challenging the listener. No current band has done that quite as effectively as Rush. From their "Moving Pictures" album up to "Hold Your Fire", the band held 3 different interpretations of the album's title in the artwork. "Power Windows" had a kid pressing a button to make the window in his house open, while a TV is in the background, which was often referred to in the Kennedy era as a "power window."

"Permanent Waves", features a woman with a permanent wave in her hair, a tidal wave caught in the freeze frame in the background, and a man waving from the far side of a flooded street, thus 'permanently waving'. As of the "Presto" album, though, the band has apparently abandoned this clever practice. Maybe they ran out of ideas, or maybe CD's are too small for anyone to see anyway.

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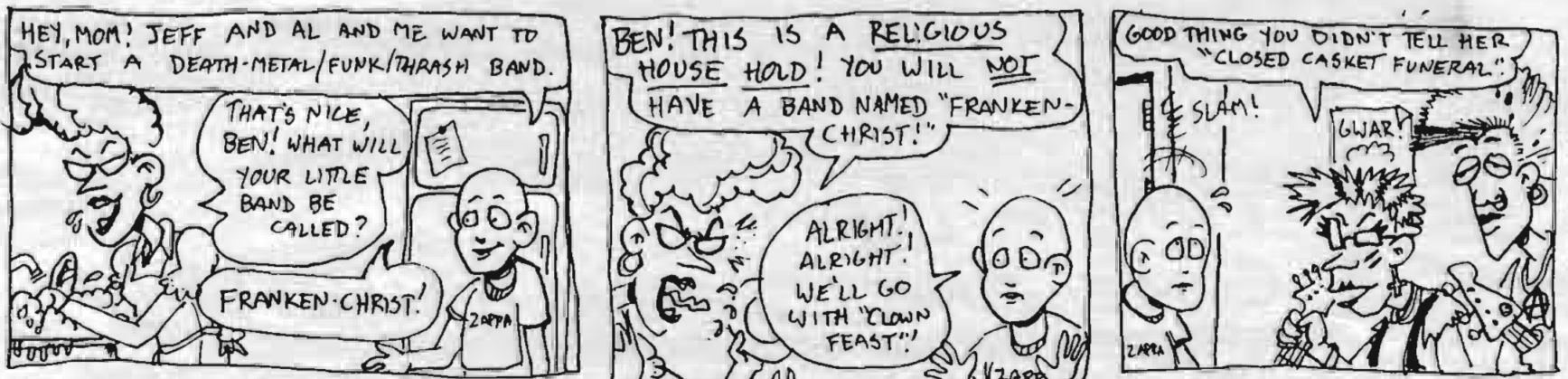
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