

Oswegonian

Best looks found at BSU fashion show

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Arts & Entertainment

The Clash gets down to business at Laker

by Jack Olcott

You gotta love the Clash! Be assured these guys were The Clash, despite rumors to the contrary. No Mick Jones in the lineup but Joe Strummer, Simonon and the rest more than made up for the lack.

Before listing the pleasures of the concert let's clear the decks of its sins first. Most of them perhaps could not be avoided, but were galling just the same. Security physically searching the concert-goers as they came through the door may have been necessary for some contractual agreement or another but it is demeaning. In fact it is downright insulting. What was the search for? Guns? Drugs? It was probably inadequate for the former and totally failed if its object was the latter if my sense of smell was not deceiving me. Whatever its objects the search was a nuisance and degrading.

The Clash's appearance was preceded by fifteen or so minutes of video tape flashed on a variety of monitors showing footage apparently shot from the window of the Clash's touring bus edited to the tune of rap songs taped from some urban radio station.

I say fifteen though the actual time could have been considerably longer or shorter. Anticipation was playing havoc with my sense of timing. The video seemed rather pointless except as a stone to wet the audience's appetite, tantalizing them with quick shots of the group

interspersed with endless highway shots and cityscapes. But thankfully it came to an end when a punkish looking gentleman in sunglasses stood up and introduced the group with all due pomp. "...Punk rockers...pill poppers...flat toppers...The Clash!"

The band then got down to business tearing into *London Calling*, from the album of the same name. To say that this vision of London's apocalypse was overpowering would be an understatement. Strummer's acid eaten voice and banshee scream combined with the insistent guitar and drums into a definition of punk nihilism. "London's drowning and I, I live by the river..." transforms into a scream expressing both rage and acceptance of fate.

A comment I heard from various concert-goers was that the volume was way too high and the music too distorted. Part of the problem was due to the problems of playing in a gym not especially designed for acoustics.

But by far the largest part is that it was supposed to be that way. My delicate eared fellow students, you were warned. It was right there in the advertising, in the band's very name. Be realistic, you can't expect a band with a proud punk tradition and bearing the name Clash not to be loud and distorted. It goes with the territory. The high velocity noise wraps you like a womb and alters your senses as

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Clash come to Oswego

The Clash brought a revamped line-up to Oswego. Here, Nick Sheppard adds backing vocals to support Joe Strummer. (photo by Ian Redinbaugh)



Easter Sunday Rock and Roll

Paul Simonon, one of the two original members still with The Clash who appeared in Laker Hall Sunday. (photo by Ian Redinbaugh)

On the way out, B.A. in hand

by T.H. Rose

He sits and wonders, staring blindly at the textbook, why the most enjoyable time of the year must bring with it such confusion and anxiety. Grabbing a cigarette, he makes his way down the hall to the bathroom, where he swallows a Maalox and contemplates drowning himself in the toilet. As he washes his hands, his cigarette falls from his mouth and fizzes out in the sink full of water. His face, distorted with horror, as he looks into the mirror at himself. Traces of grey hair are visible on his temples.

"No! This can't be happening!" he says, running his fingers through the once dark locks. Upon closer inspection, he discovers more grey on his forehead and hanging over his ears.

"This is crazy! I'm only twenty-one. My father didn't grey 'till he was in his forties, and by then he was almost bald, with the exception of one lone hair wrapped around his head a half-dozen times."

This was true, but he also knew that his father never attended college.

"It's not fair. Two years ago I became an alcoholic because of Math 102. Last year it was an ulcer because of my alcoholism and moving off campus, where meals are few and far between. Finally, my last semester. All I have to do is to pass all three of my classes. And what am I doing? Failing a history class! How can I be expected to remember what happened in some country that no longer exists, when I have a hard enough time remembering last week!"

Walking back to his room, he wonders if he's alone. He picks up the phone and calls a friend from freshman year who disappeared somewhere in Tyler Hall during their second year.

"Hey, what's happening?"

"Dada."

"Yeah, right. Listen, this may seem a bit peculiar, but have you noticed that college is slowly killing us? I mean, are you the same man you were when you came here?"

"I didn't come here a man, I am now, but I didn't come here one."

"No. What I mean is that we've changed."

"Sure we've changed. A little good, a little not so good. But that's expected. It has a way of balancing out."

As he hangs up, he tries to figure out what his friend had meant. He draws up a chart to list the pros and cons. The cons come easily. As for the pros, it takes a bit longer.

"Well, I suppose I know more than I did when I came here. He thinks of what he could do if and when he gets out of school. In five years he could make up new Trivial Pursuit questions with what he had learned. He doubts, though, if anyone will want to answer questions that asked what Structuralist thought of poetry."

"Maybe I should just go out to South Hampton over the summer and find a rich girl to marry."

He abandons the pros and cons comparisons and goes to work on what remains of his fingernails. He begins to think nostalgically of more carefree times, when his greatest worry was if the grammar school bully would steal his baseball cards. As he draws blood from a cuticle, his eyes widen with the thought of a solution.

"I've got it! I'll move to New York, get a job waiting tables, and tell everyone that I'm an actor!"

With peace of mind restored, he prepares to go to sleep. Forgetting to brush his teeth, he crawls into bed. He takes from his night table a note pad and pen and writes "Call Mom and ask her to send more Valium."

Babbleon

BSU highlights the latest in fashion trends

by Alex Jakubowski
and Lisa Pisitzer

The SUNY Oswego Black Student Union gave Oswego a taste of the new spring and summer fashions last Saturday at their thirteenth annual fashion show, held in the Hewitt Union Ballroom. Although it started an hour late and was a bit unorganized, it still went over quite well. Approximately 200 people attended.

The coordinators, Sally McDonald and Keli-Yvette Brown, organized the event into two parts with three scenes each. The first scene was entitled "Fire Island Sands," and displayed this summer's swim wear. The next scene, "Central Park Status," gave an overview of sporting apparel for this year. There were fine examples of new clothes for golfers, joggers and soccer players. The final scene of the first part of the program, "Places," displayed a variety of casual fashions. These fashions can be found around campus.

"Places" was followed by an intermission during which there were a number of surprises to the audience. The first was a poetry reading by Clifford Mayfield. His poems, "I Just Hope My World Won't be Too Late" and "She Loves Me," were very touching and beautiful. When he read them he was a bit shy and soft-spoken but this added to the effect of the words. The next performance featured Julie Bedford and Dexter Jones, two exceptional dancers. Their style and grace added to the elegance of the show. Following the dancers, Anthony Murphy sang "Memories" from the Broadway show Cats, and "I Believe" by George Benson. Between the numbers, door

prizes were raffled off. Among the prizes were vases, wine, bracelets, books, and various gift certificates for pizza and sporting goods.

The show then started its second part with a scene entitled "Tomas." All the fashions shown in this scene were designed by Tomas Holly of New York City. This scene was the most popular with the audience. "Silhouettes," the next scene, featured luxurious lingerie. This scene also received much applause. The final scene, "Night Magic" ended the show with a display of evening attire, which is expected to be the style of the eighties. The formal dress shown was of the romantic type and was reminiscent of high school proms.

All of the models in the show are students here at Oswego. They were energetic and apparently enjoyed modeling for the audience. Each model and coordinator had to audition in order to work on the show. There was a big turnout for the auditions, and out of 40 models, only 24 were chosen. Sally McDonald said, "everybody was really good" and she seemed very pleased with the results. Keli-Yvette Brown agreed "the models were really great." She also added that "after a lot of time and patience, everything fell into place." Following the show a dinner was served in Cooper Dining Hall for all the people who came to the show.

All the fashions that were displayed by the models are available in the Oswego, Syracuse and Fulton areas, except for the ones by Tomas, which are available in New York City. The clothes shown gave an excellent preview of fashions to come. The BSU should be praised for their hard work on the highly enjoyable and delightful fashion show.



New Styles presented

Donna Butler models a fashionable jogging outfit during the BSU fashion show. (photo by Alex Jakubowski)

Tyler presents 'Charity'

by Kathy Maybee

The SUNY Oswego production of Neil Simon's "Sweet Charity" will open Thursday, April 26 and run through Wednesday, May 2, in the Waterman Theatre of Tyler Hall. Showtimes are at 8:15 p.m. every evening with the exception of May 2, when the curtains will rise at 7:00 p.m.

The musical is about a New York City dance hall hostess, Charity Hope Valentine, who wears her heart upon her sleeve and wants to fall in love, but can't find the right man. She is pushed into a well by one of her "boyfriends," and after that the play continues as a dream within a story.

Charity is played by Therese McLaughlin, whom many may remember from her outstanding performance as the mother in "The Glass Menagerie." The leading male characters are played by Michael Lounsbury as Oscar, and John O'Brien as Vittorio Vidal. Both Michael and John had starring roles in several other productions. The play is directed by Ron Medici and is fully orchestrated by music director James Soluri. The orchestra will feature the music of Cy Coleman with songs such as "Big Spender" and "If My Friends Could See Me Now."

Tickets to the show are \$5.00, an

increased price due to the lack of funding by SA. The musical will be a spectacular event with a chorus and dancers, and an inventive revolving stage scene. Therese described the carousel-type stage as "a stroke of genius." When asked about her role in the play, she said that the part was "challenging and exciting." Therese highly praised Ron Medici as being a wonderful director, and said the whole crew has really pulled together in an effort to organize a fine show on short notice. "Everyone has been doing double the work," she said.

On Saturday night there will be a special dinner held in the Hewitt Union Restaurant prior to the show. Cocktails will be served beginning at 5:30. The buffet dinner begins at 6:30, and will feature roast beef au jus, seafood newburg with patty shells, wild rice, ham, vegetable, salad and desserts. Tickets for the dinner are \$8.00 per person. Reservations are required and can be made at the restaurant or the Tyler Hall box office at 341-2141.

With final exams being close at hand, and the end of the school year ahead, dinner and show might be a unique experience and a pleasant, relaxing way to spend an evening. Treat yourself to an occasion of artistic creation; surround yourself with dance and song.

Springfest line-up set

by Carrie Kirby

Plans for this year's Springfest on Sunday, May 6, have been finalized with the signing of the three bands, The Marshall Tucker Band, The Band, and Itopia. Cost for the event will be \$10 for UAA members, \$13 for non-UAA and \$15 at the door and for non-students. Price will include three food items available through coupons given at the door. The gates will open at noon and no ending time has been announced.

The Marshall Tucker Band, the main attraction, has its base in South Carolina and has been known for merging Southern rock with pop, country and jazz stylings. Their successes include two platinum albums, *Searchin' for a Rainbow* and *Carolina Dreams*, with the smash hit, "Heard it in a Love Song." Their current album is titled *Greetings from South Carolina*, a ten-song collection of heartland and uniquely American music, such as "I May be Easy but You Make it Hard" and "Blood Red Eagle."

Doug Gray and Jerry Eubanks, original and founding members of the band, announced a new line-up for the group consisting of bassist Bob Wray, guitarists Rusty Milner and Kenneth Mims, keyboardist Bobby Ogden and drummer James Stroud. The reason for the departure of former members, says Eubanks, was "the other musicians wanted the freedom to try new musical directions. It was a very amicable parting of ways, and we're all still friends."

Clash cast bad vibes

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much as any drug would. In fact, the effect it has on you the day after is roughly equivalent to a hangover caused by a quart of tequila. Taken the proper way, it's all part of the fun.

The Clash is all you expect in a rock band. Nasty and brutish to reporters, drunken and beastly ingrates to those in charge of their comfort while staying at our fair college, yet utter dynamite on stage. They burned with energy. Every piece was played with conviction and abandon.

Standouts include *Rock the Cashbah*, a rawer version than what's on the record, *Clash City Rockers*, their anthem, *I Fought the Law and Police on My Back*, their subjects' self explanatory, and *So Much Fun* a meditation on the right of

Future plans have not yet been announced, but the band is in the midst of negotiating with major record labels after recently ending a contract with Warner Bros.

The Band, who was just reunited in November of this year, will also be appearing at Springfest, despite the fact that the reunion will not include guitarist Robbie Robertson.

The group got together in 1960 and after 16 years on the road, decided to call it quits. "What's nice about us playing music together now, explained bass player/vocalist Rick Danko, "is that when we stopped playing music, we didn't want to be there. It was like eating with your parents for 16 years. It became old and stale." Currently The Band, a quartet, consists of Rick Danko, Levon Helm, Garth Hudson and Richard Manuel.

The Band's first major success was their widely acclaimed album, *Music from Big Pink*, but much of their growth in the music industry came from the association with Bob Dylan. Said Robertson at that time, "we jammed together and a lot of things happened. Dylan brought us into a whole new thing and I guess he got something from us."

Their brand of music has not really been categorized, but may be referred to as folk rock. Some of The Band's memorable songs include "Cripple Creek" and "The Night They Drove Old Dixie Down." The question still remains whether The Band has retained their original style and sound, but that will be determined at Springfest.

women to be able to walk to the store without fear of rape. Particularly good was a rendition of *When Johnny Comes Marching Home* sounding particularly nasty.

Most of the crowd seemed out of place listening to the Clash. Though elements seemed to be getting into the spirit, dancing their fool legs off, the vast majority contented themselves by staring politely at the stage and staring impolitely at those dancing on the fringe.

Oh, they would sway now and then to a particularly compelling piece but mostly they were into watching. Blame it on MTV I guess. Let's hope though that the Beat Box generation doesn't totally kill off the uncouth joys that the Clash epitomize. The hurly-burly over-politicized rock of the punks has a life to it that the sweet slickness of techno-rock can't hope to duplicate.

Go-Go's take control

by Kevin J. Murray

In the past, I never really liked the Go-Go's. They always struck me as Valley Girl cutesies, more capable of carrying a smile than a song. Well, this cynic's heart has finally melted. It is not because the girls are prettier, but rather they have come up with an impressive new album, "Talk Show."

Immediately, the listener notices a change in the band's sound. They seem to have greater control over their instruments. Furthermore, they are not afraid to let loose and rock out. As a matter of fact, the Go-Go's, on just about all of "Talk Show", play hard driving rock songs. Surprise!

Perhaps the band was almost forced to change their sound. Their debut album was enormously successful. However, 1982's "Vacation" failed to sell as well as expected. So on they became the "cool to hate band." On "Talk Show", they are taking a risk, but it seems to have paid off.

"Head Over Heels", the single, leads the record. Amid some handclapping, boogie-woogie keyboards, and some fine singing from Belinda Carlisle (who has never sounded more confident), the band turns on the party spirits.

Yet, "Turn to You" is the real shocker. The band drops their lightweight pop image, and play some hard rock and roll. The jam at the end of the song is

similar to something the Stones might attempt.

The only real sour note on "Talk Show" is "Yes or No." Last year, the group Sparks had a big hit with "Cool Places" which was co-written by Go-Go's guitarist, Jane Wiedlin. "Yes or No" features Sparks along with the Go-Go's as co-authors of the song. Unfortunately, it is a dud.

However, one bad apple out of ten means you still have a good record. "Talk Show" concludes with two nice ballads, "I'm With You" and "Mercenary." After all the stomping

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about the girls do on "Talk Show", these come along as pleasant relief.

Or, "Talk Show", the Go-Go's have finally proven that they are a real band instead of dressed up airheads. It is hip to toss them away as a novelty act since they are an all-female band. But give the Go-Go's an open-minded listen to on "Talk Show". You may discover that they have the beat and more.