

Boston LP-A pale comparison

Second Boston LP

By MARC PEPIN

Boston's first LP had phenomenal success. It captured a new sound along the same line of Kansas and the band created an almost flawless album. They only took two weeks to record because they were totally rehearsed before they hit the studios. The shirt and tie men at EPIC were amazed that it only took them two weeks to record a whole album. Think of all the money saved!

Boston fans have waited 2 1/2 years for their new album entitled "Don't Look Back." They should have released it 2 weeks after their first LP and it would have had more impact. This album is mostly garbage and it sounds like it was recorded within 2 weeks from scratch. A very pale comparison with their first.

The album does start out strong with the single "Don't Look Back." Barry Goudreau's rhythm guitar is excellent here - it comes out strong. Tom Sholtz's lead guitar blends in very well. Bass and drums are kept simple. It's no

wonder this single is Number 3 on the charts. It's easily the best song on the album. Up to this point, after listening to their first LP and this first song, you say to yourself, 'this is it', but wait...

The second song "The Journey" is weak in comparison. It is an instrumental and sounds empty. The guitar and organ blend (ugh!) together. Could make good theme song for "Lost in Space" if it ever came back.

"It's Easy" is plain and full of it. This song and the rest lack motivation by the musicians and there is no new musical direction. The chord structures here are very sickly compared to "Peace of Mind" of their first album. The high point of the song is the 12 string guitar. The low point is the rest of the song - rubbish.

The third song is "A man I'll Never Be". It's slow with piano - extremely boring. Sholtz and Goudreau should try a strata-caster on one of their songs and keep away from the same tune of guitar as was their 1st LP. The same chords appear in almost every song - this is terrible. Tom

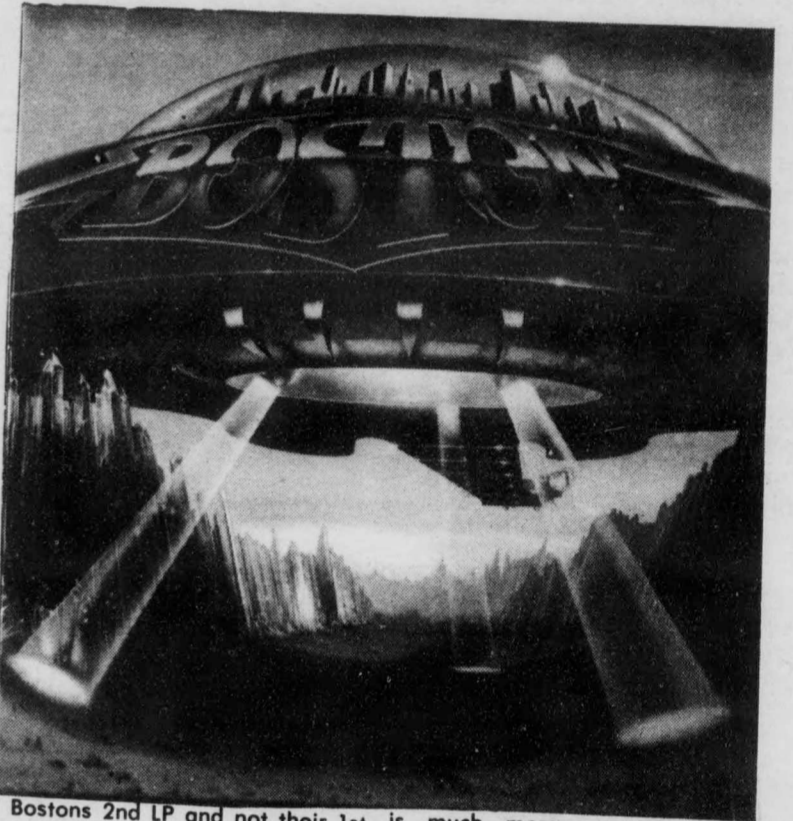
Sholtz is also not a very good lead guitar player. (he even admits it). Long shot from Jeff Beck-Enof of side one.

If you thought side one was bad, side II got worse. If four people clapping constitutes a "new direction" - that's pretty bad. The same chords, vocal pits are here. The bass line is half decent though "Feelin Satisfied" to "Rock or Roll Band" off their similar LP.

"Party" is boring rock n roll. The same guitar chords are here again. "Used to Bad News" is no better. The organ here is no way near that of Jon Lord. The bass tone is the same, he doesn't add anything new or exciting. The high point of this song is that there is no "Peace of Mind" guitar chords throughout the whole song.

"Don't be Afraid" ends the album. The lead guitar is basic. Vocals average. The only worthwhile thing to mention about the song is the slide guitar and the drum beat in the middle - at last a sign of new direction. It's at least effective. The rest of the song blows, that's the album.

It's a good thing that this is



Boston's 2nd LP and not their 1st is much more commercial in design - appeals to most 10 year olds. The band is obviously not versatile but Tom Scholtz has talent. He does just about everything. It's no wonder that Boston is doing very poorly on their US Tour. This LP does not belong in your record collection but in the garbage!

Les Faux Brillants au Centre St. Anne

23 OCTOBRE 28h30 au Centre communautaire Ste-Anne LES FAUX BRILLANTS de Felix Gabriel Marchand. Il s'agit d'une comédie de moeurs quebecoises originellement ecrite vers la fin du XIX eme siecle (plus precisement 1885) par un auteur, Felix-Gabriel Marchand natif de Saint-Jean d'Iberville et redacteur au journal "Le Franco-Canadien" qui eut le rare privilege (surtout pour un vaudevilliste avoue) de devenir le premier ministre du Quebec, lors des elections de 1897.

Tracee d'une plume qui fait des

embardees du cote des farces de Moliere, plutot que du cote des boulevards contemporains de Feydeau, les faux brillants e felix gabriel marchand met en scene la maisonne d'un bon bourgeois parvenu bien de chez nous aux prises avec le sempiternel probleme des nouveaux riches quebecois: celui de completer son ameublement par une culture d'autant plus respectable et authentique qu'elle ne remonte pas du terroir mais descend en droite ligne du dernier bateau en provenance des vieux pays.

Ni adaptation stricte, ni reconstitution nostalgique, mais translation veritable du maintenant dans le nagueere, la paraphrase telle que concue par Jean-Claude Germain se veut un genre de vision a double foyers dont le but recherche n'est pas de ramener le passe dans le present mais de mettre le present dans le passe, la ou il etait d'ailleurs deja virtuellement present comme avenir.

23 Octobre
18 h 30
Etudiants: \$3.00

I know about Quiet,
that's on your first night
in your new apartment, in a new city
and your transistor battery goes dead.
I know about Hungry,
that's three weeks later
when you still haven't got a job,
that's Discouraging, too,
when you see "no" all over
an interviewers face
and you haven't even told him your name.
I know about Lonely —
a letter from a friend too far away
or talking with someone who hasn't the time
or sitting at the only empty table
in a cafeteria
and staring into people's backs.
Strange, is the feeling that
you must be different or something.
When you know that you're not,
and Determination (or maybe it's just
growing up)
is your latest vow
to be more open, honest and kind,
and Hoping,
is that others will be the same.

C. HOWARD

Prose

The surface of fall is fragmenting into rusting piles on sidewalks where once gold lay. The face of the wind becomes knarled and grey. The softness of summer is no longer whispered there. The secret smile is gone. For how long? Until the day once more fools us with July warmth. I do not cringe. Untense muscles as you taste the chill of October. Relax as you know of the leaf loosening winds upon you. The vitality of life is let loose in this time of transition. Snowstorms of leaves leave me yearning for the real thing, so soon to be. I do not cringe, but feel the very essence of my liveliness being set free in this

cool/cold time of the seasons. I emerge into each day, forced into a cocoon of more clothes for warmth and survival. Huddling into last year's ski jacket, I glance up at the scowling clouds and drifting scraps of leaves and smile. Like a parent pretending to look stern, the weather does not scare me into submission or centrally heated passages. I love you, Fall, the wrath of you on the water, the devastation of you in the trees. So blow on, bring to me the giant that follows you, and I will not bow.

J.C. PARKHILL

Chrstop 30

- 1) Kiss You All Over - Exile
- 2) Boogie Oogie Oogie - Taste of Honey
- 3) Don't Look Back - Boston
- 4) Summer Nights - Travolta-Newton-John
- 5) Reminiscing - Little River Band
- 6) Love Is In the Air - Martin Stevens
- 7) You Needed Me - Ann Murray
- 8) Whenever I Call You Friend - Kenny Loggins
- 9) Three Times a Lady - Commodores
- 10) Right Down The Line - Gerry Rafferty
- 11) Oh Darling - Robin Gibb
- 12) How Much I feel - Ambrosia
- 13) Get Off - Foxy
- 14) She's Always a Woman - Billy Joel
- 15) Who Are You - The Who
- 16) Come Together - Aerosmith
- 17) I Love The Nightlife - Alicia Bridges
- 18) Double Vision - Foreigner
- 19) Beast of Burden - The Rolling Stones
- 20) 5.7.0.5 - City Boy
- 21) Josie - Steely Dan
- 22) I Will Still Love You - Stonebolt
- 23) Took The Last Train - David Gates
- 24) Sweet Life - Paul Davis
- 25) Fool (If you think it's over) - Chris Rea
- 26) Ease On Down The Road - Ross-Jackson
- 27) Shame-Evelyn King
- 28) Peggy Sue - The Beach Boys
- 29) Paradise By the dashboard light - Meatloaf
- 30) Straight On - Heart

— Compiled by Marc Pepin