



### Team supporters

If Behrend's winning record is any indication of superior cheerleading, then the photo below will show why they play the way they do. Keeping our team on top are, front: Janine Hill, and from left to right: Diane Polite, Karen George, Kim DiNicola, Laura Cipriani, Callie Williams, Linda Brown and Koreen Conley.

### Review

## Steely Dan, Heart play "Straight On"

One of the big "comebacks" of 1978 was the release of the album Aja by the group Steely Dan. I'm sure that many of the people who bought that album (and there are quite a few of them; the album was top five) had little if any previous knowledge of Steely Dan's existence. That is great for them, because ABC just released Steely Dan's Greatest Hits, so they can discover much of the pre-1978 material without spending a fortune on the older LPs.

Just how is Steely Dan? Before we go on with the review of the Greatest Hits LP, perhaps we should answer this question.

All Steely Dan albums are the product of Walter Becker (guitarist-bassist-composer) and Donald Fagen (keyboards-lead vocalist-composer). These two men are the nucleus of the band (if it can be called a band. Walter Becker has denied that he actually is in a "band.") The rest of the personnel are all studio musicians—mostly jazzmen—hand picked by Becker, Fagen, and producer Gary Katz.

Although I could happily go on forever describing the duo's hermitlike lifestyle, we'll get on with the review. The first few cuts are taken from the early seventies, back when Steely Dan was a consistent band including Becker, Fagen, Jim Hodder (drums), Denny Dias (guitar), Jeff Baxter (guitar), and later, Mike McDonald (keyboards).

(Interesting little side-note: Baxter and McDonald are now Doobie Brothers.) From this time period, and from the albums Can't Buy a Thrill, Pretzel Logic, and Countdown to Ecstasy, come songs like "Reelin' in the Years," "Rikki Don't Lose that Number," "Pretzel Logic," "Any Major Dude," and "Bodhivista," to name a few.

After this time, the concept of a band was ditched, and the LPs Katy Lied, The Royal Scam, and Aja are all the result of many talented studio musicians. Songs representing this period are "Black Friday," "Doctor Wu," "Bad Sneakers," "Kid Charlemagne," and of course "Peg," and "Josie." Also on the album is a previously unreleased cut entitled "Here at the Western World."

The music itself is probably best described as listenable. It is a combination of rock and jazz, with enough whining guitar and vocals to satisfy the rock fan, and enough surprise harmony licks to satisfy the jazz buff. The overall attention to detail in nearly all the arrangements is astounding; every note is in place, and there are no superfluous instruments.

For a relaxing evening, it is probably a very nearly perfect album.

Heart's new album Dog and Butterfly is another winner; I would have to admit that it's their best effort so far. Production value is super, and many of the loose-end lyrics have been tied up with the addition of Susan Ennis as co-composer.

Drummer Michael Derosier sets up the excitement in the opening cut "Cook With Fire," recorded live in Memphis. It is a hypnotic, African beat enhanced by the applause of the crowd. Guitarists Roger Fischer and Howard Leese break in with a mimic drum beat. Then lead vocalist Ann Wilson explodes into the scene with bassist Steve Fossen, as Derosier settles down into a comfortable but lively pace. The rest of the song is action, as Ann coos, teases, and screams between sister Nancy's precise and cool harmonica riffs.

On the opening track on the second side, we have a contrast: "Dog and Butterfly," made with Nancy's acoustic guitars. Ann's vocals are simultaneously beautiful and haunting, and the entire song seems to float along as if on a passing breeze.

The highlight of the album is the very last track, titled "Mistral Wind." From the opening riff, an eerie series of single notes played on the acoustic guitar, "Mistral Wind" is a nightmare recorded on tape. It is calm but strange in the beginning; half-way through, drums (enhanced with the use of a phase unit) and a very dirty guitar sound set up their own eerie riff. The climax comes as Ann's vocals are being drowned out by guitar and bass, and she screams out the lyrics in an unsuccessful attempt to compensate. The effect is incredible. The guitars and drums, realizing their victory, immitate the opening acoustic guitar riff, then drop out completely, leaving only the electric piano and acoustic guitar to fade out by exploring two strange chords.

Overall, the album is very good. "Lighter Touch" is probably the weakest track on the album, but even this is salvaged by Howard Leese's orchestral arrangement. "Straight On" is very good, with punchy vocals and a solid guitar line. "High Time" has a refreshing tempo, and is another showcase for Ann's incredibly versatile vocals.

## Air waves on campus

WBCR is on the air. Finally, after many technical difficulties, including a broken transmitter, WBCR started broadcasting on January 6 between 4 and 12 p.m. It was a good start, and according to Radio Club president Dan Hersh, WBCR is here to stay.

Hersh describes the club as being in a rebuilding process, but in a short time listeners will be hearing what they want—good music. Until a phone is installed in the station's office you can request anything from music to public announcements by stopping at the station (second floor RUB) and telling the D.J. what you want. Right now there are about 20 active members in the Radio Club, training in such things as news casting, public relations, and music programming.

WBCR is in a beginning phase. The Radio Club hopes you will make it thrive by your listening support. Remember, "505 on the A.M. dial."

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