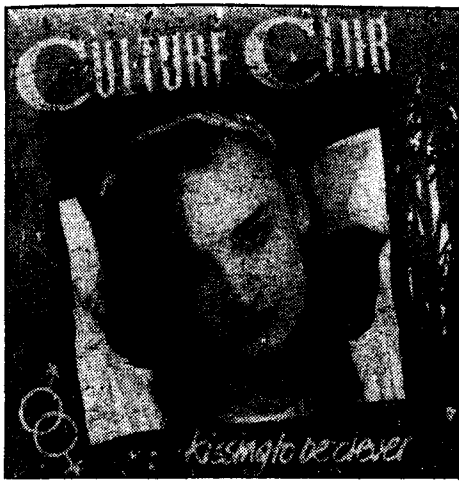


# DISC - USSION

By Michael Markle



## Kissing to be clever

In the span of six years, the musical tastes in Britain have gone from punk to pop pap. The latest musical trend favors the lightweight dance bands—the Culture Club currently standing in the midst of all the hype.

The Culture Club continues the trend, but also adds their own unique trademark—strong vocals, provocative lyrics, punchy horns, and third world rhythms (salsa, reggae, and dub).

Boy George fronts the band, lending tough vocals to the innocuous musical rhythms. George and bassist Michael Craig formed the band two

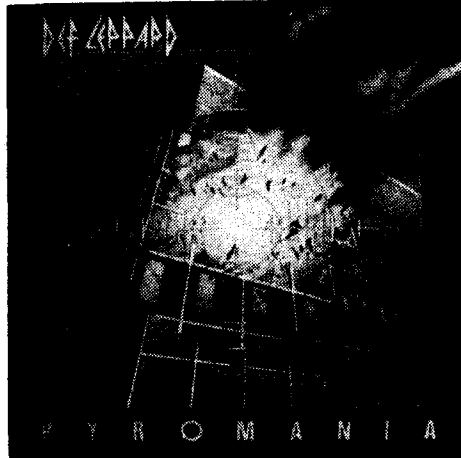
years ago after George's short-lived stint as lead singer with Bow Wow Wow. Drummer Jon Moss and guitarist Roy Hay joined soon afterwards to round out the rest of the Culture Club sound.

Featured on their debut album "Kissing To Be Clever" (Virgin) is the enchanting top-forty song "Do You Really Want To Hurt Me"—a mawkish ballad that was recorded in a single take.

Boy George may look like a wimp, but his strong vocals inject a sense of urgency into the album, from the energetic overtones of "I'm Afraid of Me" to the racial undertones of "White Boys Can't Control It."

In trendy old Britain, where this year's superstars may be next year's forgotten heroes, the Culture Club is likely to lead the current crop of lightweight dance-oriented bands for a few years or until the "next big thing" comes along.

Their energetic initial LP "Kissing To Be Clever" provides the Culture Club with a powerful weapon to fight off Britain's next trend (whatever it may be).



## Pyromania

Pyromania indeed! Def Leppard, the rock brigade boys from Sheffield are back again with ten scorchers on their third album "Pyromania" (POLYGRAM). Heavy metal's youngest (average age 21) professional-level band have retained producer Robert John "Mutt" Lange for their latest album. Lange, who also slides the knobs for the infamous AC/DC, has taken the raw essence of the Def Leppard sound and transformed it into a

hybrid of heavy metal and mid-tempo hard rock.

There are a few out-and-out rockers on the album, but the majority have been scaled down to a tasteful medium-tempo speed, utilizing fat chord progressions and formidable riffs. Def Leppard has slowed down the tempo, but still maintains a brisk, healthy pace that prevents them from depending on the heavy-handed dirges that are characteristic of many heavy metal bands (i.e. AC/DC).

"Photograph," the most accessible song on the new album, relies heavily on the guitar-interplay between Steve "Steamin'" Clark and new member Phil Collen (replacing former guitarist Pete Willis), with ethereal back-up vocals that guarantee it a place on the A.O.R. hit list.

"Rock! Rock! (Till You Drop)" is the token rock anthem song that should be a great show-opener when Def Leppard goes on the road.

"Too Late For Love" features a catchy lead guitar riff that feeds off the wailing vocals of lead singer Joe Elliot.

The title of the album, "Pyromania," says it all—these guys are out to set the world aflame with their own brand of blistering hard rock.

Albums courtesy WTPA FM 104

# Gandhi: man and myth

By Pat Wenger

The movie was over, the credits were rolling, but no one was leaving.

This was one audience reaction to Gandhi, the three hour biographical of one of the most remarkable men since Jesus Christ.

Even during intermission the movie goes milled slowly and quietly to the concession stand and lavatories. When people did speak it was in lowered tones as if in church.

The Christian parallel doesn't end there as Gandhi himself, though a Hindu, respected and admired Christ's teaching. Not only did he admire Christ but he lived like Christ.

As a passive, non-cooperator, he practically single-handedly won the independence of India from the British in 1947.

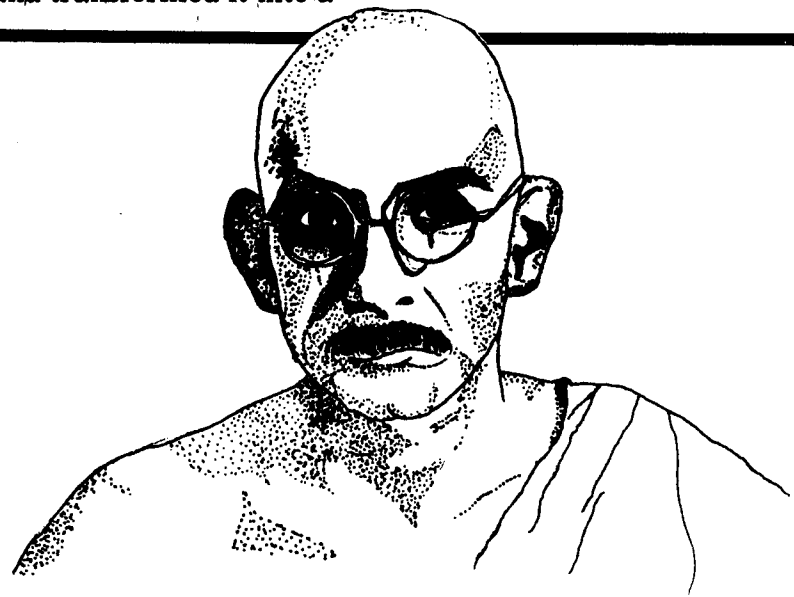
Episodes about his struggle include imprisonment, fasting nearly to death and unconscionable treatment suffered by an intellectual, passive and civilized human being.

The story opens with a young dandified Gandhi, a British attorney, on business in South

Africa, a colony of the British Empire. He suddenly meets up with apartheid treatment of minorities and finds himself forced into low class travel. Eventually Gandhi is successful in winning some relaxation of the civil laws solely through non-violent measures and he returns to his native India to a hero's welcome.

He is taken into the Congress Party working for India's home rule, and soon separates from

tionally ignoring Gandhi to irrational brutality before they



felt a bit mystical about his selection by Richard Attenborough for the Gandhi part in John Briley's screenplay. He knew he would get the part. Before Attenborough even selected Kingsley, also known as Krishna Bhanji due to his Indian heritage, Kingsley was in India, adopting a vegetarian diet and absorbing the meditative vibes of this ancient culture.

After getting the part he lost weight, shaved his head, learned to spin cotton thread, took up yoga and appears on the screen as the unmistakable image of Mahatma Gandhi.

The plot and the acting were spellbinding and although the spell is painfully broken near the end of the movie, the audience chooses to linger on

the leading elite by representing the common man, whether Moslem or Hindu, by leading a buycott against importation and use of British cloth which caused much of India's poverty.

The English rise from inten-

finally, peacefully, leave India as Gandhi originally said they would.

Ben Kingsley, 38, a 15 year stage veteran of the Royal Shakespeare Company, prepared well for his role and

