

CMJ New Music Awards:

R.E.M., Tears For Fears and U2 get biggest awards in Beacon Theatre show

By JEFF BLISS Collegian Arts Writer

College radio now is at a curious stage in its evolution. It has a new-found power that has helped bring such groups as Tears For Fears, Simple Minds and U2 into the mainstream; yet, it still can lead any listener from a state of enthusiasm to that of confusion and back in the small time of a muddled station identification. Big names in New Music found themselves amused and disoriented by such distractions as a curtain that wouldn't go up and roadies who scampered close to the floor repairing loose wires Saturday night at The College Music Journal's 1985 New Music Awards held at the Beacon Theatre in New York.



George Clinton's Some of My Best Jokes Are Friends won the Best R & B Album at the College Music Journal's New Music Awards Saturday night at the Beacon Theatre. Clinton gave his acceptance speech in verse, using it as a political forum to condemn apartheid.

Brian Eno-produced album The Unforgettable Fire. Against such competition as Talking Heads, Dire Straits, R.E.M. and U2, Tears For Fears won Group of the Year while Tina Turner and Bryan Ferry received Best Female Artist and Best Male Solo Artist.

Including such diverse acts as Miles Davis and Motley Crue, finalists were chosen by the tally of ballots given by CMJ, one of college radio's trade publications, to 7,000 media and music executives in records, retail, radio, live entertainment, television and video. The winners were the finalists with the greatest number of accumulated votes.

Hosted by Cheech and Chong, the show was full of technical problems, but the botches gave the presentation the spontaneous energy that is so evident in campus radio programming today. Even with the loss of the sound on Tom Lloyd's bass during a song, the Del Fuegos, who performed between the awards, excellently played their ragged tromping songs, treating the Beacon Theatre like a huge bar. After an audience complaint about the sound, comedian Steven Wright, who presented the Best Comedy Album Award, coolly replied, "Listen louder."

Presenters also deviated from the cue card dialogue and stiff composure of such established award shows as the Grammys. The group Full Force sang the nominations for Best Jazz Album in form part of a song, and Country Western Folk act NRBQ literally stopped the show by sliding a Cabbage Patch doll underneath a stick while the song "Limbo Rock" played on a tape recorder.

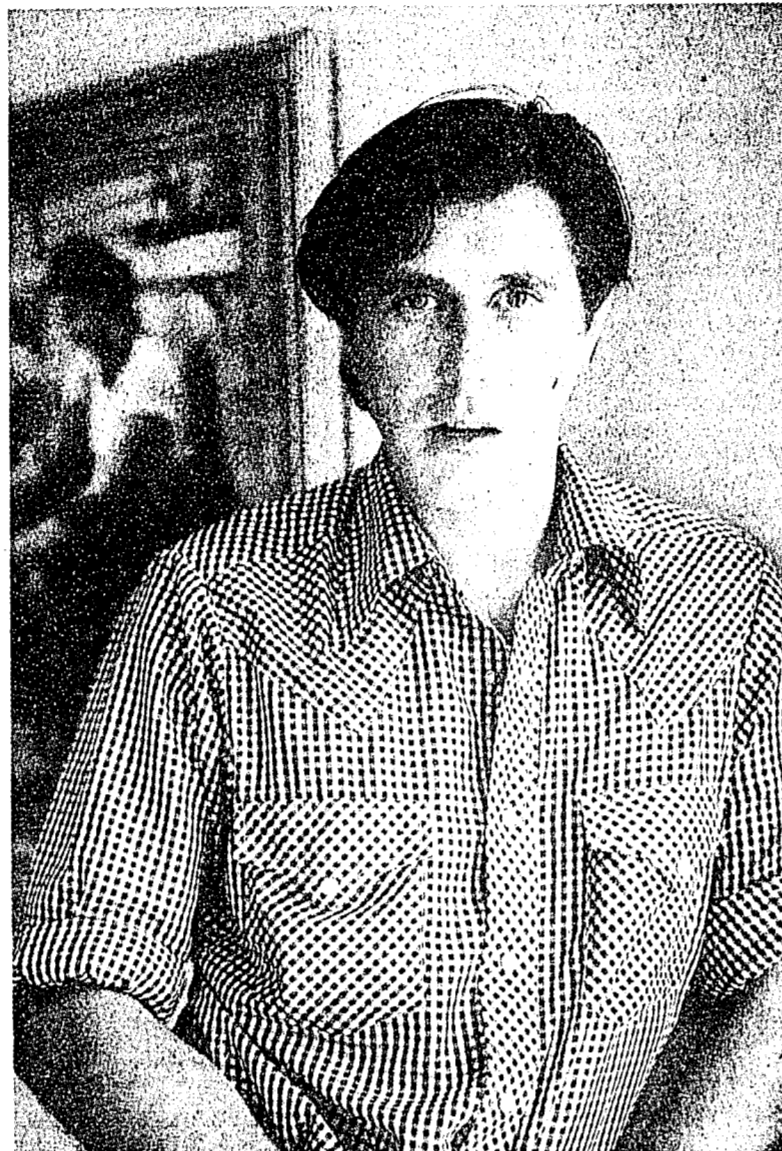
The winners were just as eccentric in their acceptance. Andy Warhol was made part of the Best R & B Album award, among other things, being credited with helping the Velvet Underground get its cult following by showcasing the group on his multi-media traveling show, The Exploding Plastic Inevitable. When his name was announced, Warhol came out dressed in pieces

of black leg warmers, took the award and simply left. After winning the Best Comedy Album Award for his record E = MO', Emo Phillips gave credit to the people who realized the potential of his child-like, wide-eyed humor. "I would also like to thank the people at Epic Records who, less than a year ago, saw a struggling young performer... and had the vision and the dream to see themselves... a tax dodge."

Other winners included:
• Best Video - "Cry," Godley and Creme
• Best Street Album - King of Rock, Run D.M.C.
• Best Producer - T-Bone Burnett
• Best Jazz Album - Magic Touch, Stanley Jordan
• Best Hard Rock Album - Invasion of Your Privacy, Ratt
• Best R & B Album - Some of My Best Jokes are Friends, George Clinton
• Best Live Act - U2
• Best Soundtrack - Return of the Living Dead
• Best Folk Album - Suzanne Vega, Suzanne Vega
• Best Country Album - Rhythm and Romance, Roseanne Cash
• Best Reggae Album - Working Wonders, Judy Mowatt
• Best Songwriter - Mark Knopfler
• Debut Artist of the Year - Katrina and the Waves
• Previous to the awards ceremony, winners were announced in the following categories:

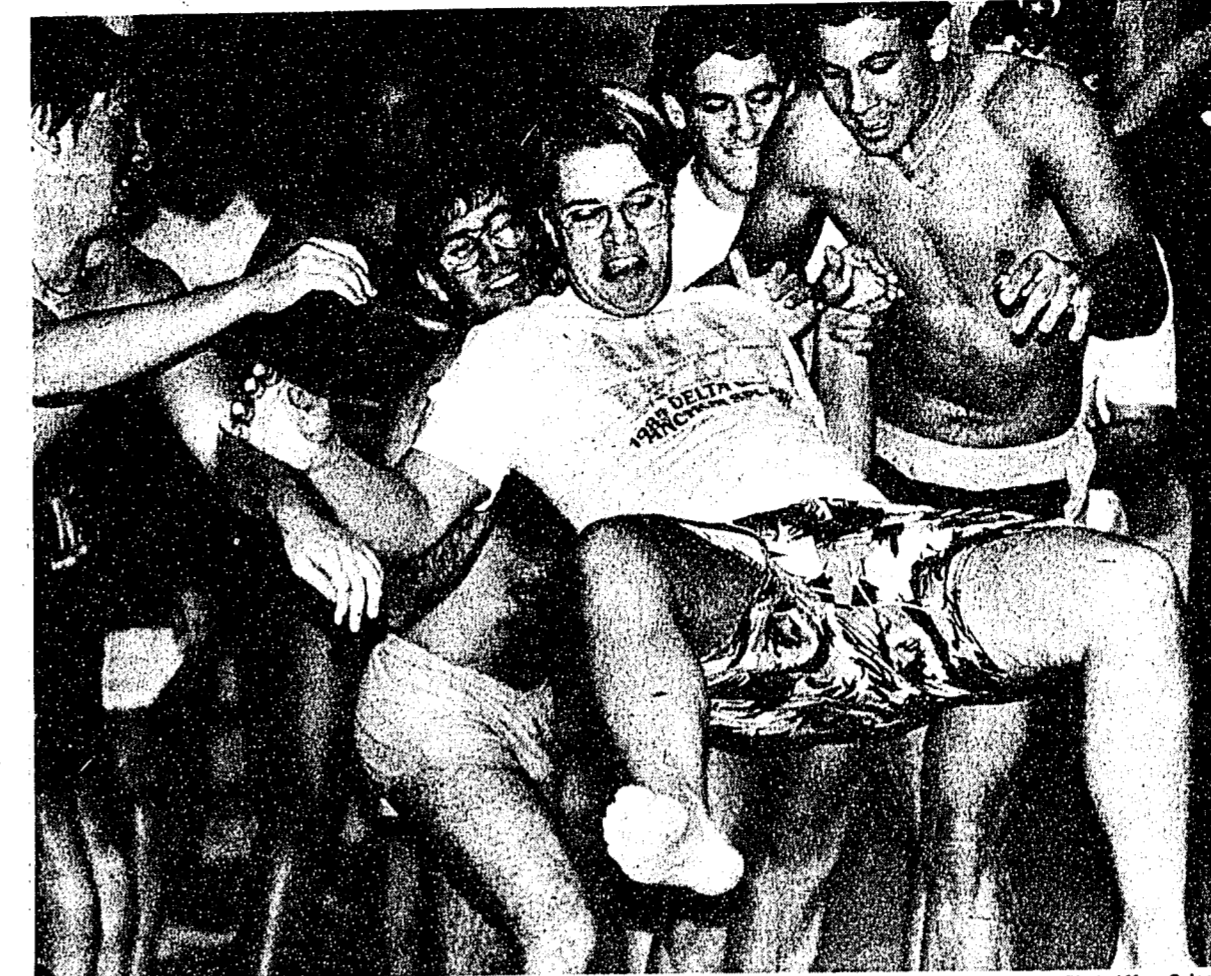
• Magazine of the Year - Spin
• Limbo Rock Radio Station - WLIR, Long Island
• Best College Radio Station - KUSF, University of San Francisco
• Journalist of the Year - Robert Christgau, Village Voice
• Queen of the Blues, Koko Taylor
• Best DJ - Albert O., WBCN Boston, Mass.

After the awards, R.E.M. played some acoustic numbers, which included a strumming "Driver 8" and a ballad-like "All I Have to do is Dream" and then came back out and performed a short electric set that featured murky versions of "Can't Get There From Here" and "Feeling Gravity's Pull." It was during the Athens, Ga. group's performance, which finished with Michael Stipe singing a lilting a cappella version of "Moon River," that one realized the potential of the college radio network and what it had already accomplished. When Joey Ramone got up to present the Best Street Band, he simply said, "This is really the only awards show that matters."



The Best Male Solo Artist award went to Bryan Ferry. In a videotaped acceptance speech, Ferry talked about how Boys and Girls had turned out to be a very special album in his career. Ferry was originally with the British group Roxy Music, which was a major influence for many later bands.

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Rich Banasyk gets into the action at the Delta Gamma Anchor Splash yesterday as he is thrown into the water by (from left) Rich Lepow, Eric Gelman, Joel Weinberg and Marc Weinberg.

Greek splash benefits the blind

By COLBY STONG Collegian Staff Writer

Yesterday's Delta Gamma sorority Anchor Splash, which featured a day of swimming, splashing and the Tasmanian Yahoo, was witnessed by over 500 people, including 50 competing fraternities and sororities, all for the benefit of the blind.

The number of people who attended the event at the McCoy Natatorium and the spirit shown throughout the day were very gratifying, said Sarah Boughton, the sorority's social chairwoman.

"I looked up in the stands and it was packed," Boughton said. "When you get there and see all the people, you know how important it is. It really gives us incentive." All proceeds for the Anchor Splash will be donated for sight conservation and aid to the blind, Boughton said.

anthropy for Delta Gamma, is in its 17th year at the University. Boughton said the University's chapter last year raised the highest amount of money from the over 100 chapters nationwide.

As a result of the efforts, two 3000 scholarships were given to blind University students. Each of the candidates were interviewed and randomly picked for the scholarship, she said.

Boughton said the main goal of the festivities was to beat last year's total and to make sure everybody had a good time.

Caldwell still writes about life as it truly is

By STRAT DOUTHAT Associated Press Writer

Atlanta - Like Ty Ty Walden, the forgettable farmer in God's Little Acre, Erskine Caldwell has spent most of his life digging for gold.

Literary gold, that is. "I've written 50 books and had 150 short stories published," the 82-year-old author observed during a recent visit to his home state. "Right now I'm working on my autobiography."

Caldwell made several public appearances in Atlanta, the guest of the DeKalb County Library Association. At one time, however, Atlanta's librarians got together to castigate this controversial native son.

Their criticism was part of the protest that erupted after the 1932 publication of Tobacco Road, Caldwell's first novel. The story, a stark, salty portrait of life among impoverished Georgia sharecroppers, was told in earthy and sexually explicit language considered outrageous at the time.

"For a while my mother used to beg me not to come home because she feared for my life," Caldwell recalled, chuckling. "The son of a Presbyterian minister, Caldwell grew up near Augusta in the early decades of the century."

"In those days, hunger, disease and lack of education were central factors of life in rural Georgia," he said. "I got a good look at these conditions, first hand, after I took a job as a driver for a country doctor who made visits out in the countryside. I saw people eating clay to fill their stomachs and I entered tiny shacks with dirt floors that had as many as 15 people living inside."

It was Caldwell's fictionalized account of these conditions, mostly among the South's "white trash," that created the furor. But he had not been prepared for such an outcry. "I thought I had depicted life as I had seen it, observed and felt it. I finally decided I was being taken to task for something some people simply didn't want to know about," the author recalled.

Director Jack O'Brien sees Americans fit for classical roles

By MICHAEL KUCHWARA AP Drama Writer

NEW YORK - Picking the right plays is a perennial problem for regional theaters. Jack O'Brien, the artistic director of San Diego's Old Globe Theater, thinks he has found the right balance as his Tony award-winning company prepares for its next 30 years.

"Take this season, which the Old Globe begins in late November. O'Brien will mix George Bernard Shaw, a down-home country musical that was a Broadway success, a comedy from New Zealand called Bert and Maury, two plays by American writers and Spoken, an Irish play set in a Belfast bicycle shop. He'll save Shakespeare, as well as the world premiere of a comedy by young playwright Stephen Metcalfe, for next summer."

Despite the diversity, it's a juggling act that

doesn't allow him to slight the production of plays by world-class playwrights, especially William Shakespeare.

"His audiences expect the Globe to do a large chunk of classical work every year," says O'Brien, perched on a couch in the dark lobby of the Algonquin Hotel during one of his annual whirlwind visits to New York. "Most regional theaters do some occasionally. But every year we perform at least two Shakespeare, not to mention Moliere, Wycherley, Sheridan or any of those kids."

The Old Globe was started by a group of amateur actors in 1935 in San Diego's Balboa Park. American writers and Spoken, a replica of Shakespeare's Globe Theater built for the California Pacific International Exposition. In half a century that amateur operation has evolved into a year-round, three-theater complex with more than 50,000 subscribers and an annual budget of more than \$6.5 million.

Hines leaps onto screen in diverse films

By BOB THOMAS Associated Press Writer

LOS ANGELES - Gregory Hines O'Brien, the puckish artistic director of San Diego's Old Globe Theater, thinks he has found the right balance as his Tony award-winning company prepares for its next 30 years.

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That time seems long ago. Hines has since become a Broadway star (Eubie, Sophisticated Ladies), a Las Vegas headliner and now is enjoying a growing film career. Praised for last year's The Cotton Club, he co-stars with Mikhail Baryshnikov in Columbia Pictures' White Nights and is currently filming MGM UA's Running Scared with Billy Crystal.

White Nights provides Hines' greatest opportunity, both as dancer and actor. He portrays an American dancer who has defected to the Soviet Union because of disillusionment with the Vietnam War. He has potent scenes with Baryshnikov and with Isabella Rossellini, who plays Hines' Russian wife.

"The movie changed my work habits," the dancer remarked. "All my life I have tapped only when I had to; I never trained. But then I saw Mike practicing ballet every day when we were in London. Twyla (Tharp, who choreographed the film) told me, 'Put on your tap shoes every day,' and I followed her advice. Now I get up every morning and do some tapping."

Hines, who said he was ejected from a ballet class after one lesson when he was 9 years old, was fascinated by Baryshnikov's technique. Before filming started, the pair spent three weeks together in a dance studio.

"It was a real eye-opener when I became a hippie. All my life, someone always took care of me - my manager, my mother, my agent, my father. Suddenly, I was on my own. It was a scary period in my life."



Gregory Hines, who displayed his acting and tap-dancing talent in Cotton Club, returns to the screen in White Nights.

Running Scared is a different kind of testing. He and Billy Crystal, a former comic from Saturday Night Live, play Chicago cops who get involved in the drug scene in Key West, Fla.

"It's hard working with Billy, because everything he says is funny," said Hines. "I laugh so hard it's painful. It gets so bad in a scene I have to walk away from him. He could do 15 minutes of jokes on this." He held up a ketchup bottle.

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