

# Police maintain profound image Movie succeeds despite flaws

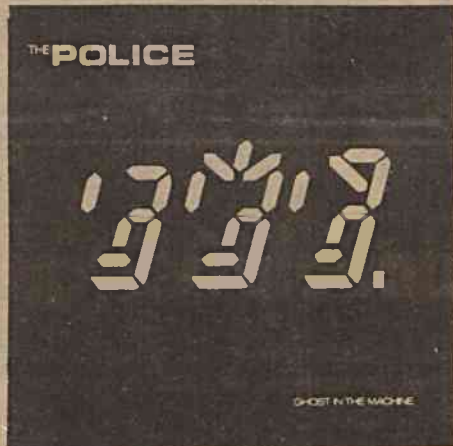
by Michael Barnhill  
Editor in Chief

No triangles on the cover. Its name is written in English. It even has a hit song out already. What's with *Ghost in the Machine*, the Police's latest work? Are Sting and the boys going pop?

Hardly! "Every little thing she does is magic" is the exception and not the rule to this album. Just listen to the first song on the album, "Spirits in the Material World," and all this talk about pop music will stop.

The Police is one of the few British punk bands who have risen to international recognition from a lowly beginning, and they have justly deserved this recognition in the U. S. They are becoming Americanized, but they haven't completely compromised their style for stardom. Success is changing them slightly, but don't worry. They won't be the next ABBA.

Side one's second song, "Every little thing etc., etc., etc.," is destined to be a pop hit. The following tune, "Invisible Sun," is a disparaging look at the



poverty-stricken's futile attempts at seeing a new horizon that isn't there. "Hungry for You" should be sung by Mick Jagger, not Sting.

"One World" is a social plea for one world government. It shows how this type of government is inevitable in an oppressed society. This tune is the best sounding song on the entire album. It stresses that tin can type syncopated drum beat that has made the Police uni-

que.

"Omegaman" is a song about someone contemplating suicide, turning to his last frontier, in an effort to be free from life's troubles. "Secret Journey" is the best "new sounding" song on the album. With excellent special effects, it says at the end that "when you've made your secret journey, you will be a holy man."

"Darkness" is an excellent portrayal of how it feels to be in the dark. Sting says, "Darkness makes me fumble for a key to a door that's wide open."

If you do not like the Police's sound or their desperate cries for social reform, this album is not likely to change your feelings. It is, however, their best work to date. *Ghost in the Machine* is a compromise of the Police's punk origin, but the lyrics are still the same — deep, if not deeper than before. The music has changed slightly but it has enhanced their style.

This album is not likely to hit platinum, maybe not even gold; but for those people who really appreciate the Police, this is the album to buy.

by Thomas O'Connell  
Entertainment Editor

If originality, consistency, and culture are qualities of an excellent movie, *Heavy Metal* does not quite fit into that category. If excitement and enjoyment are the needed qualities, *Heavy Metal* is a tremendous success.

The movie, which is adapted from the popular adult fantasy magazine has only a few outstanding qualities and is too often discursive. It does, however, leave the movie-goer with an excitement that all fantasy movies should inspire.

*Heavy Metal* is original only in the aspect of putting worn-out plots into animation. For most of the movie, the viewer actually knows what will transpire even before a scene is at its halfway mark.

The movie is directed into eight separate mini-stories, and the writers are not consistent in the quality of each story. Some plots are excellent while others succeed in being extremely boring.

Conventional "culture" is not apparent in the movie either. If the movie has any sort of theme, aside from a very violent version of good destroying evil, it is not revealed. Instead of flowing waltzes and intellectually stimulating discussion, the movie has flowing blood and an inordinate number of sex scenes. This is no *Citizen Kane*, just as the comic book is no *Brave New World*.

With all these faults and many more, the movie still creates fantastic images in the viewer's mind. An extremely logical person may not enjoy *Heavy Metal*, but anyone who has ever dreamed of becoming a futuristic warrior or a medieval sorceress should love the movie.

The film inspires a sense of freedom and power in the viewer and has him wishing he were living out the movie. The best short plots are "B-17," "Captain Sternn," and "So Beautiful and So Dangerous." "B-17" has an old idea, but the graphic portrayal of death gives it credibility. "So Beautiful and So Dangerous" appeals with the style of Cheech and Chong in an outerspace background.

# Rap finally makes impact

by Thomas O'Connell  
Entertainment Editor

Novelties seldom last long, and when the Sugarhill Gang had a platinum hit in "Rapper's Delight," many believed that their style of music, rap, was only a quick fad.

Those skeptics may have been wary a few years ago, but rap seems to have lasted long enough to be considered a legitimate type of funk music. Like all types of music, it has good performers and some who have no talent whatsoever.

Fatback Band began the style in 1976 when they recorded a bass and drum beat and accompanied that with lyrics sung in a deejay's cadence. The song, called "King Tim III," not only launched Fatback into stardom, but also in-

troduced rap to the American public.

The Sugarhill Gang's "Rapper's Delight" furthered that fame, and rap became more accessible to the public. Although the song was afflicted with poor lyrics and a beat stolen straight from Chic's "Good Times," the Sugarhill Gang made enormous profits from the song and set up their own recording studio.

Most critics ignored rap until Kurtis Blow recorded "The Breaks." It was the first rapping song to possess coherent lyrics relevant to today's social crises. Rapping disc-jockeys must be "ultra-chilly," and Blow projects ice with his smooth rap. His first two albums are prime examples of how good rap can be.

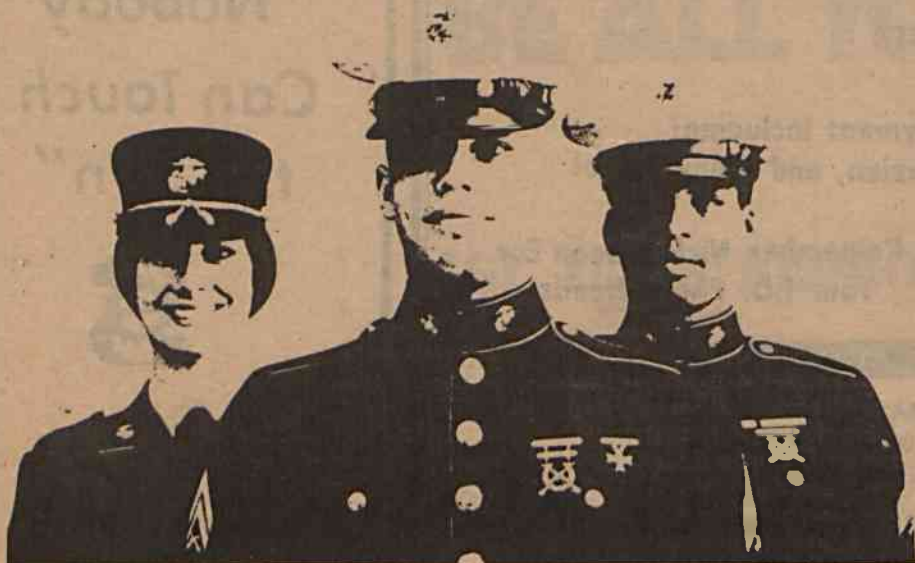
With people such as Denroy Morgan combining rap with conventional sin-



ing, rap could be dying or could be building up steam. Rap has yet to make any significant musical changes, but it has grown out of its novelty status.

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