

Joel, Loggins offer music entertainment

By F. T. Morris
For The Print

"The Nylon Curtain," Billy Joel's latest release, shows remarkable growth compared to his past albums. Some of the compositions show such maturity and stunning insight that one can scarcely remember that this is Billy Joel.

The same Billy Joel that came out with that ultra-funny pop anthem, "Only the Good Die Young"? Who failed so miserably on "Glass Houses"? Even the voice has somehow changed: caught up in his new songwriting skills, Joel's voice has become even stronger (much of his stridency is gone) and he tries to convey more shading to a lyric.

"Allentown," the album's first track, is a song about spiritual ennui in a financially depleted Pennsylvania town. The desperate, slightly ironic lyrics coincide with the snappy tune, and the result is nothing less than magnificent.

However, if one had to pick the masterpiece from "Curtain," the only answer would be "Goodnight Saigon," the best recreation, in any medium, of the attitudes of the soldier fighting in Vietnam. To call this song awe-inspiring would be an understatement. The angry words ("They sent us Playboy/They gave us Bob Hope") build to a chilling chorus, sung by what sounds like an entire barracks: "And we would all go down together/We said we'd all go down together." The song winds down until all that is left is the partial quiet of nightfall.

While all the songs are quite good ("Laura" is probably the least effective and the most derivative of Lenon-McCartney), it is "Allentown" and "Goodnight Saigon" that give "The Nylon Curtain" its power and resonance. There is no doubting it; Billy Joel has grown up.

Kenny Loggins probably hasn't grown up much, but he

has finally learned to relax. In the past, Loggins has always sounded strained, and it was easy to see that he was simply trying too hard to connect with the listener and "do good" (he shares this disability with Liza Minelli, and while both are talented, there is often that temptation to turn away from them).

"High Adventure," Loggins newest offering, is an exceptional pop album. The lush production doesn't drown out the songs themselves, and the vocals are better than ever before. "Don't Fight It" kicks off the album in great style; a duet, it features a surprisingly restrained performance from Steve Perry (the least flexible of today's singers). "Don't Fight It," which was written by them and Dean Pitchford, allows Perry to wail without shrieking and lets Loggins use his strangely affecting trademark—that gurgling way he has of running his words together (check out his line, "Tonight we're gonna raise it").

"High Adventure" has a lot more rock than one expects from Loggins, yet it also has a

few of the mellow pop songs in which he specializes. "Heartland" is quiet and effective, and "Only a Miracle," though it stumbles a bit, is sweet: how can you dislike a song he wrote for his infant son ("When I held you/I held a miracle in my hand")?

"It Must Be Imagination" is one of those songs that come along so rarely, the kind that absolutely floors you. Relying

heavily on Tom Snow's keen use of synthesizer and sung with near-perfection, "Imagination" positively soars with yearning and confusion as the narrator tries to convince himself that his mate's infidelity is only a dream. This is the album's best cut by far but it doesn't make the others look like trash, which should give you some idea as to the quality of this record.

"High Adventure," with its funny pseudo-cinematic cover, promises a high time in front of the stereo.

Props needed

The College Theater department desperately needs props for the fall production, "Appointment With Death." Needed among many other items are: a hypodermic needle and case, a small dinner gong and striker, a copy of the "London Times" and a wooden

cane with a removable cap. Anyone interested in helping out (and getting a special "thank you" in the play program) are urged to contact Lin Morris in the theater department on Mondays, Wednesdays and Fridays from 3-6 p.m., ext 356.

IF BALLOT MEASURE #3 PASSES, YOUR COMMUNITY COLLEGE FAILS!

Ballot Measure #3 proposes to limit property taxes to \$15 per \$1,000 of property value. This would result in significant losses to Oregon's cities, counties, schools, and community colleges, including Clackamas.

No one questions the need to reduce property taxes. But proposition #3 is more than a reduction, it's destruction . . . of police and fire departments, of municipal services, and of schools, including Clackamas.

If Ballot Measure #3 passes, College President Dr. John Hakanson forecasts a reduction in staff of about 20 percent. This means fewer classes, higher tuition, and, ultimately, fewer opportunities for CCC students.

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