

Musician takes "Continental" tour

By D. Dietrich
Of The Print

Not many musicians have to make a split decision whether to go on tour for three months, but that's what Clackamas Community College student, Steve Andrusko had to do this summer.

Andrusko received a phone call from the Dean of Music at Asuza College in Los Angeles on a Thursday last June, and on the following Saturday he arrived in Los Angeles a half hour before the tour left. The last minute call also meant that Andrusko had no time to practice before performing in the concerts. The group he toured with were a California based company called, "The Continental Singers and Orchestra." One of the directors of the group had heard Andrusko play when he was in Portland and directed the College's Jazz Ensemble last February. The tour was part of a program proceeding Billy Graham's tour through Europe. Most of the 42 member group were college students from around the country.

After arriving in Los Angeles, Andrusko spent three weeks on a bus traveling to New York, "with a perfor-

mance every night," he said.

From New York, the group toured Holland, England, and Belgium for four weeks and then flew back to New York to spend five more weeks on the road touring through the U.S. again. "I learned a lot about playing on the road," Andrusko said.

While in Europe the group had little time for sight seeing. "We only had 2½ hours to see London," he said but added that it was more time than they usually had. The singers and orchestra played to audiences as large as seven thousand and were always sponsored by a church.

Andrusko said that there were no major problems throughout the tour but that the bus ride everyday did get to be a bit tiring. "You try riding in a bus for 12½ hours in one day," he said. He also commented on how well everyone got along throughout the trip. "We were all best friends," he said and added that parting at the end of the tour was rather sad.

Since the summer tour, Andrusko has been called four times to be invited on other tours with parts of the company but he wants to finish school first he said. But



DEBUTING A BRAND new trumpet, Steve Andrusko blows his first few notes after getting the instrument. Andrusko performed in more than forty concerts while abroad.

Photo by Joel Miller

besides receiving good experience this summer, he also made a lot of good contacts he

said which may come in handy for him in the future. After finishing his second year at the

College this year, Andrusko said he may go to school in Budapest.

ALBUM REVIEW

By J. Jason
Of The Print

The Unforgettable Fire U2

Embarking on a new quest for critical acclaim, U2 has slowed down their sound and packaged it into a ten-song album entitled The Unforgettable Fire.

With the exception of the current hit single "Pride (In The Name of Love)," the songs lack the overall power and hard driving force exemplified in this Irish group's four previously released albums.

Lead singer Bono Vox maintains his stalwart vocal power even through the abundance of slower songs. For example, the final song "MLK" drifts through your mind like a lullaby.

I found drummer Larry Mullen, Jr. a slight disap-

pointment. In their last studio project, the highly acclaimed War album, Mullen drove the songs along. The Unforgettable Fire, however, begins to redundantly sound like a drum machine.

Co-produced by Brian Eno (and Daniel Lanois), some of the music's slow-paced rhythm should be blamed on him. Eno has done a fair amount of work with David Bowie, and in fact, the song "Elvis Presley and America" finds Bono imitating Bowie's talk-singing style. Unfortunately it doesn't work, for Bono is slightly drowned out by the music.

Guitarist The Edge maintains his lethal harmonics. However, he is not allowed the proper spots to solo. I may be exaggerating, but in such previous hits as "I Will Follow" (from the Boy LP), Edge kept a steady Angus Young (AC/DC) chord moving the song along. Edge fails on this album to move it at all.

Therefore, next to Bono's voice, bassist Adam Clayton is probably the most exciting element the album has to offer.

Bono and Clayton play superbly on the slower songs, which seem to hamper Mullen's and Edge's abilities.

This, however, is not a war (excuse the pun). The members shouldn't be battling for top musician. Don't get me wrong. Despite its musical blandness, Bono's voice and lyrics will still make you cry.

"Pride" is a song devoted to Martin Luther King, Jr. Its superb lyrics are reminiscent as powerful as the Irish conflict anthem "Sunday, Bloody Sunday," and Bono's voice even surpasses it in quality. Many other political views and messages are hinted at throughout the album, but for pure, powerful, dance-to music, which I have become accustomed to with U2, this album falls short.

VOA

Sammy Hagar

Sammy Hagar's formula for success is a secret. He is not letting it out to anyone.

Ever since 1981's Standing Hampton album, the red rocker has consistently produced hit after hit. When I purchased his latest album masterwork VOA, I expected powerhouse vocals, uninhibited lyrics and a guitar style that entertains. I was not disappointed.

The album opens with a highway patrolman's nightmare (or paradise) entitled "I Can't Drive 55". The song itself is only fair, but the impact of the song speaks for a generation.

Another generation pleaser is the patriotic title song. "VOA—Voice of America" plays four and a half minutes and is very catchy.

The best song on the album

(although "I Can't Drive 55" will definitely be the biggest hit) is "Two Sides of Love." You can't listen to the song without at least feeling tempted to play air guitar. It's a "sing-a-long" hit, made that way mainly by Hagar's fine vocals.

The most uninhibited song on the album, reminiscent of such previous hits as "I Don't Need Love" (from Three Lock Box) and "Baby's on Fire" (from Standing Hampton) is "Dick in the Dirt". This song is the hardest rocking song (for all you metal maniacs).

Produced by Ted Templeman, (Van Halen, Doobie Brothers), Hagar has enlisted basically the same musicians; Bill "Electric" Church at bass, David Lauser on drums and Gary Pihl on rhythm guitar. The new member to the band is keyboard specialist Jesse Harms.

