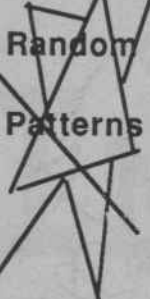
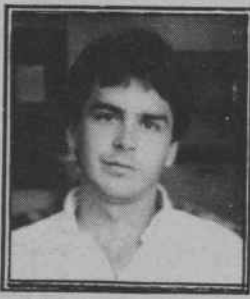


## Chuck Dean & Andy Bechtel's



Hello, my name is Andy. Chuck Dean has refused to write this installment of "Random Patterns" because he feels "heavied up." I tried getting to the bottom of Chuck's depression with a few questions as U2's "Rattle and Hum" played in the background.

**Andy Bechtel** — Are you refusing to write your meaningless, cynical column because you think you're overweight?

**Chuck Dean** — Well, no, Andy. Don't go a-putting words in my mouth this early. I think it could be the presidential elections. I feel lost because John Anderson ain't running. I think we'll see our first apocalypse with this new office.

**AB** — But, what about Ron Paul, the Libertarian? I hear he has a supporter on campus.

**CD** — Well, Andy, I don't know much about Ron Paul, or any other of the Beatles to be truthful with you. I think I lied to you. I'm depressed because all my heroes are in retirement or dead. You know, Jim Morrison, Janis Joplin, Liberace, the real Benji and Billy Jack. I need them, and they're not here . . .

**AB** — And Andy Gibb and Divine. But what about THE Todd Ellis? Do you think he'd make a good president for THE America? How 'bout him replacing Holderman in the year 2001?

**CD** — Yeah, Andy, I can see that. And, I want to be close to Todd, I do. I want to be close to Holderman, and Robby. I want to play Yahtzee with them and wash their car when it's nice out, but they won't let me. They keep pushing me away, far away. Andy, they don't realize I'm good for them and that I need a hero in my life. It's sad, Andy. We have a prime example of 20th century sadness here.

**AB** — I think you may have the sensitivity necessary to run this school or this country. Do you have political ambitions?

**CD** — Well yes, Andy. I think I'm great. You've always known that. But I have weaknesses, Andy, weaknesses a-plenty. You know, I think that Scorsese could've dodged controversy if he made that Christ movie, *The Last Temptation of Christ* — it would've been much more interesting.

**AB** — Yes. As long as you don't think you'd be a good lead in *Taxi Driver*, then OK. I'm not scared; are you talkin' to me??? So, when will "Random Patterns" (Original Mix) return to *THE Gamecock*?

**CD** — I don't know, Andy. I keep having deja-vu, and I feel naked every time I bare my facts in that column. But, don't be getting me wrong, I like that feeling when I write. It's sick, Andy, but it's me. It is me.

**AB** — Yep, just a little bit of you. But, don't you have a message for the world, a desire to communicate, to sway the masses to your way of thinking?

**CD** — I do, Andy. You know, when I was six, my brother and cousins (Reggie, Cindy and Mandy) were in a top section of a barn and I was below, being a loner even then. They turned 10 gallons of green paint over on me, and I almost died. From that point on, Andy, as I, with my oxygen mask on and all green, was rushed to the hospital. I decided to

live life to the fullest. Maybe that's why I've heavied up emotionally. The week after this incident, I had my first taste of beer and love . . .

**AB** — Green with envy, green thoughts; did you hear that the name of the new R.E.M. album is going to be *Green*? What do you make of that?

**CD** — Green-sha-mean, Andy! I'm over Green. I've learned to deal with that color . . .

**AB** — Things could be worse. Just look around. The weather is swell, and USC is going to the Orange Bowl on Jan. 1. What is there to be depressed about? Why so heavied up?

**CD** — I don't know, it could be Satan or the pollen. I was wanting the team to lose last weekend. I told my brother Reggie — the first words I've spoken to him since he almost killed me — "Reggie, I'm praying that we'll lose and go on a losing streak. I want to lose, brother . . ."

**AB** — Meanwhile, I know you had a good time at Rockafellas' on Sunday. Don't you find happiness in music?

**CD** — Yes and no, Andy. I get a rush out of Sundays at this joint. I do. I like looking at the fine young radicals conforming there. I like buying underage girls with fake IDs beers, but I always end up home, in bed, alone . . .

**AB** — You do sound down. Just console yourself with the knowledge that you are a self-sufficient human. Why let other people depress you?

**CD** — That makes sense, Andy, a lot of sense. I think I'm happy, no . . . I know I'm happy. I think this campus needs to put aside its budget concerns, its cries of racism and injustice. I think we need to cast away our frivolous nature. I do. You know, I think we all need to meet at Williams-Brice Stadium. All the students need to make eye contact with each other, hold hands, take pictures of each other — the "I'd like to teach the world to sing in perfect harmony . . ." Coke kind of thing. Andy, I want to get back to the earth, take off my clothes. I want to be stung by a honey-bee. I want to eat dirt from the Horseshoe, right where the pope was . . .

**AB** — Ah, the Green Movement, New Age, et al. Are you going to give us "Random Patterns" again? Or must we be content with the pre-arranged patterns that haunt this country?

**CD** — Oh, Andy, I would never heavy up on anybody like that. I will continue the article for the people who do read it, and especially for the people who don't read it. I want to buy all my readers lunch, bring them home with me. I want to let them rummage through my closet and take the clothes they like. I'm not feeling depressed any more, I must've had a brief flu. Thanks for covering for me, pal. Now, I think it is time for a revolution, a LOVE Revolution! So get out there and start it Andy . . .

**Chuck Dean will resume his "Random Patterns" in two weeks with a visit to Dr. Kilmann and a spectacular tribute to *Shout Magazine* — including a Halloween Pumpkin Preview with USC Super Blonde Beth Akers; Pumpkin Pie recipes and many other ghoulish surprises. I'm Andy Bechtel, thank you.**

## Come and meet those dancing feet . . .

# on 42<sup>ND</sup> street

### Show Review

By SUSAN NESBITT  
Features editor

Town Theatre's current production, *42nd Street*, is a tap-your-toes kind of show.

Audience feet were set in discreet motion under seats Tuesday night beginning with the opening overture and didn't stop until the final curtain fell.

But the serious toe-tapping happens on stage — the fancy collective footwork of a chorus of talented dancers and the awe-inspiring taps, leaps and turns executed to precision by lead characters Peggy Sawyer (Rhonda Ralston) and Billy Lawlor (USC English and history junior Jeff Lander).

*42nd Street* is a "backstage" musical tracing the progress of a show, *Pretty Ladies*, from the initial rehearsals through opening night — when the leading lady really does "break a leg." It tells the story of a rookie dancer, plucked from the chorus and shoved into the spotlight with only 36 hours to rehearse before going on as the star in New York.

Ralston is a convincing, wide-eyed Peggy. She shows just the right balance of over-awe at being in the Big City and home-grown confidence in her own abilities. When one of the chorines compliments her skill as a dancer, Peggy replies, "I know" — she was probably the best in all of Allentown. Ralston's dancing is amazing.

But it's Lander as *Pretty Ladies'* leading man who steals the show. A phenomenal dancer, he elicited spontaneous applause from the audience

with several difficult combinations of tap steps and turns. He is spectacular in "Dames." The playbill mentions that because of his love for Town Theatre and the dance world of Columbia, Lander's aspirations of New York have been placed on the back burner for a while. New York doesn't know what it's missing — yet.

Leigh Ann Canteley as *Pretty Ladies'* catty star, Dorothy Brock, plays a funny scene in which she's appalled that she must actually audition for the show. Techies wheel lights around the stage as she is trying to perform, and she ends up casting shadow-animals on the backdrop. It is simply silly.

Juanita Glass (Maggie) and August Krickel (Bert) play great show-biz types. They and Nancy Ann Smith as Annie do a neat little "Shuffle Off

To Buffalo" — a cute number which has excellent lighting, sets, staging and choreography.

"There's A Sunny Side To Every Situation" is equally well-packaged, with an ingenious dressing-room set complete with lighted "mirrors" defining the speakers.

Roy Mitchell as director Julian Marsh performs a charming "Lullabye of Broadway." His singing voice is distinctive, expressive and pleasant. Roger Glass is endearing as *Pretty Ladies'* benefactor Abner Dillon.

*42nd Street* opened Sept. 30 and will close Oct. 22, but record demand for tickets has led to the addition of three performances. There are shows tonight and Saturday at 8 p.m., Saturday matinees Oct. 15 and Oct. 22 at 2 p.m., a 3 p.m. Sunday matinee, and 8 p.m. performances Tuesday Oct. 18 through Saturday Oct. 22.

Tickets are \$10 for adults and \$7 for students. The box office is open from noon to 5:30 p.m. Monday and until 8 p.m. Tuesday through Saturday. For reservations call 799-2510.

## Cement shoes and acid trips

# Godfathers, Living Colour to entertain

By SUSAN NESBITT and TOJO  
Features editors

Have you heard the news? The Godfathers and Living Colour will be playing the Russell House this coming Wednesday!

Not too long ago — in 1985, in fact — a band called The Sid Presley Experience was dying in underground Britain. South London brothers Chris and Peter Coyne, members of SPE, refused to die with it. Early in 1986 they joined up with two guys from Yorkshire, George Mazur and Mike Gibson, and a guy from Kent, Kris Dollimore.

They called themselves THE GODFATHERS — Peter Coyne singing lead, Dollimore on lead guitar, Gib-

son also playing guitar, Chris Coyne on bass and Mazur taking percussion — and they released a three-song 12-inch, *Capo Di Tutti Capi*, on their own label.

All through 1987, THE GODFATHERS toured Britain and Europe and ventured into the United States for a few club dates. Soon Epic Records latched onto the boys, and they made their major-label U.K. debut with "Birth, School, Work, Death," the title track from their second album, in October 1987.

The "Birth, School, Work, Death" video has spent some time on MTV.



Epic recording artists Living Colour are on the move in support of their highly acclaimed debut album *Vivid*, and the group is turning a lot of heads.

Led by guitarist Vernon Reid, Living Colour's energetic live shows have reportedly long been real attractions on the East Coast. Reviews in national publications like the *Village Voice* and *Rolling Stone* greased the path to a record contract with Epic.

David Fricke of *Rolling Stone* called the album, "... an open letter to rock'n'roll itself, a demand for equal time and respect from a music that is Living Colour's birthright."

Though *Vivid* is Living Colour's first album, the all-black New York rock group has had plenty of time in the limelight. Singer Corey Glover has been an actor since teen-agedom, and played his most prominent role in the movie *Platoon*; drummer Will Calhoun attended Juilliard and has played in many top New York band-leader's groups; bassist Muzz Skillings has played New York rock clubs since his high school days; and guitarist Vernon Reid has received worldwide exposure as a member of James Brown's band.

## USC orchestra Township concert should appeal to all, director says

By MIKE DICKSON  
Staff writer

If sitting through an evening of classical music doesn't sound like a great night of entertainment, the USC orchestra wants you to think again.

The orchestra, 103 members including 71 strings and 28 winds, will perform its first concert of the year at 8 p.m. Tuesday at the Township Auditorium.

Director Donald Portnoy said the group's two selections, by Beethoven and Shostakovich both titled "Symphony No. 5," will appeal to both the concert novice and enthusiast alike.

"The works abound with glorious melodies," said Portnoy, who has directed USC's orchestra for two years. "It's the perfect fare for the first-time symphony goer, but it will also appeal to people who attend concerts regularly."

The Beethoven piece is perhaps best known for its standard orchestral literature, while the Shostakovich is exciting and dynamic from the first downbeat to the final chord. A live performance of these symphonies by a collegiate orchestra is considered a major undertaking.

Hard work and a drive for excellence is nothing new to the USC students, however, who have performed at the Percussive Arts Society International Convention in

### Concert Preview

Washington, D.C., and have accompanied ballet dancer Rudolf Nureyev when he danced this past spring in Columbia.

Under Portnoy, the orchestra has drawn strong reviews for other major works, including Tchaikovsky's "Symphony No. 5" and Mahler's "Symphony No. 1."

USC has scheduled other performances for Nov. 29, Feb. 24 and April 22. The music will include Tchaikovsky's "Symphony No. 4," Verdi's "Requiem" and an overture by a Columbia composer.

During its preparation, the group will be moving to its new home in the Koger Fine Arts Center, scheduled to open next semester.

"We'll have a wonderful hall especially built for musical events," Portnoy said. "The acoustics should be phenomenal."

Tickets are available from the School of Music and at the door on the night of the concert. Student tickets are \$2 and adult tickets are \$5.



Donald Portnoy, director of the USC orchestra, puts the group through its paces in a rehearsal early this week. The orchestra will perform Tuesday at The Township.