

# Reviews

## Metal

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The latter song received almost as great a response as "Master of Puppets," while the former featured Hetfield leading the crazed audience in a chorus of "Die...die...die" to drummer Lars Ulrich's pounding cadence.

Lead guitarist Kirk Hammet performed a solo that showcased his dexterity, talent and the volume of the 50,000 watt P.A. system. At one point the solo was actually painful to listen to because it was so loud.

Hammet also showed his sense of humor. After a particularly fast run of notes, Hammet struck a cliché pose used by many bubblegum Top-

40 metal bands and said to the audience, "Pretty cool, huh *dude*," and laughed along with the audience.

Hammet's solo served as the perfect introduction to "Battery," Metallica's homage to their hardcore punk roots.

Metallica left the stage briefly, but the booming sound of pounding feet brought them out again for another encore.

Featuring a medley of cover tunes and jamming, the encore included a violent version of "La Bamba" and a mischorded playing of Iron Maiden's "Run to the Hills," to which Hetfield admitted, "I forgot the lyrics to that one."

The crowd didn't mind the mistake though, because the band promptly performed two speed-metal classics, "Am I Evil?" and the Misfits' "Last Caress."

Metallica finished the encore with a "special neckbrace mix" of their vintage tune, "Whiplash."

The evening closed with a third encore, playing a cover version of the obscure song "Bread Fan," originally recorded in 1973 by an even more obscure band, Budgie. The song is the B-side to the "Eye of the Beholder" single in the United States and the B-side to "Language of the Mad," a single released only in Europe.

Metallica provided a tight sounding, yet relaxed performance. Members of the band are constantly in motion. It is this raw, unrestrained energy that makes a Metallica concert so entertaining, because the energy is transferred to the audience. What the band feels on stage, the audience feels, and vice-versa.

Metallica is a band that works best as a sum of its parts. Solos are kept to

a minimum, and no one member of the band tries to hoard the limelight. However, Hetfield did serve as the band's spokesman during the majority of the show, establishing a friendly rapport with the crowd. His dialogue consisted mainly of explicit stories, expletives, and asking the crowd the rhetorical question, "Are you (expletive) having a great (expletive) time out there?"

There was no need for the crowd to reply. It was obvious they were having a great time. Their fist waving, moshing (slam dancing) and screaming lyrics drove that point home quite well.

For anyone unfortunate enough to miss the concert, Metallica caught all of the madness live on a 24 track mobile recording unit. The tape was used by the Z-Rock satellite radio network, who simulcast the concert, and by Metallica, who may use the tape in an upcoming live album.

## Metallica's new album reflects band's maturity

By Chuck Squatriglia

CORRESPONDENT

Metallica is a band that has always done things on its own terms. With *...And Justice For All*, Metallica achieves Top-10 popularity without sacrificing their beliefs, goals or integrity, and without the aid of radio or video airplay.

This album is their first to contain original material in almost three years, and it marks the debut of bassist Jason Newsted. He replaces Cliff Burton, who was killed in a bus accident in 1986.

Newsted does an excellent job, deciding to lend his own talents to the band instead of duplicating Burton's style. He co-wrote "Blackened," the first song on the album, and if it is any indication of Newsted's skill as a writer, he should prove to be an excellent addition to the band.

Metallica has never been content to write cliché-ridden songs about mundane topics. Instead, they attack social problems head-on. Some of the topics addressed on the album include corruption within the judicial system, ("...And Justice For All"), the effects of war on a soldier, ("One"), the destruction of our planet, ("Blackened") and the anguish of youth ("Dyers Eve"), to name just a few.

Two of the best songs on the album are "One" and "Eye of the Beholder."

Inspired by Dalton Trumbo's novel "Johnny Got His Gun," "One" describes in graphic detail the mental experiences of a soldier wounded by a land mine. The main character has lost his limbs, eyesight, hearing and voice, leaving only a shell of a man who realizes the hell he's in and can't escape because doctors are keeping him alive. It is a truly horrifying thought and easily the most powerful song on the album.

"Eye of the Beholder" is an angry

song directed at those who tell others how to live their lives and also at those who allow themselves to be manipulated. With lyrics like "Do you want what I want?/ Desire not a thing/ I hunger after independence, lengthen freedom's ring," vocalist/guitarist/lyricist James Hetfield lets it be known that he cannot be manipulated and that we shouldn't let ourselves be manipulated either.

It is a topic that has been addressed by Metallica in the past, most notably on "Escape" from 1984's *Ride the Lightning*, but this track makes the band's feelings more definitely known.

Perhaps the most cryptic of the songs on the album is "To Live is to Die." The lyrics were written some years ago by Burton and point to the futility of life: "When a man lies, he murders some part of the world/ These are the pale deaths which men miscall their lives." The music is stunning, showing the band's ability to write somber, reflective songs as well as more hard-driving music. This may well be the most carefully written song Metallica has ever released. Burton was a long time friend of the band's and one can assume it meant a lot to them to get the song just right; the end result is beautiful.

The music on this album reflects Metallica's continuing maturity as musicians. The songs are both longer, (the shortest being just over five minutes long) and more complicated. Metallica uses time signatures that most metal bands only dream about and employs chord progressions and rhythmic complexities that leave less skillful musicians in their dust. *...And Justice For All* is without question Metallica's finest work to date and a worthy successor to the popularity of *Master of Puppets*, their third LP. This album may very well become the standard against which other speed-metal albums are judged.

## Top 10

The following are the top record hits as they appear in this week's issue of Billboard magazine. Copyright 1989, Billboard Publications, Inc. Reprinted with permission.

### HOT SINGLES

- "Straight Up" Paula Abdul (Virgin)
- "Wild Thing" Tone Loc (Delicious Vinyl)
- "Born to Be My Baby" Bon Jovi (Mercury)
- "Lost In Your Eyes" Debbie Gibson (Atlantic)
- "The Lover In Me" Sheena Easton (MCA)
- "When I'm With You" Sheriff (Capitol)
- "She Wants to Dance With Me" Rick Astley (RCA)
- "What I Am" Edie Brickell & The New Bohemians (Geffen)
- "Walking Away" Information Society (Tommy Boy)
- "You Got It" New Kids on the Block (Columbia)

### TOP LPs

- "Don't Be Cruel" Bobby Brown (MCA)-Platinum (More than 1 million units sold.)
- "Appetite for Destruction" Guns & Roses (Geffen)-Platinum
- "Traveling Wilburys" Traveling Wilburys (Wilbury)-Platinum
- "Shooting Rubberbands at the Stars" Edie Brickell & The New Bohemians (Geffen)-Platinum
- "G N' R Lies" Guns N' Roses (Geffen)
- "Hysteria" Def Leppard (Mercury)-Platinum
- "New Jersey" Bon Jovi (Mercury)-Platinum
- "Giving You the Best That I Got" Anita Baker (Elektra)-Platinum
- "Open Up and Say Ahh" Poison (Enigma)-Platinum
- "Journey's Greatest Hits" Journey (Columbia)-Platinum

### COUNTRY SINGLES

- "Big Wheels in the Moonlight" Dan Seals (Capitol)
- "I Sang Dixie" Dwight Yoakam (Reprise)
- "I Still Believe In You" The Desert Rose Band (MCA-Curb)
- "Life As We Knew It" Kathy Mattea (Mercury)
- "Don't Waste It On the Blues" Gene Watson (Warner Bros.)
- "Highway Robbery" Tanya Tucker (Capitol)
- "Til You Cry" Eddy Raven (RCA)
- "I Wish I Was Still In Your Dream" Conway Twitty (MCA)
- "Don't You Ever Get Tired of Hurting Me" Ronnie Milsap (RCA)
- "From a Jack to a King" Ricky Van Shelton (Columbia)

### ADULT CONTEMPORARY SINGLES

- "When I'm With You" Sheriff (Capitol)
- "The Living Years" Mike & The Mechanics (Atlantic)
- "Don't Rush Me" Taylor Dayne (Arista)
- "My Heart Can't Tell You No" Rod Stewart (Warner Bros.)
- "She Wants to Dance With Me" Rick Astley (RCA)
- "Holding On" Steve Winwood (Virgin)
- "As Long As We Got Each Other" Steve Dorff & Friends (Reprise)
- "Soul Searchin'" Glenn Frey (MCA)
- "Two Hearts" Phil Collins (Atlantic)
- "All This Time" Tiffany (MCA)

### BLACK SINGLES

- "Dreamin'" Vanessa Williams (Wing)
- "So Good" Al Jarreau (Reprise)
- "Wild Thing" Tone Loc (Delicious Vinyl)-Gold
- "She Won't Talk to Me" Luther Vandross (Epic)
- "Teddy's Jam" Guy (Up-town)
- "This Time" Kiara (Arista)
- "Just Because" Anita Baker (Elektra)
- "Straight Up" Paula Abdul (Virgin)
- "Skin I'm In" Cameo (Atlanta Artists)
- "I Want to Be Your Lover" Aleese Simmons (Orpheus)

## 'Watercolors' lends different style to New Age music genre

Enya

Watermark  
Geffen Records

By S. Hoechstetter

REVIEWER

If you need something to get you in the mood for Valentine's Day or a gift idea you may want to consider the album *Watermark* by Enya. It is guaranteed to create a romantic setting.

Enya's New Age style is different from many other New Age artists because she sings, something most New Age musicians refrain from.

She also makes use of the piano and flute more than the computer and keyboards. The music flows like the watercolor painting that decorates the album cover.

*Watermark* is already at the num-

ber nine spot on Billboard Magazine's New Age Albums chart this week.

The album is universal in its content. Enya sings in several languages including Latin, English and love.

All the songs are soothing and exciting at the same time. "Cursum Perficio" is the first time the listener hears Enya's voice. It does not matter that most people will not understand the lyrics because her voice and the instrumentals are beautiful.

"On Your Shore" is the epitome of a love song. "Exile" is a hopeful song about returning to the arms of a loved one. There is a flute solo before Enya sings "My light shall be the moon/ and my path the ocean/ My guide the morning star/ as I sail home to you."

"Miss Clare Remembers" is a light piano solo that quietly ends side one.

After listening to this first side you should be ready for some heavy duty romance. If not, this music also has enough soothing qualities without distractions to play as background music, but that is not as much fun.

If you have heard any of the songs from *Watermark* you have probably heard "Orinoco Flow," because it has been getting some radio play. Its rhythmic Spanish sounds take the listener on a trip to all the beautiful and mysterious spots of the world.

*Watermark* should be added to your collection whether or not you like New Age music because it is a different form of this genre so it will not sound like other New Age musicians you may have heard previously.

Enya is a talented musician and singer, and her album is good for reading, relaxing or romancing.

## Homes

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front of the kitchen window. People are encouraged to walk on the 100-year-old Persian rug the Yazdani received as a wedding present.

The tour guides explained that walking on the rug helps demonstrate its durability.

A modern brass and glass table showcases the Yazdani's rare book collection in the family room. This room has a contemporary look, but has antique furniture to balance the effect.

When the house was reconstructed, the large family room, the upstairs and the bathrooms were added.

In one of the bedrooms is a table which belonged to the first postmaster in Dallas. A 1940s radio is found in another bedroom.

Very few additions and changes have been made to Peter and Becky McIntyre's home, the oldest home in College Station.

The house was built in 1890 on the Texas A&M campus, where the Memorial Student Center is today.

The house was sold for \$400 in 1948 and moved to its present location at 611 Montclair Ave.

By the 1970s, the house was deteriorating. Dr. Paul van Riper, one of

the founders of the Citizens for Historic Preservation, purchased the home in 1981 and began its renovation.

McIntyre, a physics professor at A&M, bought the house in 1986.

The house is like a time machine, taking people into the parlor where dates and guests were entertained in the past. The wood floors are smooth.

An 1870 Steinway piano sits in the corner.

The McIntyres have decorated the house with Victorian and American provincial antiques from the 1700s to the 1920s.

Many pieces are the family's and some come from a time the McIntyres spent in Switzerland.

Another home which was originally on campus belongs to Manning and Nita Smith. Their home was built in 1923 for the family and was moved in 1941 to 1000 Ashburn Ave.

The Smiths, who are nationally known for their square dancing, have reconstructed the house to accommodate their talent.

A large room was added, and wood for the floors came from the old DeWare Field House.

The fireplace in the dance room was designed to showcase a picture that Smith's mother painted more than 100 years ago.

Stained glass church doors mark

the entry to the living room. Antique furniture is prominent in the home, as are Mrs. Smith's collection of "Gibson Girl" prints.

Each room has its own style and statement. One room, called the ranch room, has a wall made of wood taken from an old smokehouse.

Nita Smith said she believes the distinctiveness of each room is what makes living in an old home so special.

"If you want to paint a room red, well, you paint a room red," Smith said. "It gives you a chance to express your feelings."

But there are a few problems connected with owning an older home, she said.

"Electricians don't know how to work the house, and you've got to find someone who understands the problems," Smith said.

The last home on the tour was built in 1907 in Hearne and moved to 1003 Haley Drive in 1985. The home is now owned by Mr. and Mrs. David Shellenberger.

Many rooms are highlighted with colorful wallpaper, balancing the effect of old and new. Wallpaper is used even on the ceilings to complete the home's modern look.

The Shellenbergers also display sentimental antiques, such as an old table the couple purchased as new-



Photo by Ronnie Montgomery

The Shellenberger home is one of four homes featured in a historic homes tour.

lyweds.

The porch swing hanging on the big wrap-around porch is another

reminder of the family history that has been made and is still being made today.

## Bustling beachfront becomes barren haven for local residents

STONE HARBOR, N.J. (AP) — On an avenue jammed with cars and pedestrians in summer, Laura Mae Harris and her grandson are the only people in sight on this cold day.

It's winter at the seashore, and few creatures are stirring in this Cape May County community or its island neighbor, Avalon.

Even the parking meters are packed away.

"And we like it this way," Harris insists. "We begin to really live after Labor Day. During the summer, it's all humbug and trouble and there's trash that they (tourists) throw around."

During the seasons they have to themselves, Harris and her 3-year-old grandson, Morgan, regularly walk to the beach to collect seashells.

The bird sanctuary is nearly deserted, but Harris says she expects the egrets to return in March.

Many communities at the New Jersey shore have developed year-round populations, such as those near Atlantic City or some beach towns in Monmouth County that now have a stable industrial and corporate base.

But the seven-mile stretch between Avalon and Stone Harbor remains almost comatose, an occasional blinking traffic light breaking up the monotonous drive.

The population in Stone Harbor dips from a summer population

high of 25,000 to 1,200 in winter; in Avalon, it drops from 35,000 to almost 2,400, city clerks say.

Despite some inconveniences, such as traveling offshore to Cape May Courthouse to go food shopping, most natives of the two beach communities enjoy the solitude that cold weather brings.

But Stone Harbor police patrolman James Dalton says he misses the bustle of summer.

"I like people, and the day goes a lot faster," he says.

Some action comes with motorists who speed along the main avenue, thinking they can run a stop sign because no one is around, Dalton says.

Many businesses close or curtail hours.

Even the meter maids are out of work because the parking meters are packed away, according to Stone Harbor city clerk Marjorie Wohr.

"There are not that many demands for parking down here now," she says, laughing.

At the Avalon Supermarket, a sign is posted in the door:

"Sorry — Closed until May 1989. See you then!!"

Down the street, B.J.'s Pizza is open only on weekends. A nearby lawn furniture store opens on request.

The scene gets even bleaker near the beach.

The boardwalk is barren, with a lone jogger cutting through the quiet. Lifeguard chairs are in a pile, a geometric sculpture against the sand.

Many houses have "For Sale" or "For Rent" signs posted out front.

Boats are sealed in blue plastic and parked on trailers with the wheels removed.

The miniature golf course is padlocked.

At the laundry in Avalon, Liz Tyrrell is alone as she pushes coins into the machines.

"During the summer, I usually do my laundry at my mom's house because it's too crowded in here," she says.

"It's a different world in the winter. I like it better. You really feel like you have your town back."

At Hoy's, a five-and-10-cent store in Avalon, managers Claire Parent and Doris King have time to pamper the few customers who wander in.

Compare this to the summer scene, when three cash registers are ringing and customers are lined up 10 or 15 at a time waiting to purchase bathing suits, suntan oils and towels, King says.

"Mostly the local people come in now for drugs or stationery items," she says. "Even though it's a little boring, it's a nice break, too."

"But by the time spring comes, we're ready for the crowds again."

## Indiana museum details history of Studebaker car

SOUTH BEND, Ind. (AP) — Six decades ago, a 1927 Studebaker Commander driven by Ab Jenkins, a well-known daredevil driver, left New York City for San Francisco.

When the Commander arrived by the bay on Sept. 2 — 77 hours and 40 minutes later — it had clipped more than two hours off the coast-to-coast driving record.

In an era of mechanized speed, the Studebaker Corp. could claim, at least for a while, to be the best.

Less than 40 years later the South Bend-based automaker was finished, killed off, in large part, by competition from Detroit.

But the history of Studebaker survives in remarkable detail, from precise accounts of company board meetings to the automobile itself. Credit for that goes largely to the Studebaker family, which began a conscientious effort nearly 100 years ago to preserve its history.

All can be seen at the Studebaker National Museum. Its two sites in downtown South Bend include nearly 90 vehicles that trace the company from its pre-Civil War days as a manufacturer of farm wagons.

"There was a sense of storing history that went with the plant," says Thomas Brubaker, the mu-

seum's director.

That sense was strong enough that Clement and Henry Studebaker, the company's founders, bought back their first buggy, made in 1857, from the St. Joseph County farmer who had used it for nearly 20 years. The Studebakers opened their own museum in 1892.

That first buggy is at the downtown convention center, where the city's industrial history is recounted in dioramas and displays of manufactured products.

Several blocks south, at the museum's main site, is a larger collection of Studebaker vehicles: carriages used by presidents Abraham Lincoln, Ulysses S. Grant and William McKinley; a 1927 roadster that set an endurance record by averaging 65 mph for 25,000 miles over a 16-day stretch; and a 1966 Cruiser, the last Studebaker model, produced in Canada three years after the South Bend plant closed.

The collection has grown rapidly in recent years as Studebaker buffs have donated or loaned their own carefully preserved models for display. During the Studebaker Drivers Club International meeting last August at South Bend, a California collector loaned his 1931 Presidential Brougham, estimated to be worth \$100,000.