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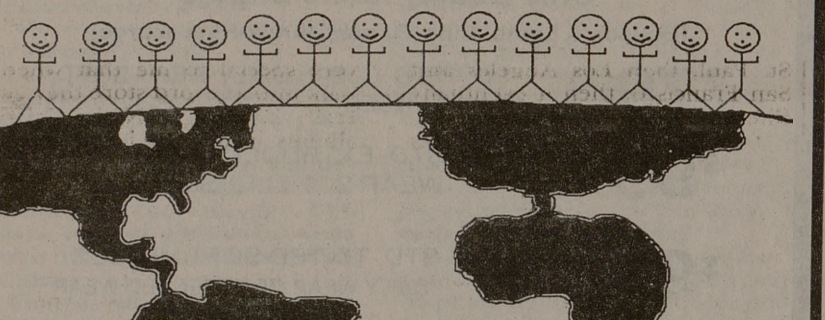
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\* All undergraduates, graduates, and faculty are welcome.

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### Foreigner's Jones to release solo LP

ASSOCIATED PRESS

Mick Jones, a founder of Foreigner in 1976 and writer of the group's many hits, has made his first solo album, titled "Mick Jones."

He'd like to tour, he says, "to get myself pumped up a bit to go into the studio with Foreigner again. We haven't done that for a while."

As a matter of fact, Foreigner, whose last big tour was in 1985, almost disbanded, Jones says, "The end was prepared but not announced."

Then, he says, they got together at Atlantic Records' 40th anniversary concert last year.

"We decided we had a blast. We did a short tour of Australia and Japan, to test it out. That provided us with the basis to sort of rebuild on."

### Indigo

(Continued from page 4)

Overall, Indigo Girls put on an enjoyable show that stayed soft and mellow in sound, but roared in conviction and substance. Ray is especially impressive with a booming voice that never falls short on the melody. She is just as captivating singing a cappella as she is with two guitars and Saliers accompanying.

My only real complaint of the night was the handling of the light system, an archaic set of eight lights that alternated between white, red, blue, and yellow. Apparently they were meant to reinforce the mood of the songs, but were instead extremely annoying and quite distracting. In such cases, whether it was Indigo Girl's or Town Hall's system, attempts at special effects should be saved for budgets that can capitalize on them.

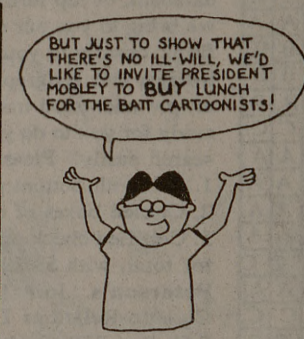
After their impressive performance, Saliers and Ray are on to Memphis, where they will play two shows. They also announced that they will be re-releasing their *Strange Fire* album on Epic later this year. Judging by their performance Saturday night, Indigo Girls seem ready to take their place at the forefront of the modern folk movement.

### WARD



by Scott McCullar © 1989

### WALDO



By KEVIN THOMAS

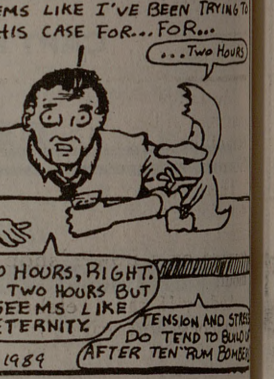
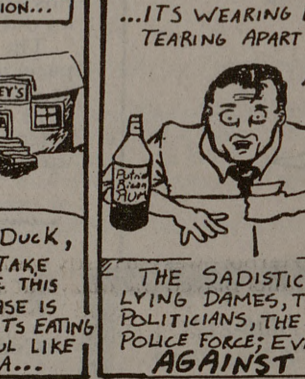
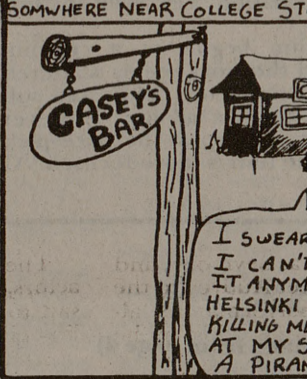
### Adventures In Cartooning

by Don Atkinson



### SPADE PHILLIPS P.I.

by Matt Kowalski



# New college rock albums serve interesting slice of Americana

By John Righter

Of The Battalion Staff

### Grapes Of Wrath

*Now And Again* Capitol  
Now *And Again* should be titled *Let's Play It Again*. The Anton Fier-produced album is a great collection of '60s nostalgia. I can listen to "All The Things I Wasn't" and imagine Paul Simon at the microphone and immediately envision a young Bob Dylan on "What Was Going Through My Head." "Do You Want To Tell Me?" would have sounded great by the Byrds; and hey — isn't that Todd Rundgren singing and playing piano on "I'm Gone." Well maybe I'm getting carried away, but the fact is that *Now And Again* is better than a Time-Life retrospective album. Actually the album is well orchestrated, showcasing Kevin Kane's rich melodies and acoustical handiwork. Kane and bassist/vocalist Tom Hooper add a rich texture to the quiet ambience that flows throughout the mostly acoustic album,

regretfully ignoring drummer Chris Hooper. *Now And Again* adds to the current stream of '60s revitalization that has appeared in the likes of REM, Edie Brickell and New Bohemians and the Cowboy Junkies. The album flows extremely well, maintaining a serene peace, and showcases some excellent work, both musically and lyrically by Kane.

Unfortunately, the Grapes Of Wrath sacrificed some of the spunk and originality of earlier efforts like *Treehouse* that had set them apart as one of America's top college bands. Hopefully on the next round the Grapes can find a formula that combines the flavor of *Treehouse* with the nostalgia of *Now And Again*.

### Camper Van Beethoven

*Key Lime Pie* Virgin Records  
*Key Lime Pie* is Camper Van Beethoven's perverse view of America — the kind of absurd tranquility you would expect from listening to a Paul Harvey monologue while on Valium. The Santa Cruz-based band barely misses a beat without founding member Jonathon Segel

(he played all the nifty instruments like the strings, casio, mandolin, cittern) who left the band this year. David Lowery and company have ease on the Slavic/British "ska" style apparent on the earlier albums, and have instead opted for the Roy Clark-after-a-real-bad-acid-trip sound.

Beginning with the back cover that satirizes bar codes and American album covers, they aren't blank and artsy like those cool British imports. Camper aims to confuse with their hokey blend of sappy psychedelia and witty sarcasm.

If you're not careful you may get sucked into their trap, which would be worse than watching bad Brady Bunch episode after a box of No-Doz and two bottles of cough syrup.

From the sadistic beauty of "All Her Favorite Fruit," to the campy humor within "When I Was The Lottery" to the high strung intensity of "Tures Of Matchstick Men," CVB blends a deluge of violins, guitars and fiddles into a psychobilly aura hidden within Lowery's spouts of innuendo. Basically, if you love Ronald Reagan's America then you may not enjoy *Key Lime Pie*, even though you could still get into the groovy music. Otherwise, *Key Lime Pie* is quite an intriguing slice of American life.

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