

MUSIC REVIEWS

Boston's 'Four Real' fizzles

By Timm Doolen
SPECIAL TO THE BATTALION

Boston
'Four Real'
Rock
MCA



You'd think with eight years to work on 'Four Real,' Tom Scholz, Boston's creative presence, would make it perfect. You'd think. But despite a few good cuts, its most redeeming quality is to remind you how good the first two albums were.

It seems like only two decades ago when 'Boston' and 'Don't Look Back' were released, in 1976 and 1978, respectively. They soon became staples in every classic rock library. Boston was on its way to becoming the next Led Zeppelin or The Who, creatively speaking, but Scholz decided to spend more time for the next album.

In 1986, with only two original members, Boston released 'Third Stage' with Brad Delp singing and Scholz playing almost every instrument.

'Stage' did well on the charts, but many Boston fans were let down by the shift from solid rock 'n' roll to the slower songs prevalent on the album.

Nonetheless, 'Stage' contained some great tracks, and better melodies than almost anything on 'Four Real,' released just this month. The new album again features mostly slower songs and that unmistakable Boston sound, but none of these stand up against 'We're Ready' or 'Amanda,' from the previous album.

Even the saving grace of 'Third Stage' - Delp's incredible voice - is absent on the new album. Delp, who shares some writing credits, is replaced by singer Fran Cosmo without ex-

planation. How can Boston be Boston without its signature singer?

In all fairness, there is some great music, but the vocals taint it.

For instance, the four songs comprising the 'Walk On Medley' contain the best music, recapturing some of Boston's original hard edge, but the two instrumentals are worlds better than the two vocal songs.

Even the better melodies on the album seem familiar or borrowed, either from similar sounding contemporary groups or previous Boston albums - one organ solo sounds dangerously similar to 'Foreplay' from the first album.

With eight years to write the music, this album should have wiped Boston's previous albums off the map. Instead, it is a lackluster tribute to the days and music of yesteryear.

Maybe on future albums Scholz will return to form, but Boston fans shouldn't get their hopes up. After all, by the time a fifth Boston album is released, Scholz will be drawing Social Security, and the sixth album probably will be cut in a retirement home.

Pride and Glory debuts screaming a 'Wylde' ride

Chris S. Cobb
THE BATTALION

Pride and Glory
'Pride and Glory'
Rock
Geffen Records

The man who seemed to resurrect Ozzy Osbourne's musical career has gone out on his own. The band Pride and Glory is led by Zakk Wylde, Ozzy's guitarist, who also does the vocals on this recording. James LoMenzo, formerly of the now defunct White Lion, plays bass and Brian Tichy is on drums and percussion.

If you haven't followed Zakk Wylde's career, then this release is not what you may expect. In interviews for the past couple of years, Wylde has explained his passion and enthusiasm for Southern rock.

In fact, in the 'Pride and Glory' would like to thank' section of the CD sleeve, it includes four of the bands biggest influences - the Allman Brothers, Leadbelly, Lynyrd Skynyrd, and - well, Ozzy Osbourne.

The CD kicks off with a banjo in 'Losin' Your Mind.' Wylde then joins with a heavily distorted guitar, basically summing up what the group is all about: Southern rock with a hard, nasty edge. In fact, many of the basics for the songs were rejected by Ozzy Osbourne when Wylde presented them as possible songs for Osbourne's 'No More Tears' album. Wylde's vocals

are the most surprising aspect of the recording - very strong, very much like Duane Allman and very appropriate for each song.

Other highlights on the album include 'Horse Called War,' which would have been an Ozzy song, 'Cry Me a River,' a song that sounds like Creedence Clearwater Revival, and 'Sweet Jesus,' which features Wylde on piano, much like on Osbourne's 'Changes.'

There are some downsides to the music. LoMenzo's bass playing is over-busy and doesn't ride in the pocket, drawing too much attention to itself. Another downside is that the overall feel seems forced in places - the band seems to be trying too hard. A perfect example is the last song, 'Hate Your Guts,' despite the hilarious - although unprintable - lyrics.

A surprisingly strong musical effort by Wylde and friends, Pride and Glory is sure to please, especially those with an appreciation for Southern rock and heavy metal.



Sculptor

Continued from Page 2

fabricating shop told Smith he needed something 'more masculine,' that he got involved in sculpture. And from the looks of his work, it seems to have fit the bill.

Visitors from China, France, Argentina and, of course, locals have toured the gallery Smith calls 'home.' Anyone who calls is welcome to come and visit the 60 sculptures that cover his yard.

But there is no need to drive all the way to Caldwell to see his work. In fact, it isn't even necessary to leave the Texas A&M campus to get a look at his art, some of which is located in the College of Medicine.

Smith was first commissioned in the late 70s by the dean of the College of Medicine at the time, Dr. Robert Stone.

Stone said he believes medical students and physicians tend to get in boxed, stereotyp-

ical roles. For many years, he has been concerned with broadening the viewpoint of students.

'I hoped, when I first came to A&M, to show students what a full life is - that there's more to do on Wednesday afternoons than play golf,' said Stone. 'Smith epitomizes that. He has a life outside of medicine that allows him to fill other needs.'

When Stone decided to pursue his quest for art what he found was, not a lack of good painting, but rather a deficiency in three-dimensional artwork. When he heard of Smith and went out to look at his work, he found it extremely powerful.

'When I found Joe Smith, two functions were fulfilled,' Stone said. 'The need for three-dimensional art and a role model for students.'

Smith's most recent donation is 'Rapport,' an eight-and-a-half-foot bronze sculpture which stands in the courtyard of the Medical Sciences Library.

Smith donated his time and skill to the

project, and Richard Connolly of Corpus Christi contributed \$20,000 toward the creation and completion of the sculpture. The figure portrays two figures interlocked, as in dance, possibly symbolizing the doctor-patient relationship.

The school also holds eight of Smith's expressionist paintings and an indoor sculpture. But Smith said this is the closest he gets to publicly displaying his work. Teaching or selling his art would be a restriction of his creativity, he said.

'If you want to do art, just do it,' Smith said. 'If it is a true expression of your own and you have expressed your own needs, that is all that matters.'

'To others is of no importance.' As for the future, Smith said he plans to continue his sculptures, each day bringing something new and unique from the day before.

'I think even if I were in the middle of a desert island, I would produce some type of art,' Smith said. 'It's a compulsion. I would be completely lost without it.'

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#1 11:20 1:50 4:25 7:15 10:05 (12:35)
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#1 11:15 1:40 4:10 7:00 9:40 (12:15)
#2 11:40 2:15 4:45 7:40 10:15
GETTING EVEN WITH DAD (PG) 11:20 1:45 4:25 7:20 9:50 (12:15)
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