

DIVERSIONS

March 5, 1986

12 pages

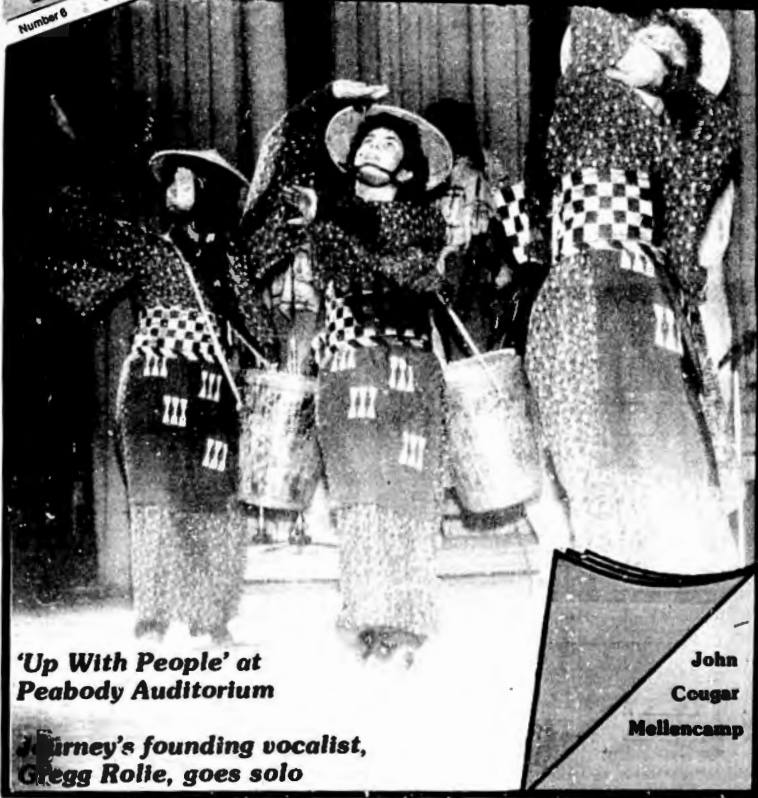
Number 6

Embry R.

Aeronautical University, Daytona Beach, Florida



Number 6



'Up With People' at Peabody Auditorium

Journey's founding vocalist, Gregg Rolie, goes solo

John Cougar Mellencamp

Commentary

Here we are, at the half-way point in this trimester, and every day puts summer that much closer to us. Considering the lack of any spring break, anything sounds good, right?

This issue of *Diversions* covers a lot of ground not previously covered. We have a short biography and profile on John Cougar Mellencamp, who played here a couple weeks ago, a look at the 'Up with People' show which played in Peabody Auditorium last week, and an interview with Heavy Mental, a radical anti-top 40 band with politics. We also have a profile on Gregg Rolie, who was the founding vocalist for both Santana and Journey.

An interview with Gregg Rolie was held a few days ago, but the material has not all been sorted out, so we'll pass that along to next issue.

This month's calendar is really packed. We've got several sold-out ZZ Top concerts coming this way, along with the Firm and Loverboy/Hooters shows hitting all over Florida's Heartland. As you may know, Van Halen (Van Hagar?), is coming to Florida next month. The first Florida show is somewhere around the tenth. Ozzy Osbourne is also hitting the road the end of this month to promote his newest release. Dates, of course, will be given as they become available.

So what else is new? Not much. As you know, Daytona is filling up with bikers, so drive with care in case the other guy doesn't.

Hey, has your car broken down lately? If you want some good advice as to what not to do, ask a blonde named Kim. The most amazing things happen to your car when it's parked on Campbell Street! Don't leave your vehicle unattended or you may be seriously sorry. That flat tire or lack of gas could well mean your car being turned into spare parts literally overnight. The main problem with that is every part that is removed is one that must be replaced. The beach is starting to get crowded, so take care of your own.

Well, with those words of wisdom, another issue of *Diversions* hits the street. The perforations on the side are for emergency use if you run out of Scot Tissues.

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Diversions

a supplement to the avion

EDITOR:

Timothy Markwald



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Timothy Markwald

STAFF REPORTERS

Scott Peters
Jeff Guzzetti
Michael O'Brien
John Trombly

CALENDAR GRAPHICS:

Tim Van Milligen



HANNAH AND HER SISTERS

Rated PG

 Starring
Woody Allen, Mia Farrow, Barbara Hershey,
Max Von Sydow, Michael Caine

Orion Pictures Release

 By Jeff Guezetti
AVION STAFF REPORTER

 Hannah and Her Sisters
Orion Pictures Release

Our Rating: ★★★★★

Comedy genius Woody Allen strikes again in *Hannah and Her Sisters*, a satirical and ironic film that is currently showing at the Daytona Six Theaters.

Hannah and Her Sisters stars Woody Allen (who also directed the film) as a worrisome hypochondriac who was once married to a writer named Hannah (Mia Farrow). Hannah divorced Allen and married Michael Caine, who lusts after Lee (Barbara Hershey in her best performance to date), who happens to be Hannah's sister and wife to Max Von Sydow (from *The Exorcist*). Mean-

while, there is a third sister struggling to find a love life of her own while writing screenplays about everyone else's.

Sound incredibly confusing? Well, it is at first. The audience must pay close attention to the hodgepodge of scenes that establish each character's identity. All the characters in *Hannah* are well-defined and played by veteran actors who give fine performances throughout the film. Most of the comedy is provided by Woody Allen, however; one can't help but laugh every time he appears on the screen.

out what Allen is trying to say. Let's just say that this film deals with the motifs of sex, death, insanity, jealousy, and love.

Each individual scene of *Hannah* is masterfully directed with excellent real-life comic portrayals of awkwardness and emotion. Allen's trademark of biting sarcasm and irony makes for a lot of laughs. However, these scenes are never quite tied together well enough for Allen to make his point—this is where *Hannah and Her Sisters* falls short.

A certain contender for at least a few Academy Awards.

'Hannah and Her Sisters' is now playing at AMC Daytona Six Theaters.

To try and give a brief synopsis of the plot would be futile due to the mosaic nature of the film—*Hannah* simply needs to be experienced in order to find

Hannah and Her Sisters is a very good movie that should be seen at least once... especially if you're a Woody Allen fan.

How we rate them...



Excellent...see it twice!

Very good...worth going to

So so...a few redeeming qualities

Below average...don't go out of your way

Truly rotten...a waste of perfectly good film

Graphics by Pete Martin

The College Press Service Crossword Puzzle

ACROSS

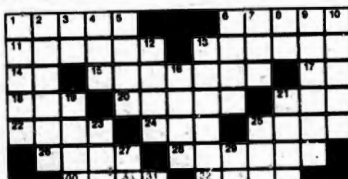
- 1 Embrace
- 6 Sparks
- 11 Stricher
- 13 Lee
- 14 Conjunction
- 15 Studio
- 17 Pronoun

DOWN

- 1 Social rank
- 2 Pay head
- 3 Near
- 4 Music as written
- 5 Fondles
- 6 Observes
- 7 Equality

29 Conjunction

- 31 Pulp fruits
- 33 Peaceful
- 34 Asterisk
- 36 Start
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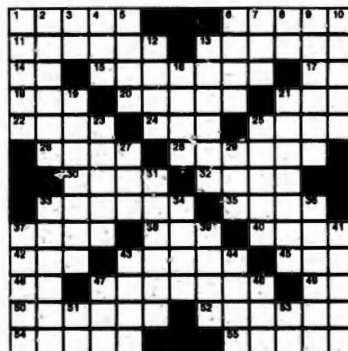
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- 24 Croup: colic
- 26 Beer ingredient
- 28 Metal fastener
- 29 Conspicuous
- 30 Musical instrument
- 32 Truth
- 33 Burles

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- 13 Mole
- 14 Fabricator
- 16 Longed for
- 21 Licentious
- 22 Deceitless
- 25 Ponder
- 27 Confederate general

29 Conjunction

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- 41 Reveals
- 43 Narrow opening
- 44 Discharge
- 47 Yearly abhor
- 48 Daughters of the American Revolution
- 51 Hauling
- 53 Puffs: twice



answers on page 11



By Scott Peters
VISION STAFF REPORTER

...from the Chicago area, tape...
...never heard of Heavy...
...But, again, even...
...have...
...ance to hear them.

To the band, the band has joined the...
...group now...
...glass roots can...
...the growing presence...
...top-40 radio sta...
...An interview with the band brought...
...out their feelings on what they do and...
...why they do it.

SP: Can I assume you all idolize...
...those fabulous Monkees guys whom we...
...all cherish and adore?
...L: Truthfully, they're not our biggest...
...influence, but their image of peaceful...
...and unconventional musicians was proba...
...bly the best thing American TV has...
...come up with. Micky Dolenz was the...
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...freebie tape and, believe it or not, he...
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...have foresight enough to keep them on...
...the air a little longer.
...P: Just like Star Trek.
...SP: How did you first get together?
...Were you in different bands before...
...Heavy Mental, or were you just bumming...
...around?

See next page >>

continued from previous page

D: Heavy Mental first got together in 1983. The make-up of the band was totally different, I was the only surviving member. I wanted to write music that had meaning and a little more balls. The others didn't like that and wanted to do MTV type commercial crap in hopes someone would discover us. This rift between us (we're still good friends) caused the first band to break up. Since I liked the name, I copyrighted it and got musicians were hip enough to say with it. I guess you can say we're the Heavy Mental aftermath, but we're a hell of a lot better than the old band and, most importantly, we know what sound we want and what we want to be.

SP: A tad personal. Since your music is so political, what are your personal political beliefs?

P: I was brought up in a Republican family. "I like Ike," you know. Ike and Nixon, what a team. It reminds me of the Nixon For President fundraiser I went to in Milwaukee. After all was said and eaten, we lined up to shake hands with the Nixon family and David Eisenhower. I can still remember the electricity shaking hands with Tricia. Our eyes locked, we stared straight at each other until I was forced down the line too far for us to see each other. I think that was my republican high. Now I'm more into individual issues than party ranks, because big business controls too much!

D: I don't like what's going on today. The same things our President bleats the Soviet Union for are, to a large degree, going on over here. For example, using the cry of "BIAS IN THE MEDIA" to manipulate the press into covering only positive stories about the President. And all that bull about "are you better off now than you were four years ago?" NO! I think this country's worse off. People are living and starving in the streets, everyone's clamoring to keep what job they have. The average work load has doubled and the suicide rate has tripled. The only thing that has changed in four years is that there is a more naively positive attitude towards government. The market for good news is strong and a naive public will swallow anything Reagan dishes out.

SP: How have you reacted to the tremendously large amount of negative reactions to your music and your beliefs?

P: We get crap from everybody, including punks who are supposed to be left wing. We actually did that kind of punishment. For one, it raises a few eyebrows. Also, reaction leads, eventually, to positive action. It's good to see people thinking, whether that thinking is conservative or not. It's better than being a mushroom having no opinion at all.

SP: What do you think is the horrible reason behind the success of groups like Duran Duran and Wham, while deserv-

ing groups like yourself are forced to trudge through the muck and mire that the real bands are forced into?

J: The major labels who have say so at most commercial radio stations know from past experience from groups like the Beatles, the Who, the Stones, etc., that Rock & Roll has a major influence over many lives, and if controversial words or attitudes start coming out of the lyrics of super-popular musicians, it would start people to think or promote undesirable habits like long hair and rugged jeans and braless women. With mushroom music, there's nothing to excite or over-excit your mind. See no evil, hear no evil, speak no evil, and think no evil.

SP: Can you predict any future developments in the music industry toward the positive side, or do you think that music will continue to pervade an odor of stagnating septic water?

J: I think that, if more people are turned on to what's really going on, eventually those radio stations who jam the waves with the New Sludge music will have to listen to a public that doesn't like it. But not until then will there be any change. You have to go out there and say something. The only solution is revolution!

SP: Have you ever given any serious thought to putting around with a synthesizer?

L: Sure! I think it would be a good solo instrument. But as for replacing a

good four piece band with a circuit board, no way! There's too much of that machine versus man stuff nowadays.

SP: What's in the works for Heavy Mental in the future?

P: We're going to release a new four song EP soon, entitled *Economic Growth*. We would have released it sooner, but due to our freebie tape promotion, the funds weren't there. We're also planning a Midwest tour in February or March. For those who received our tape, the cover is free. That goes for anyone we play!

Well, that's it in a nutshell the guys summed up their feelings about their music and what sets it apart from the rest of the music world. The freebie is really neat and the single is really good. Too intrigued by what you read? Want some more information? Then write to them at:

Heavy Mental
c/o Persistent Productions Ltd.
PO Box 777
Evanston, IL 60204

Give it a try, what have you got to lose. You'll be surprised at what you'll hear. No obligations, no bitterness surprises. Just good old modern psych with a message that needs to be heard. And it's a really good way to hear what's going on. Honest.

Editor's Note: The opinions expressed in this article are those of the interviewee and do not necessarily reflect those of the Avion staff.

ALBUMS

By Scott Peters
AVION STAFF REPORTER



The Violent Femmes

The Blind Leading The Naked

A mite unusual piece of work, even for the Femmes. This is a wonderfully uplifting album with lots of catchy tunes. There are love songs, like "Breakin' Hearts", protest songs, like "Old Mother Reagan", fun songs, like the college radio hit "Heartache", and a powerful anti-war song in "No Killing". But probably the best song on the album is "Faith", a blatant (serious?) praise the Lord song in standard 12 bar blues. Fallwell lovers will have a tough time with this one! Never before has a gospel song been so likable, but then no one has ever done one in a standard blues rhythm. No one else is likely to do it ever again, either. For a decidedly non-religious band, this sure is a quaint surprise. God would be pleased. I know I am.

album

Public Image Ltd.

Album

Looks like Mr. John Lydon has finally come out of his high horse to release a record that isn't presumptuous and self-aggrandizing. Album should be the album that gives PIL the break it's been needing for so long. What makes this such a good album is that Lydon has toned down a bit. Johnny Rotten is rotten no longer! He doesn't seem to be as



The Waterboys

This Is The Sea

My friend said they sound like Supertank. I don't know what he was listening to, but The Waterboys are in a class all by themselves. It's hard to really describe their music. It's mystic, like REM, but at times it can really rock. Perhaps the band's composition has something to do with it. After all, the band is a trio consisting of Mike Scott on vocals,

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Records and review materials courtesy of Atlantic Sounds, 138 Volusia Avenue, Daytona Beach



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By The Markwald

1 fight authority



By Tim Markwald
DIVERSIONS EDITOR

DIVISIONS EDITOR

Seymour, Inc. and

Where in the world is Sey, Inc.?

Obviously not a large metropolis.

Not many can boast of having

and the inevitable bumper crop of

ymour, Indiana has something sp

fight authority

Minority always wins

to be exact, John Mellencamp was born the fifth of three boys and two girls. He was split as a wild small town rebel who rode the edge of town. Many years later he chronicled his life with songs such as "Authority Song."

See next page ► ►



John Cougar Mellencamp and his band

continued from
previous page

Rock and roll played a major influence in his growing years. At fourteen he was playing guitar in his first band, Crepe Soul. At the age of twenty three, after barely finishing two years at Vincennes University and playing in a group called Trash, he cut a demo tape and travelled to New York to begin his odyssey in the music business.

"I knew absolutely nothing about the business when I started, except that I wanted to make one of those plastic things that go round and round, because nobody from around here had ever done it - and everybody kept saying I couldn't."

Within a year, John signed with ex-Bowie manager Tony DeFries in an attempt to make John Mellencamp into the next superstar. It was DeFries who

and recorded *A Biography*, produced by John Punter. The record was not released in the United States but contained "I Need A Lover" which went to number one in Australia. In 1979, the Riva/Polygram John Cougar Album was recorded in Miami at the Criteria Studios. This LP featured "I Need A Lover" which attained almost instantaneous cult status on AOR Radio, while a Pat Benatar cover of the song rocketed her debut LP, *In The Heat Of The Night* to sales of close to a million.

For the next four years, until 1982, John toured the country as opening act for scores of groups and established his reputation as an excellent live performer. In 1981, his LP *Nothing Matters* and *What If It Did* produced two more singles, "This Time," and "Ain't Even Done With The Night."

His next album, *American Fool*, skyrocketed to the esteemed status of

American Music Award for Best Pop Male.

With "Jack and Diane", an infectious song about "two American kids growing up in the Heartland", Mellencamp displays himself as not only a gifted storyteller, but a popular rock artist.

The next year, John recorded *Uh Huh!* during a fifteen day stint in July 1983 at a Brownstown, Ind. farmhouse which John converted into a recording studio. This album firmly established John Cougar Mellencamp as one of today's finest singer/songwriters.

John's most recent release, *Scarecrow*, represents a compilation of all the "grass roots" ingredients that have been presented in John's music. It is the first of his LPs to be recorded at his new recording studio outside of Bloomington, only seven miles from his home.

"The studio is off a little bend in the road called Belmont, where there's a

and roll. With songs like "Small Town", John shows his feelings about where he was born.

"Well I was born in a small town
And I live in a small town
Probably die in a small town
Oh, those small communities

In "Rain On The Scarecrow", the theme reaches deep inside in a look at the human devastation during the farm foreclosure crisis, and reveals an artist who says things the way he feels, but without violence.

"Rain on the scarecrow
Blood on the plough
This land fed a nation
And son I'm just sorry
They're just memories for you now"

The music in the *Scarecrow* album offers diversity ranging from "R.O.C.K. in the USA", an expression of his rock and roll roots, to tunes such as "Between a Laugh and a Tear". In "Lonely Of Night" we meet two lovers, apart and yet together, driven by unfulfilled needs



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"I knew absolutely nothing about the business when I started, except that I wanted to make one of those plastic things that go round and round, because nobody from around here had ever done it - and everybody kept saying I couldn't."

Within a year, John signed with ex-Bowie manager Tony DeFries in an attempt to make John Mellencamp into the next superstar. It was DeFries who

and recorded *A Biography*, produced by John Punter. The record was not released in the United States but contained "I Need A Lover" which went to number one in Australia. In 1979, the Riva/Polygram John Cougar Album was recorded in Miami at the Criteria Studios. This LP featured "I Need A Lover" which attained almost instantaneous cult status on AOR Radio, while a Pat Benatar cover of the song rocketed her debut LP, *In The Heat Of The Night* to sales of close to a million.

For the next four years, until 1982, John toured the country as opening act for scores of groups and established his reputation as an excellent live performer. In 1981, his LP *Nothing Matters* and *What If It Did* produced two more singles, "This Time," and "Ain't Even Done With The Night."

His next album, *American Fool*, skyrocketed to the esteemed status of "number one" album for 1982, propelled there by the hit singles "Hurts So Good" and "Jack and Diane", which were numbers one and five simultaneously.

No living male artist had placed two singles in the top five and LP at number one in ten years. Mellencamp went on that year to win a Grammy for Best Male Rock Performance, and an

American Music Award for Best Pop Male.

With "Jack and Diane", an infectious song about "two American kids growing up in the Heartland", Mellencamp displays himself as not only a gifted storyteller, but a popular rock artist.

The next year, John recorded *Uh Huh!* during a fifteen day stint in July 1983 at a Brownstown, Ind. farmhouse which John converted into a recording studio. This album firmly established John Cougar Mellencamp as one of today's finest singer/songwriters.

John's most recent release, *Scarecrow*, represents a compilation of all the "grass roots" ingredients that have been presented in John's music. It is the first of his LPs to be recorded at his new recording studio outside of Bloomington, only seven miles from his home.

"The studio is off a little bend in the road called Belmont, where there's a truck stop canteen and a rinky-dink motel - a regular metropolis, right? We call the place the Belmont Mall."

and roll. With songs like "Small Town", John shows his feelings about where he was born.

"Well I was born in a small town
And I live in a small town
Probably die in a small town
Oh, those small communities

In "Rain On The Scarecrow", the theme reaches deep inside in a look at the human devastation during the farm foreclosure crisis, and reveals an artist who says things the way he feels, but without violence.

"Rain on the scarecrow
Blood on the plough
This land fed a nation
And son I'm just sorry
They're just memories for you now"

The music in the *Scarecrow* album offers diversity ranging from "R.O.C.K. in the USA", an expression of his rock and roll roots, to tunes such as "Between a Laugh and a Tear". In "Lonely Of Night" we meet two lovers, apart and yet together, driven by unfulfilled needs and fears. The song's lyrics, reminiscent of one of his earliest hits, "Jack and Diane" help to complete a story first started in that song.

"It's a lonely of night
Can I put my arms around you
Custom made for two lonely people like me and you"



Music from the year 3000 was presented by a futuristic DJ.

Up With People



The cast of Up With People.



Audience participation played a large part in the show.



Trombly



Music from the year 3000 was presented by a futuristic DJ.



The cast of Up With People.



Audience participation played a large part in the show.



By John Trombly
AVION STAFF REPORTER

The international cast of 'Up With People' performed their exciting show 'The Beat of the Future' at the Peabody auditorium Thursday night. The cast performed music from the past and gave their rendition of music in the future.

A high point in the show was the audience participation.

"The audience's participation in the show was great," said B. E. Tobin, a student here at E-RAU. "I think it was great. They've got some great actors who put a lot of energy into the show," said Leo Fernandez, another Riddle student.



A rendition of music from the Roaring 20's.



March 1986

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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

☐ **Hooters/Loverboy**
8 p.m., Jacksonville
Vets Memorial Colliseum

☐ **The Firm**
8 p.m., Ocean Center

☐ **ZZ Top**
8 p.m., Jacksonville
Vets Memorial Colliseum

☐ **Eastern Surfing
Association Championship**
Mar. 24-28, Daytona Beach

☐ **Hooters/Loverboy**
Ocean Center

☐ **Arcosmith/Ted Nugent**
Jacksonville Vets
Memorial Colliseum

☐ **"Rambo: First Blood Part 2"**
7:30 p.m., U.C.

☐ **Hooters/Loverboy**
8 p.m., Lakeland Civic Center

☐ **Southern Ballet**
DBCC Theater Center

☐ **The Firm**
Tampa Sun Dome

☐ **Amy Grant**
Lakeland Civic Center
also Mar. 8, Jacksonville
Vets Memorial Colliseum

☐ **Movie: "Invasion USA"**
8:30 p.m., U.C.

☐ **Anne Murray**
8 p.m., Ocean Center

☐ **Arcosmith/Ted Nugent**
Lakeland Civic Center

☐ **ZZ Top**
Lakeland Civic Center

**If you have an Entertainment event
 that other students may be interested in, let us know.
 Call Tim Markwald at the AVION office, Ex. 1082**



gregg rolie

By Michael O'Brien

PHOTO BY MICHAEL O'BRIEN

Already an established and all-around musician, Gregg Rolie reappears in 1985 with his debut album, self-titled solo LP, *Gregg Rolie*, for Columbia Records.

Born in Seattle, Washington,

Already an established and all-around musician, Gregg Rolie reappears in 1985 with his debut album, self-titled solo LP, *Gregg Rolie*, for Columbia Records.

Born in Seattle, Washington, Gregg moved to Palo Alto, California at the ripe age of four.

During his younger years, he began playing guitar on the piano. "I had never really been a serious player, but one week he took me to the studio, feeling lonely with his guitar. I was nervous, but he was so nice to me. I was so happy to be there. I was so happy to be there. I was so happy to be there."

See next page ► ►

continued from
previous page

At 17, Gregg got back into playing piano and listened to a lot of old Jimmy Smith records for inspiration. He soon began playing with a local rock band, then went in search of better musicians to play with.

Eventually, Gregg was introduced to Carlos Santana, an amazing guitar player in the area. They immediately struck up a musical relationship and thus formed the band Santana.

Santana rapidly became a Bay City hit, and soon received national exposure after their show-stopping performance at Woodstock. This was before they had even released their first album. Gregg continued on with the band for approximately six years, during which he assumed not only keyboard player, but lead vocalist.

His hits for Santana include "Evil Ways", "Black Magic Woman", and "Persuasion". After Santana's first four LPs, Santana, Abraxas, Santana II, and Corrañeras, Gregg and Carlos musical directions changed, and Gregg parted from Santana.

After Santana, Gregg went to Washington state to get some time off from the road and live life a little. During this time he worked at his father's restaurant in Seattle.

After nearly a year, Herbie Herbert (Santana's old road manager) came to Gregg with a forming band, Journey. Gregg, impressed with the group's musical concept, decided to join in. He again took over the keyboards and lead vocals, and began writing songs for this new, upshooting band.

Journey evolved from an instrumental, progressive-type band into a mainstream rock and roll band with Gregg at the wheel. During his period with Journey, the group was constantly at the forefront of modern music. Journey's first eight albums, Journey, Look Into The Future, Next, Infinity, Evolution, Departure, In The Beginning, Dream After Dream (Japanese Import), and Captured, were all cut prior to Gregg's departure.

And in 1981, Gregg left Journey. He felt the road was taking up too much of his life and wanted some personal time. "I felt I was missing out on certain aspects of life," says Gregg. Within four months he was married and testing out family life. Gregg was soon the father of a little boy, but his enthusiasm toward music once again subdued him.

In 1985, Gregg recorded his self-titled debut album, produced by Kevin Cadogan (RED, Spredawagon, Hillybritely), and Bill Schnee (Rox Scaggs, Pointer Sisters) to help ensure experience and modern music. Gregg was assisted in the effort by Starship's guitarist Craig Chaquico.

Answers to
puzzle on page 4

CLASP	SPGFS
LITTEA	MEADDA
AS	AUSTEWE
IV	SATUO
SEEP	PAU
NEED	ROSE
NAIL	REJUT
INTER	TENT
GREY	ONE
AS	STAD
AN	STAN
IN	ALLEN
PIANO	SHALL
SCENT	TRIED

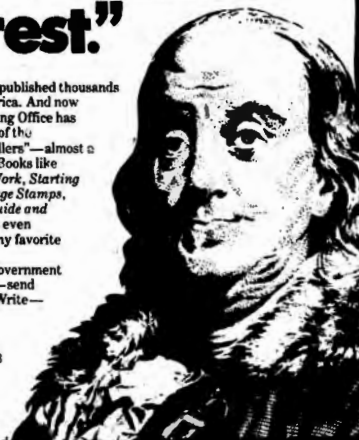
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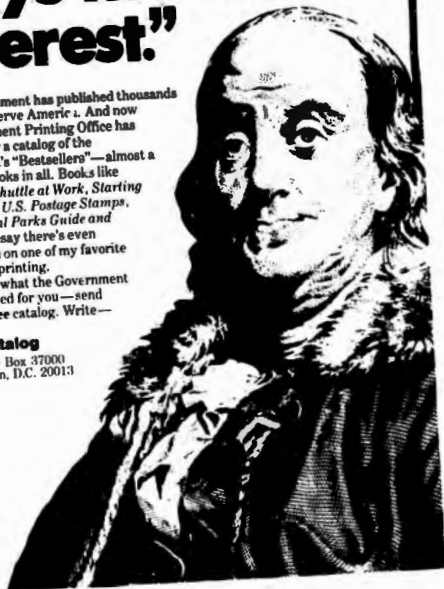
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Gregg Rolie's self-titled solo album

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