

# EXPOSURE



**Pro**

## After 20 years, it still measures up

By STEVE WEINER  
Staff Writer

In a time when most record albums consist of hit singles, "Sgt. Pepper's Lonely Hearts Club Band" is a complete piece of work from start to finish.

Even though I was very young when "Sgt. Pepper" first came out, I can still appreciate the lyrics, the music — the whole package.

It is not that important to have gone through the social experience of the 1960s to enjoy it.

Although this album does not fit the format for today's dance clubs, its creativity and originality should be recognized by the younger generation. It is an album in which musicianship takes preference over the microchip.

Today, individuals can produce complete albums with the knowledge of a computer. "Sgt. Pepper," on the other hand, uses creative instrumental arrangements and the combined talent of John, Paul, George and Ringo.

The album begins with the "Sgt. Pepper" theme. This melodic piece of work has an inviting guitar opening and a unique use of horns throughout the song.

"Sgt. Pepper" then introduces Ringo Starr in the role of Billy Shears, singing "A Little Help From My Friends." McCartney's bass on the cut is a melody in itself.

The next song is John Lennon's "Lucy In The Sky With Diamonds." This song steps into the psychedelic period. Many groups today are still trying to be psychedelic.

McCartney's "Getting Better" really picks the album up with its pushing guitar and bass lines. This is a positive song with vocals which express real emotion.

"Fixing A Hole" allows the listener to drift with the song. The positivism is shown in its lyrics: "I admit it's getting better / A little better all the time."

The use of strings in "She's Leaving Home" are brilliant. They tie in well with this song about the problems of the generation gap.

"Being for the Benefit of Mr. Kite" is a carnival-type song with the instrumentals creating a whirling sound as "Henry the Horse dances the waltz."

George Harrison's "Within You Without You" is a slow philosophical song.

McCartney's "When I'm 64" is a catchy little song which makes use of a clarinet. Clarinets are rarely heard very often accompanying the rock bands of today.

"Lovely Rita" tells a story of a meter maid and her relationship.

Lennon's "Good Morning, Good Morning" is about having nothing to say and it being all right.

After a thank you from "Sgt. Pepper," the album



closes with "A Day In The Life." Both Lennon and McCartney end this album with this moving song about different events in the news.

It is difficult to evaluate "Sgt. Pepper" on individual, single-cut merits. The album is a whole and each song is a small part of that whole. It is a tremendous effort which utilizes originality in lyrics, album cover concept and instrumentals.

Even though this album is only 39 minutes long, it is well worth listening to — even twenty years later.

**Con**

## Sure it's classic but Beatles best?

By JEFF OAKAR  
Staff Writer

Peace, love and brotherhood to all for this 20th anniversary of the summer of love.

What better time to re-review "Sgt. Pepper's Lonely Hearts Club Band," than on the 20th anniversary of its original release and its latest release on compact disc.

While demeaning the stature of this album would be as foolish as demeaning the Pope in the presence of old ladies carrying rosary beads, the fact is this is not the Beatles' best album.

When "Sgt. Pepper" came out in the summer of 1967, everyone wanted and expected a grand statement from the Beatles.

Well, no one was disappointed. It was declared a work of art (deservedly so), and since then it has been labeled the "best album ever" by many critics.

But before anyone accepts this label a question must be asked: is this the "best album" from a musical standpoint or a technical standpoint?

Musically speaking, this was fourth best Beatles album. "Revolver," "Rubber Soul" and "Abbey Road" are better because these albums are perfect or near perfect in musicianship.

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## Heartbreakers have universal appeal Petty opens at Amphitheatre

By MARILYN MARTINEZ  
Staff Writer

Even though it was a Monday and nearly midnight, after two hours of polished, inspired blues-tempered rock from Tom Petty and the Heartbreakers, the audience still wanted more on the opening night of his four-night stint at the Universal Amphitheatre.

Petty, whose new album "Let Me Up (I've Had Enough)" signals a return to the straight-forward rock of his "Damn The Torpedos" album (1980), played songs from most of his eight albums including the ever-popular older songs like "Breakdown" and "American Girl" as well as new songs "Runaway Train" and "Jammin' Me."

Although Petty may have returned to flesh and bones rock, it's rock that is less introspective and more socially conscious. "My Life, Your World" was written

after Petty saw the mid-air collision of two planes over Cerritos and the surfing riots of Huntington Beach on television. He wanted to let the audience in on his new-found voice.

"I feel a little crazy tonight," Petty said, dressed in Levi's, a black vest and blazer.

"LA does something strange to me. I saw eight homeless people here and the smog. I live here and I can't breathe here. And I'm afraid to watch the news. I'm going to do a song that seems fitting now," Petty said. This was his preamble to a soulful cover of Buffalo Springfield's "For What It's Worth."

Throughout the show Petty, whose stage presence gets stronger each year, courted the audience with a sly smile, toasted Los Angeles and smoothly crept across the stage.

It was a night for Petty and the Heartbreakers alone.

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TOM PETTY

## SGT. PEPPER

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On the other hand, most of "Sgt. Pepper's" songs are far from perfect. Two of them, "She's Leaving Home" and "Within You Without You," are comparatively mediocre, and a third cut, "Fixing a Hole," is simply a rewritten "Getting Better."

The classics on the album are the title track (including "With a Little Help from my Friends"), "Lucy in the Sky With Diamonds" and "A Day in a Life."

Where this album truly shines is from a technical standpoint. It's sound quality is three steps above phenomenal, even by today's standards. Many of the production techniques pioneered by George Martin on "Sgt. Pepper" are still being used.

## 'The Untouchables' lacks historical truth

By SUSAN CHASEN  
Staff Writer

Add a great writer, great actors, with director Brian De Palma, and what have you got? "The Untouchables," a film that manages to be pretty good even though it fails to deliver on almost all of its promises.

Compared to films like "Once Upon a Time in America" or "The Godfather," the film seems too simple. When history has already told the story, a film needs to dig deeper. But "The Untouchables" creates an Elliot Ness that could never have helped put Al Capone behind bars. It leaves history to do its story-telling.

What the film does deliver is several great scenes and good actors. Sean Connery is the best thing in the movie. He plays Malone, an honest, Chicago-wise cop whose talents have been wasted by a corrupt police force that has no use for his virtue. If it were not for Malone, Ness

would not have had a prayer against Capone.

Robert De Niro, who portrays Capone, also gives an interesting performance. In the opening scene, Capone is nicked by his barber while extolling his virtuosity as a businessman to reporters who surround him during a shave. No one bleeds like Robert De Niro playing Al Capone. Capone does not like being cut. That little scrape of blood is predictable, but delicious, nevertheless.

The best scene in the film, however, involves a lot more blood. In this scene, Capone slowly circles the table where his mafia lieutenants, dressed in formal attire, are dining. He's carrying a baseball bat and is discussing teamwork.

Surprisingly, blood is not really a problem in the film. Much worse than the blood scenes are the unbelievably insipid scenes between Ness and his wife who has no lines. She does not even have a character name in the credits, and yet the

## PETTY

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No Bob Dylan, no horn section and no extra back-up singers. And it was clear that the Heartbreakers (Mike Campbell on guitar, Benmont Tench on keyboards, Howie Epstein on bass and Stan Lynch on drums) are one of the tightest bands around. They are all Petty needs to produce free-wheeling, but heart-felt rock and pop songs.

There was only one hint of last year's co-tour with Dylan. For this, Petty strapped on his acoustic guitar for a one-song Dylan tribute followed by a Petty-ized version of the Clash's "Should I Stay or Should I Go."

Even after two hours, there still was not enough time for Petty classics like "I Need To Know." Their material after eight albums is still growing and getting better. But as Petty said, "We got plenty of time — don't worry."

The Del Fuegos opened the show with a set of indistinctive rock, although a Petty influence could be detected.

movie makes a big deal about how important Ness's marriage is and treats the audience to quite a few of these peculiar scenes.

Kevin Costner, who has received a lot of "serious actor" hype since appearing in Silverado and American Flyer, does not really get his chance this time as Ness, a treasury agent.

Credit for the good scenes, probably goes as much to screenwriter/playwright David Mamet as to Brian DePalma. DePalma is too busy stringing together scenes in homage to Hitchcock, Eisenstein and others to attend to story-telling.

Overall, the film lacks the thick air of speakeasies. There is no seduction for the audience, no decent into the bootlegging underworld of the 1920s.

Brian DePalma is perhaps the wrong director to try making the myths real again. DePalma seems to have little to say. But there are worse film crimes.

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