38 - THE CITIZEN, Prince George - Thursday, April 17, 1980

## RECORDS from 3ROLLING STONE

by DAVE MARSH

**ELVIS COSTELLO AND THE ATTRACTIONS: Get** Happy (Columbia. 4 Stars.

ostello does some of his best singing on these 20 songs and (more frequently) song fragments, but the sound can't compare with the richness and complexity of either This Year's Model or Armed Froces. Chances are, this is semideliberate - this is a random sketchbook of ideas, not a fully conceived album. But the sketchbook concept isn't really satisfying. Those songs which are well developed, such as The Imposter, Secondary Modern, I Stand Accused and I Can't Stand Up for Falling Down, present an equally fragmented personality, as chock full of desperation and as twisted by puns as any of Costello's earlier work. The rest are mercly querulous, like echoes of bad dreams, spooky, restless, not necessarily without meaning but not necessarily as profound as their hints of terror would initially make you think. The sound is suitably, and obvously deliberately, murky, which is great, unless you think that it was the precision of Costello's last album, Armed Forces, which made it his best. I do but then, I'd settle for the vitality and intelligence of Get Happy, a title on which the artist, thankfully, has no intention of delivering.

SUSSMAN LAWRENCE: Hail to the Modern Hero (Big-

ger Than Life). 3 Stars. A Minnesota band whose vocalist bears a more than canny resemblance to the New Elvis, Sussman Lawrence tries a bit too hard to be weird (sample song titles: Another Song About Erections, Ode to Another Egg, So Hard and Shiny), but rocks nicely, if never overpoweringly. Better than the bulk of what the majors are promoting. Available from Bigger Than Life Records, 250 E. 5th St., Suite 105, St. Paul, Minn. 55101.

THE BEACH BOYS: Keepin' the Summer Alive (Caribou). 1 Star.

Nothing new to report, they're stumbling along pitifully doing passable covers of Chuck Berry songs (School Day) and occasional nice takes on their old ideas (Oh Darlin' Some of Your Love). The best news, I guess, is that Brian Wilson's paranoia is sufficiently cured for the band to play a benefit for ex-CIA chief George Bush's presidential campaign. Bush is tapped out by now, too, of course.

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MOTELS: Motels (Capitol). 3 Stars. The best, or at least the most competent, of the L.A. punkers, mostly because vocalist-guitarist Martha Davis has a real personality to project, and because the rest of the band is not recycling leftover Buffalo Springfield riffs. There's nothing outstanding in the way of material here, but there's enough real energy to keep me interested in what they'll come up with next time.

DIRK HAMILTON: Thug of Love (Elektra). 1 Star. Once this guy seemed like a promisingly eccentric singer-songwriter. Today, he looks like one more guy who's got a thesaurus with more hooks than his songs. Dull and inoffensive

(Records are rated from one star to five in ascending order of quality.) Copyright 1980 by King Features Syndicate, Inc.



## BROADWAY SMASH

and Kenickie, Frenchy and the

Grease, Broadway's longest

running musical, has closed.

Sunday's performance was the 3,388th and last for the rock'n'-roll celebration of high

But the nostalgia craze it

helped begin lives on in such television hits as Happy Days

and Laverne and Shirley, and rock groups like Sha Na Na. And some of the young actors that it brought to the

spotlight are stars today: John Travolta went from greaser to

disco king in Saturday Night

Fever; Richard Gere, from teen heartthrob to American

Giggolo and the acclaimed

Woodward's

CORRECTION Great Spring Sale Flyer

ran in Citizen Friday, April

Page 6, Item H should read

Woodward's apologizes to

its customers for any in-

convenience caused by

Cork Suede, not Navy.

this error.

school life in the 1950s.

Teen Angel.

## Grease skids to halt

NEW YORK (AP) - The Adrienne Barbeau from bobby socks to liberated woman in Burger Palace Boys have hung up their leather jackets. The Pink Ladies' all-night pyjama party is over. Goodbye, Danny television's Maude series. The closing of the musical. Zuko and Sandra Dee, Rizzo

which opened Feb. 14, 1972, had been expected since it sur-passed Fiddler on the Roof in musical longevity on Dec. 8 performance No. 3,243.

The closing was blamed on New York's 11-day transit strike, which prevented the musical's primarily young audience from reaching the theatre

The show cost \$150,000 to pro-duce and grossed more than \$8 million from ticket sales.



**Sale Ends**