

The
Stony
Brook

PRESS

Vol.5 No.31 ● University Community's Weekly Feature Paper ● Thurs, Aug.15,1984

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Lobbying

One of the issues brought to light by the informational picketing by the Nurse's and other unions at the University Hospital yesterday, is the poor record Stony Brook has had in recent years of influencing the State government to provide the necessary financial resources to run the University adequately. Far from the shortage of money for new nurses being an isolated case, the University has always been bad at representing its own interests in Albany and lobbying for itself.

Lobbying is an old and respected way of influencing political power. Thousands of professional lobbyists are employed in Albany by the entire range of social, political, and business groups in New York State, trying to convince the Governor and the State Legislature of the validity of their causes. Stony Brook students, through their activity fees, pay for two such lobbying groups the Student Association of the State University (SASU) and the New York Public Interest Research Group (NYPIRG). Stony Brook students have gotten successfully into lobbying personally, as 120 of them went on two lobbying trips this spring sponsored by Polity and FSA, and played a part in the defeat of the 21 year old drinking age law, and the keeping of SUNY tuition at its current levels.

Because of its position as a state agency, the University as an institution is prohibited from employing lobbyists in the traditional fashion, but nevertheless there are many possible options open to it that it does not take advantage of.

Within the State system, many different groups compete for their share of the State dollar. Transportation projects, child-care programs, mental hospitals, state parks, and others compete with SUNY for tax money. But by eschewing lobbying SUNY has already lost most budget fights before they begin. Stony Brook must take up the slack if it wishes to succeed. SUNY Central's efforts in regards

to its schools, and particularly Stony Brook, is very strange. SUNY Central actually argued in favor of the proposed -and defeated- tuition rate hike this spring. They couldn't think of any other way to get money. And when Central actually gets new money, its allocation of its often misguided, at best. After years of wrangling, additional money was made available for the improvement of undergraduate engineering programs. But instead of using the money where potentially great departments were floundering at Stony Brook and Buffalo, SUNY Central elected instead to create an entirely new engineering program at SUNY New Paltz, practically insuring that no one school will be able to compete with the nations best engineering schools in equipment or faculty.

But Stony Brook's own administrators are not blameless in the lack of useful communication with the government that funds it. The Utility Fee, levied by the State Division of the Budget on Faculty Student Associations statewide, is causing tremendous problems at Stony Brook and other schools, enough so that a SCOOP run letter-writing campaign in the spring got 1,000 letters from students protesting the fee, but when those students got to Albany to lobby personally against the fee, they learned that no school officials had ever sought legislators out to explain the problem to them.

There are many ways that the University could lobby if it chose to do so. Believe it or not, the University has influential friends and alumni who could be recruited into an effort on the school's behalf. President Marburger did Governor Mario Cuomo a substantial political favor by chairing Cuomo's Shoreham commission when he knew that there would be no firm conclusions reached, but Cuomo has never done anything to benefit Stony Brook in turn. Administrators should make it a point to visit with legislators in Albany, and invite legislators here, to keep them up to date on issues affecting the University. They should encourage the efforts of

student lobbying groups, (we are often on the same side) by making it possible for students to attend lobby trips without being penalized for missing classes. They should fight for student voting rights locally, so that students could play a greater part in influencing their education, and should at least give students election day off.

Within one or two weeks, a new Vice President for University Affairs is expected to be named by President Marburger. The VPUA is responsible for a number of areas, including legislative affairs, news services, and fund raising, that need to be coordinated into a stronger unit to improve the current situation. The office has been vacant for a year and a month and so the new Vice President will have a substantial, but necessary job ahead of him or her.

Stony Brook can no longer afford to be quiet in Albany, and sit back and let SUNY Central argue for it. In a state which gives more public aid to private Universities than every other state in the country does combined the State University, and particularly its "flagship" school should not be made to suffer. Other people are getting our money. Let's get it back.

This is the last edition of The Stony Brook Press this summer. Thanks for your support and help. We will return to the stands the first week of school, on Aug. 30. Have fun.

The Stony Brook Press

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Hospital Picket

Nurse's Union Protests Conditions

by Ron Ostertag

Declaring that an unresponsive management is demanding mandatory overtime in a severely understaffed hospital with scheduled short staffing, about 150 SUNY Stony Brook University Hospital nurses and support staff personnel, along with other sympathetic union's members performed an informational picketing in front of the hospital yesterday afternoon--To the regret of University and Hospital administrators.

The New York State Public Employees Federation, AFL-CIO(PEF) representing nurses and other professionals at the University Hospital, together with sympathetic sectors of the Civil Service Employees Association(CSEA), United University Professions(UUP), Council 82 the Public Safety Officer's union, and others participated in the picketing. "Prior to this we attempted to talk to the management" stated PEF Public Relations Director Chris Gross. She emphasized the unresponsiveness of the management, and added: "It's just been ludicrous...the hospital has been deliberately scheduling staff shortages." Amemo of August 13 from William Newell, Executive Director of the University Hospital to all hospital employees which differs "with the union as to the approach used in solving these problems" stated: "To accomplish this goal of high quality patient care, many sacrifices have been made in support of the common mission..."

Betty Hoke, President of the Hospital's division of PEF, emphasized along with nurses, that "this is the kind of place that nurses love to work in." When it opened in 1980 it was a sophisticated hospital utilizing state of the art equipment, with units that the nurses

would like to get practice in. Nurses have found, according to the PEF union however, that with mandatory overtime and "being forced to work 16-20 hour shifts" they are overworked, unable to handle their personal lives, and burned out. With the hospital growing from its current 310 beds to a proposed 540 beds over several years, more staffing is needed and being hired, although not enough, according to the workers. According to a University statement of August 8 "overall registered nurse staffing at the hospital is on a comparable level with all but a few other teaching hospitals. It is considerably above that of community general hospitals." David Greene, Regional Coordinator of PEF, however, argued that "this hospital receives funding through tertiary care...it is not staffed the same way as a community hospital." In order to become the health care facility of Suffolk and Nassau counties, and to follow the 'mission' of the hospital, the hospital's professional feel quite strongly that more staff than is being supplied is drastically needed.

The PEF union claims that some nurses are being forced to work 16-20 hour shifts, "with no attempts to improve the staffing," according to Hoke. She added that "if the situation is not corrected as soon as possible it will be a danger to be a patient here." Jim Kinane, a teaching and research nurse working in the emergency room stated that "in investigation you will find that support personnel are much more understaffed than nurses, who in turn must take up the slack, especially on off shifts when resources are insufficient." His case in point is the complete lack of any pharmacist on night shifts. "From 12:30 A.M. until the morning shift there is not a pharmacist present, just on



press photos by Albert Fraser

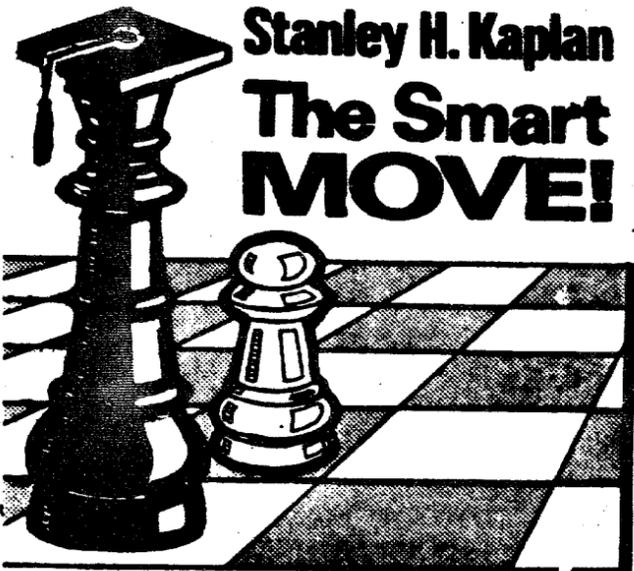
call." Nurse supervisors therefore occasionally have to do pharmacy work at night, adding that "on call is not adequate." There are also "barely transports for specimens, and at times nurses have had to pick them up." Pat Puwamun, a former full time surgical nurse who changed to part time because she "cannot function after working 16 hours," stated that "there is no kind of cushion which creates severe staffing problems with sick/absent nurses." "This is a situation where definitely in my unit, patients care is in jeopardy" "Mandatory overtime," said another picketing nurse, "is all that prevents a dangerous situation."

By way of explaining the understaffing, Hospital Executive Director Newell, in a statement said: "Administration has supported the need for additional positions, not only in Nursing but throughout the Hospital, and future

plans have continually supported higher staffing levels--demonstrating the unique needs and pressures of an institution of this type. However, the recent stress of opening new beds and services has obviously aggravated the personnel situation and, for example, prompted the use of additional overtime."

The Stony Brook University Hospital opened in 1980, after plans for a 600 bed hospital opening in 1975 became plans for a 540 bed hospital by 1977. During that slippage the cost of the hospital doubled with less than 275 beds, and grew to its current 310 this July. Without the appropriate staffing, the hospital's professionals fear that "the University Hospital could become hazardous not only to patient health, but to our own health as state employees as well."





Stanley H. Kaplan
The Smart
MOVE!

AT LAST...CLASSES AND TAPES ON CAMPUS!

SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8
TUES.*	TUES.	SAT.	TUES.	SAT.	TUES.	SAT.	TUES.
8/28	9/4	9/8	9/11	9/15	9/18	9/22	9/25
5:30PM	6:00PM	1:00PM	6:00PM	1:00PM	6:00PM	1:00PM	6:00PM

*Session 1 only begins at 5:30 PM to assure ample time for registration.

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Crisis In Patient Care

Nurse's Problems At The Hospital

from the New York State
Public Employees' Federation

In 1980, University Hospital at Stony Brook opened its doors with a full contingent of nurses, physicians, and support personnel. Initially operating with less than 275 beds, by July of 1984 the Hospital had increased the number of beds to 310. The Hospital anticipates operating 368 beds by the end of 1984, 393 beds by March, 1985, and 460 beds by March, 1986. Additionally, University Hospital appears to be under pressure from the Health Systems Agency to continue to open more critical care beds due to a shortage of such beds in the Long Island region.

The Hospital carries the additional responsibility of providing tertiary health care which requires state of the art equipment and a high level of staffing throughout the facility.

Therein lies the problem.

When University Hospital announced plans to open, registered professional nurses literally stood in line hoping to get a job at this much boasted state-of-the-art new hospital. Recruiters for the facility promised advanced and highly-specialized training, the opportunity to work in an exciting new facility, flexible shifts, and excellent salary and benefits.

SUNY Stony Brook, which operates University Hospital is now only marginally staffed and appears to be heading into a precarious and potentially dangerous situation for patient care.

What has caused this tremendous decline in staffing as well as a lack of trained personnel to recruit to fill vacant positions?

The New York State Public Employees Federation, AFLCIO (PEF), representing over 600 nurses working at University Hospital, believes the Hospital has been mismanaged since opening. This lack of proper management has led to a very high turnover rate among the professional staff (20%-25% each year), as well as major problems such as mandatory 16-20 hour shifts, lack of adequate unit staffing, poor coverage, and stress related illness among the nurses.

All of this leads to the erosion of care for the patients at University Hospital.

It is PEF's contention that the Hospital does not hire enough nurses to provide adequate coverage on all opened units. Therefore, short staffing is delibe-

rately scheduled on certain units. This short staffing does not allow time for additional patients that may be admitted to the unit during a shift, or unexpected absences of nurses. Thus, any change in the patient load or staffing level creates a crisis.

Mismanaged and poorly planned to begin with, the Hospital further complicates the problem by attempting to avert the crisis by the least cost-effective and most detrimental alternative - mandatory overtime.

Nurses who have already put in 8-12 hour shifts are forced to stay on for the next shift of face possible disciplinary action for "abandonment of patients." The Hospital resorts to the requirement of involuntary overtime because it does not have sufficient nursing staff employed to cover crises and cannot convince already overworked nurses to spend even more hours in the hospital.

Examples

APRIL 13, 1983 30 nurses on the pediatric nursing staff wrote nursing administration a letter complaining of short staffing, resignations, schedule changes. "Why is our staff leaving?...Our support system is disintegrating."

Disposition No response from hospital administration.
August 9, 1983 16 nurses and 2 doctors in the Emergency Department filed grievance under PEF contract protesting severe understaffing

Disposition Three months later the Hospital promised it would add more staff to the Emergency Dept. It took months more to add staff.

December 12, 1983 A nurse in an intensive care unit was repeatedly required to do mandatory overtime. On this particular day the nurse indicated that she had no one to care for her children at home. Supervisors insisted she stay for a second shift. The nurse filed grievance on mandatory overtime and harassment.

Disposition Grievance denied.

December 22, 1983 A nurse on a speciality care unit was required to perform out-of-title work because there was inadequate staff to perform the work in the appropriate titles. The nurse grieved the assignment.

Disposition No response from any level, including SUNY central administration and higher authorities.

January 23, 1984 26 nurses in the Neonatal ICU filed a grievance protesting unsafe staffing levels. To quote from the grievance: "The Neonatal ICU is currently operating with less than the stated minimum safe staffing level for the provision of care to these critical infants... the scheduled short staffing has resulted in mandatory overtime which has had a negative impact on health and morale of staff...the consistent short staffing places the infants at further risks and places...professional licensure in jeopardy."

Disposition No response by management to the

grievance.

March 28, 1984 54 nurses from departments throughout the hospital signed a grievance protesting the lack of adequate inservice training for nursing staff on the evening and night shifts.

Disposition No response as of August 1, 1984.

The examples above are just a few of the blatant abuses of the nursing staff. The Public Employees Federation has demanded meetings with the management of the Hospital to avert the pending crisis. To date meetings have consisted of "we'll look into it," with no real solutions in sight.

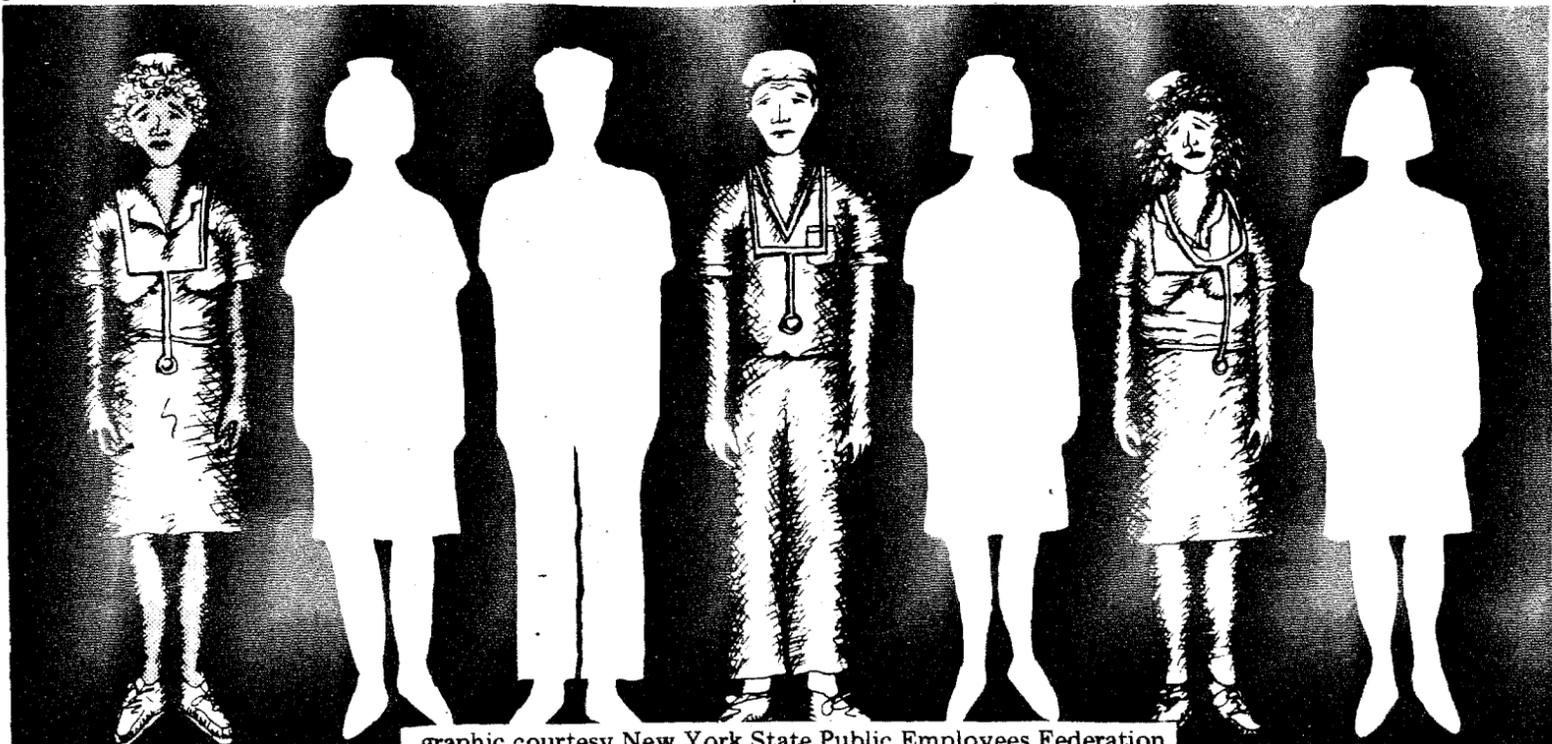
PEF wants to warn the citizens of the potential for danger to patients due to overworked nurses who are literally burned out. Money is not the issue. Nurses do not want overtime - they are physically incapable of continuing to work double shifts and report for work the next day as usual.

Perhaps the saddest example of the depth of the problem: A nurse in the neonatal ICU was mandated to do overtime. After sixteen hours of work, the nurse requested to be relieved. She continued to work for a total of eighteen hours at a great disadvantage to herself and her patients. The grievance stated, "...she was functioning more as a robot than as a professional registered nurse. She feels this condition placed the infants in jeopardy as well as her professional licensure, not to mention her own emotional and physical safety and well being."

Staff nurses who are forced to work these double shifts are also expected to report back to their regular shift the following day. These hospital demands do not take into account the nurse's family commitments, which are certainly a priority as well. Quite simply, when do these nurses have time to sleep?

In one instance, a nurse in an intensive care unit requested not to be assigned mandatory overtime because she was ill. She believed she was harassed by her supervisor, since her loyalty to her patients was questioned. Following the union contract, she properly filed grievance. But the job had taken its toll. This nurse, like so many others, eventually resigned. Ironically, shortly after her resignation, the Hospital upheld the nurse's grievance.

PEF asks one question: based on all this information, would you want your loved ones, especially critically ill infants, to be cared for at University Hospital under the present conditions?



graphic courtesy New York State Public Employees Federation

Gingerbread Lady

by Ivan L. Pitt

Culminating the American Theatre's festival is the production of Neil Simon's "The Gingerbread Lady." The play opened on July 31, 1984 and ran through August 5th. It was one of Neil Simon's serious pieces, but his brand of slapstick humor is prominent throughout the play. The jokes were built on the misinterpretation or distortion of a phrase someone else used in a preceding line. This is expected of someone like Neil Simon, as it is his trademark.

When the curtain goes up on "The Gingerbread Lady," we enter the living room of Evy Meara's brownstone apartment. All of the action in the play takes place in Evy's living room. Jimmy Perry played by Peter Saputo (Director of "The Fifth of July") is rearranging a vase of flowers in the living room in anticipation of the return of Evy Meara, an ex singer and nymphomaniac. Evy has just spent a number of weeks getting dried out at a house for alcoholics somewhere on Long Island. Jimmy is Evy's homosexual friend and an aspiring actor. Saputo projects well throughout the play and fills the role precisely. He is so interchangeable that it was difficult to tell the character from the actor at times, but, his pitch is occasionally too loud and is annoying to the audience's ears.

Rita Gardner ("Side by Side by

Sondheim") as Meara delivers a fine performance. She is the rehabilitated drunk. Of course, the play's main focus isn't Evy's rehabilitation, but her relapse into her previous disposition. This is caused by the misfortunes of her friends. Perry is fired from his job as the leading man in some local production and Toby Landau, an aging beauty is experiencing marital problems. Joy Franz, who also appeared in "Side by Side" plays the part of Toby Landau. The pair dump their woes on poor Evy. Her solution, as always, to every problem that confronts her is booze. Evy turns to the bottle and before long she is back to her old self—a rotten drunk.

Evy's daughter played by Debbie Silver, is visiting her mother and is determined to make Evy a better person. A mother daughter relationship develops, but it does not rival "Terms of Endearment" as the play was billed. Miss Silver's performance was pleasing. She was shaky in act one, but she gets progressively better.

Raphael Perez as Manuel, the hispanic delivery boy is amusing. His accented lines did the trick.

G.W. Mercier scenic design was adequate and Sue Lawless directing was effective.

"The Gingerbread Lady" was the climax of the season and undoubtedly the best of the three productions of the American Theatre's festival.

Elvis

(con't from pg. 8)

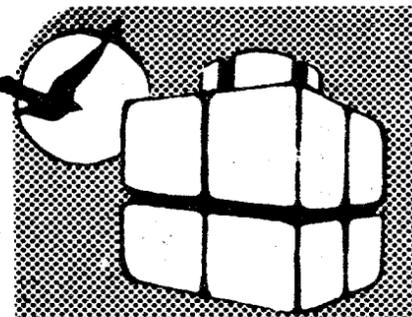
instead of these comedians."

Though timeless politics has been a factor in Costello's work—no direct topics, but a strong humanitarian stance on moral/ethical issues—1982's *Punch The Clock* had a very direct comment about the Falkland Islands incident in the song "Ship-building." Here Costello continues the trend with a few, rather barbed statements about the world's present nuclear arms situation with "Peace in Our Time." Besides expressing discontentment with nuclear arms, Costello breathes fire at the F.B.I. and C.I.A. while additionally swiping at Reagan's validity in the invasion "Just another tiny island invaded when he's got the whole world in his hands." There is also a slash against John Glenn's hoped for presidential candidacy—"There's already one spaceman in the whitehouse, what do you want another one for?"

It is interesting to note that the album was recorded this past February and mixed the month after, so when Costello played here in April, the songs were already set. He knew what he wanted to do with them—he wasn't trying them out to decide upon their arrangements or check out audience approval. What he was doing was bringing a stripped down, essentially more accessible version of his work to the stage in order to emphasize, among other things, content, or message.

Another interesting cut is "I Wanna be Loved," which has a slow soulful chorus featuring its title. Though the sentiment may be an old one, for Costello, the idea of coming out and opening his seemingly cemented heart is indeed new. It is an agonized gesture that some people have mistaken for happiness or a new softness. All things considered, the contents of this record inform one that he is, in fact, still angry, still bitter, still great and finally, still Elvis.

Join



The Press

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Multiplexed Culture

The Death of Entertainment

Special AKA
In The Studio
2 Tone Records
Eddy Grant
Going For Broke
Crysalis/ ICE Records
The Muppets Take Manhattan
Tri-Star Pictures
by Kathy Esseks

The summer is nearly over and it's time to despair about all the things that haven't changed in the slightest since the end of May. After three months of vegetating, listening to a few albums here, taking in a new movie there, I am convinced that western culture resembles a quart of sour milk. Music and movies, with a few exceptions, have reached a never before attained low point in entertainment value.

Eddy Grant has provided me with a source of instant uplift and revitalization for a year and a half. "Electric Avenue" and the rest of the bounding, bass heavy, mildly political tunes on last year's *Killer On The Rampage* yelled "get up and dance, enjoy life, throw your cares away," or some such light-hearted nonsense. Fun, I mean. *Going For Broke*, the new Grant LP has three bass monster romps and lots of disposable silly love songs.

Pop fluff is at a premium these days; it's everywhere you look, on every radio station, coming out of everyone's ears, so Grant's particular cotton candy is on par with the rest. This business of coaxing big name popsters into writing songs or scores for middling movies bothers me a lot. Grant penned "Romancing The Stone" for the movie of the same name, and as in most cases of Billboard charters switching from vinyl to celluloid, his best work is elsewhere. (Prince may be the only artist to think up something really palatable for a movie score, and that's in a movie mostly about himself.)

The best cuts on *Going For Broke* are "Boys In The Street," whose rhythm and hard bass line should captivate even the most the most dedicated long-haired metal freak, "Come On Let Me Love You," and "Only Heaven Knows." If the titles sound dippy, wait for the confectionary tunes which are kept in line by rolling, pounding bass riffs and reggae/calypso/rock rhythm mixtures. The rest of the songs don't have as finely balanced a blend of rough and smooth and err on the polished little nothing side.

Going For Broke isn't up to the level of *Killer On The Rampage*, but is satisfying in parts. Grant has always rocked out with the best of them and I hope he hasn't mellowed to the point of curdling.

The Specials detailed social injustices in their glory days, using a blood rushing ska beat to thrust their ironic commentary forward. After a few years of wandering around in the void while

synthesizers and The Thompson Twins did away with real feelings, the Specials have partly regrouped. The new Special AKA features old timey jazz club melodies punched up by Jerry Dammers on piano, John Bradbury on drums, vocalist Rhoda Dakar, — ex Specials — plus John Shipley on guitar, bassist Gary McManus, and vocalist Stan Campbell. The horn section features two ex-Specials, and saxophonist Andy Aderinto. A big band for a big sound.

Rhoda Dakar may call up images of Billie Holliday with her lilting, quavering voice, but Special AKA updates rather than imitates. Reggae and African rhythms rumble under the cool blow of horns, and ringing acoustic piano notes highlight the incendiary lyrics.

The insistent phrases pop out here are more than just fashionable poses—or at least they have more substance than other current new releases. Plenty of songwriters paint technicolor images of just how rotten things are today—justifiably, too; things are pretty dismal—or cater to your last vestiges of adolescent rebellion without offering any solution or hope. Even a great anthem like The Pistols "Anarchy in the UK" (I am an anti-Christ, I am an anarchist...) leaves you with little option but to shave your head and hurl yourself around the East Village: Limited action, all negative. Special AKA, with Dammers' hand in every song, has a list of items to actively work through.

"Free Nelson Mandela" is the first and foremost concern. For years this man has been a political prisoner in South Africa, that happy state controlled by Simon Legree's id. Parts of the artist/ musician community are lobby-

ing for his release, and this is the anthem. Guest backing vocalists include Ex-Specials Dave Wakeling and Ranking Roger, and Elvis Costello.

The above board declaration of principles continues with "Racist Friend." "If you have a racist friend/ now is the time...for your friendship to end," lays it all out for you nicely.

Crowd clones, alcohol abuse, and anti-war wind issues in and out of your head with the wailing sax breaks and quiet, coaxing melodies. This British extended sextet has hit an almost perfect blend of literate, purposeful lyrics and eiting music, with a vital touch of humor.

Of all the mediocre "cultural" things to swamp this summer inerrlude, the overflow of hot weather movies is the most annoying. The people in charge of film releases must operate on the principle that if you'll sit through offensively mindless crud to get out of the snow in the winter, you'll sit through even more of it to escape the heat in the warm season.

Case in point: *The Muppets Take Manhattan*. The Muppets have been close friends of mine ever since I shared a TV with a three year old and we caught every rerun of Sesame Street the networks offered. Kermit and company got me off to class with a hopeful, happy attitude, wound down the day, and topped off the weekend on the Muppet Show. I have always felt, on the tube and on the large screen, the tension revolving around Miss Piggy's burning desire to walk Kermit down the aisle. Never in the course of three feature movies did I ever dream that one day she'd win. Marriage between Miss Piggy and Kermit would be like a liason between Pooh Bear and Kanga,

like...sacrilege...nuclear devastation... hard to put it into words, but very bad.

She got him. I don't think I'm being untrue to any deeply rooted feminist beliefs when I say that poor, unassertive Kermit is doomed when the demanding, emasculating Piggy takes over. They tie the knot in an excruciatingly long wedding ceremony that is the climax of *The Muppets Take Manhattan*, produced and co-written by Frank Oz, directed by David Lazer. The action that precedes this debacle is just as nutty, cliched, and simple as the previous Muppet capers, so if you're very young or not as adverse to the institution of marriage as I am, pull out that \$4.50.

Oh, what happen? Do you really need to know? The movie opens with the closing night performance of the Muppets' hit senior class college play "Manhattan Melodies." Fans urge them to take the show to Broadway, and the show biz bug sings its teeth in, and they're off. Fozzie, Kermit, Piggy, Rowlf, Dr. Teeth, Janice, et al. trek off to the big city and find rejection in many forms. Eventually, of course, they make it to Broadway (the Biltmore) and have a smash hit. On the way Kermit befriends Jenny the human waitress and theater student ("Hi, I'm Kermit. I'm a frog.") and Rizzo the Rat, and a whole slew of guest stars appear in cameos, including Joan Rivers, Brooke Shields, Mayor Koch, and Dabney Coleman. The songs have that irresistable sing-along appeal, and Miss Piggy has a memorable skate through Central Park in pursuit of a thief. Wholesome stuff.

The summer had more to spew. Stay tuned for further ventings of spleen.



Private Dancer

Tina Turner is Back

by Jean Marie Pugn

From the way the sales are going of her new album *Private Dancer*, it looks like Tina Turner is at the outset of her second heyday. The first one took place back in the 60's and early 70's when it was Ike and Tina Turner backed by the Ikettes. These people could do no wrong. They put everything into everything they did. Think back to their cover of "Proud Mary" and you have just one of their prime examples of this rare ability. Then in 1974 when Ike and Tina split up, Turner's popularity diminished somewhat. She toured, recorded some, and played the Acid Queen in the movie version of the rock opera *Tommy*, but even though she was still making good honest music, things just weren't the way they used to be. Now with that same marvelous brand of unrelenting energy and raw talent, and with some help from some very timely musicians, Tina Turner has once again taken her well deserved place in the spotlight with the release of *Private Dancer*.

This album reveals a daring Turner. Not too many people would (or could) put songs by such diverse artists as Al Green and David Bowie both on the same album. Green's "Let's Stay Together," which Turner made into a number one dance tune and a big hit in the U.K., is done here with such intensely seductive meaningfulness that it could even excite a sponge. Also included on this cut is that distinct percussive sound that had bombarded a good chunk of Green's music in the past. (Think of the echoing beep the submarine made in the old T.V. series *Voyage To The Bottom Of The Sea*.) It seems that this sound might have been added as a dedication to Green since this is the only song that makes use of this sound--with merciful moderation.

Turner makes Bowie's "1984" the angry warning it was meant to be. Some credit though must also go to Martyn Ware and Greg Walsh of the British band Heaven 17. Both "1984" and "Let's Stay Together" were produced by these two, new music oriented musicians, and this undoubtedly has played an important part in helping Turner to achieve her "now" sound.

Other helpful hands in this department include Rupert Hine, the man who produced some platinum albums for the Fixx; and Jamie West-Oram and Cy Curnen, two musicians from this same band. These three backed up Turner on two songs. "I Might Have Been Queen" is a slowly, though deeply infectious funk rock tune co-written by Hine that seems to be an abridged biography of Turner: "I'm a new pair of eyes/Every time I am born/An original mind/Because I just died/I'm scanning the horizon/For someone recognizing/

That I might have been Queen." "Better Be Good To Me" would be on the dead side of mellow if it weren't for the injection of adrenalin shots dispensed by Turner.

Turner treats us to some out and out blues with "I Can't Stand The Rain." This sounds like an old traditional blues melody with a Flashdance theme song-like accompaniment. This effect is okay, but getting a taste of this type of blues singing from Turner leaves me craving the same Turner, but with some nice, gritty slide guitar playing in the background.

The title track, "Private Dancer," is a Mark Knopfler (Dire Straights) tune that would please any Steely Dan fan. There isn't much originality here on Knopfler's part, but Jeff Beck puts in some nice solo guitar work, and as usual, Turner gives her all.

In the same vein, "Steel Claw" would make you swear that Elton John,

Bernie Taupin, and the rest of their gang from the *Goodbye Yellow Brick Road* days, wrote and played on this song. Here the melody, harmonies, arrangements of the instrumentation, and the lyric style and phrasings, are amazingly identical to those incorporated in the songs that John was doing in the 70's. Hear this and die--laughing.

"Steel Claw" is the only misfit song on an otherwise commercially and artistically successful album. The credit for this achievement goes foremost to Turner, but some good songs and contemporary sounding arrangements are what pushed her career back into the mainstream. That and a music video of an irresistible hit song called "What's Love Got To Do With It" (also included on this album.) This just goes to show that even with a talent such as Turner's, you can't make it (a comeback) on just talent alone.



The Secret Life of Frank Sinatra

Elvis Costello
Goodbye Cruel World

by Paul Yeats

Elvis Costello is an example of the notion that bitterness flows in torrents. *Goodbye Cruel World*, his latest release, features thirteen songs and is his tenth album in seven years of recording. In addition to being backed by the superb Attractions--Bruce Thomas on bass, Pete Thomas on drums and Steve Nieve handling keyboards (Maurice Worm on the L.P.'s credits)--Costello has enlisted a modest horn section and quality production values in order to create another fine album.

As on 1981's *Imperial Bedroom*, the sound on *Goodbye Cruel World* is beyond rock n' roll. It is of a very symphonic nature. The numbers are all

sonorously orchestrated--everything is calculated and smooth. This is not meant to suggest soullessness, however, the sound is of mature and disciplined songwriter, singer and instrumentalists. Costello's voice, arguably the best around, cascades over emotional crests of accustatory bitterness and outraged innocence to bound abysmally through third-person awareness. Unfortunately some of his slighter intonations are obscured a bit, but a close listen will uncover them.

If an album's title indicates the general slant of its topics and mood, *Goodbye Cruel World* presents a grim state of affairs. Just as the cover suggests isolation, the cover suggests a feeling of total despondancy and abandonment of all hope. This inclina-

tion is reaffirmed in many of the songs; there aren't any quote happy songs, though there are some hip-shakers-witness "The Deportee Club"--but energy cannot be equated with happiness.

In a positively fourth street mood, there is a sense of prevailing malice in most numbers. "The Only Flame in Town," which features Daryl Hall on backing vocals, doesn't celebrate love, it erases it--"But you blew hot and cold/ Turned my heart to a cinder/ And with each passing day/You're less tender and more tinder/ Now you're not the only flame in town." "Sour Milk-Cow Blues" rolls really nicely with patented Costello coyote cries and is ostensibly about a girl who has changed for the worse; "They changed your complexion

and you personality/ Somebody's putting ideas in your head/ They took the girl of my dreams and left you here instead." But this cut may also reflect the boxed in feeling Costello feels from his fans, "Start out as lovers and end up as prisoners" and later on, "Now I don't know which is worse/ What they're doing to you or what you're doing to me."

Another particularly bloody song, in lyrical content if not presentation, is "The Comedians." Over some extraordinary key manipulations, Costello airs his complaints about his "new found fond acquaintances" and how they've turned out to be the "red rag to his bull." Costello muses that he should be "drinking a toast to absent friends

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