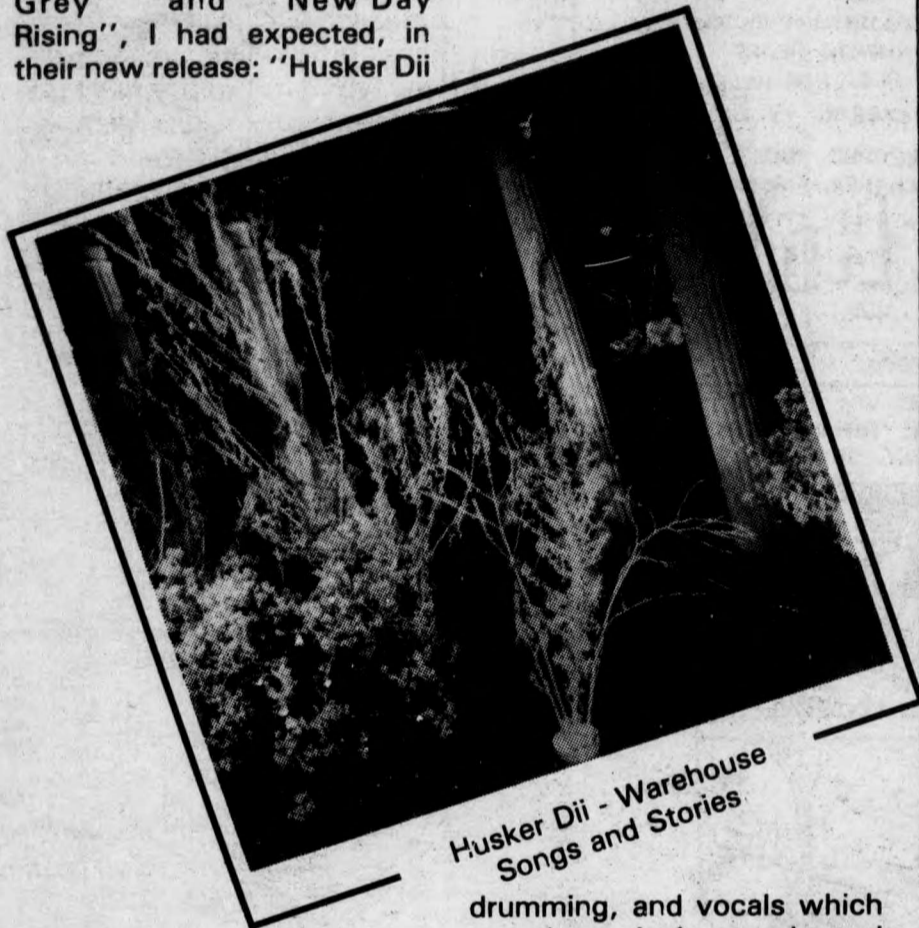


Entertainment Vinyl Review

By Kathleen Johnson
Brunswickan Staff

thrash and hardcore roots and are moving toward the lines of REM, with a more rock-oriented and acoustic sound. This is really noticeable in the songs "Up in the Air" and "Charity, Chastity, Prudence and Hope," which are full of incredible guitar playing, hard

Being one who thoroughly enjoyed Husker Dii's earlier releases: "Candy Apple Grey" and "New Day Rising", I had expected, in their new release: "Husker Dii



Husker Dii - Warehouse
Songs and Stories

- Warehouse: Songs and Stories," a continuation of the style exemplified by their earlier recordings. Thus, I was a little disappointed when I finally listened to the album. Produced by Bob Mould and Grant Hart, it definitely shows that the threesome from Minneapolis, Minnesota have cut all traces of their

drumming, and vocals which are alternatively moody and objective. Other notable songs to look for are "Too Much Spice" and "She Floated Away." Overall though, it is a good album and as long as you're receptive to the change in their style, then I definitely urge you to listen to Husker Dii - Warehouse: Songs and Stories.

UNCLE STEVIE

Puts The Boot In ☆

Suddenly, with the pearly gates into M.O.R. land clashed open by the dodgy collaboration of run DMC with groaning old dinosaurs Aerosmith in 'Walk This Way', make no mistake hip hop is big.

And lookee here - sneaking through the crack slime The Beastie Boys; blatantly offensive and (gasp!) three jewish white sprogs to boot.

Three art college churn-outs that revel in the profane, The Beasties are the grown-up versions of those horrendous whining brats we used to see being dragged around London by loud pigheaded American parents intent on buying culture.

Conceptually, Beastie Boy stylee consists of minimalist beatbox percussion and shameful plagiarism combined with completely abstract rhyming couplets of infantile braggadocio. But by God the kids love it; the success of 'Licenced to Ill', their first album, is exemplary of how stupid the young American record buying public are when it comes to responding to hype, aggressive videos and jumping on the bandwagon. The album isn't all that great.

Once a much-worse-than-average Noo Yawk thrash/yob outfit, The Beasties first dabbled with electro punk infusion with the tongue in cheek 'Cookie Puss' in 1983. Cookie Puss, an opus consisting of a clumsy funk backdrop while the lads get down to the serious business of ringing up the telephone operator in a surge of pre-pubescent nostalgia, is an offensive little number that quickly loses its charm, when it dawns on the listener that it is in fact a lot of old crap.

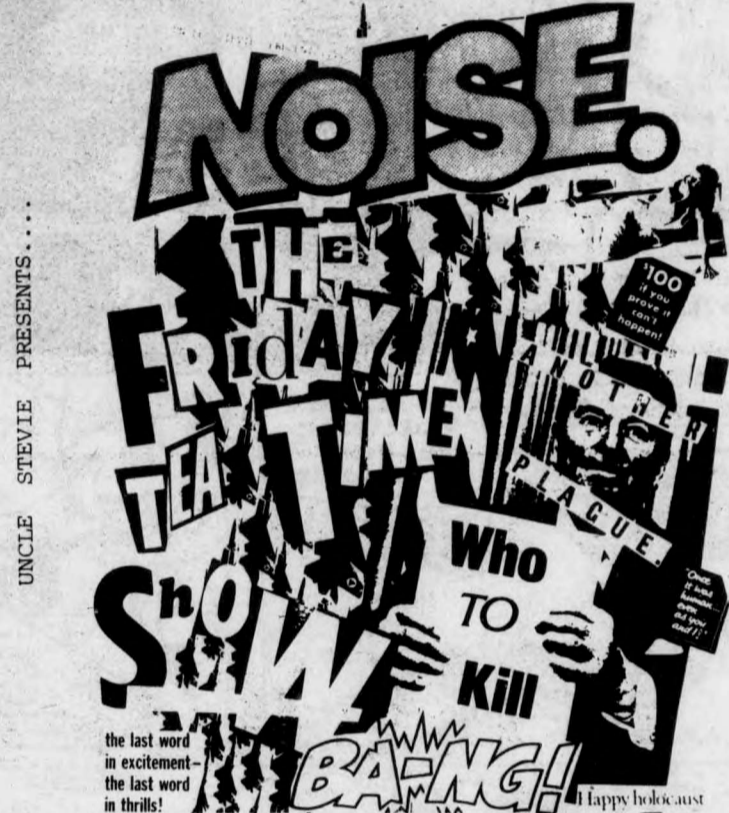
After a few other attempts at the genre (having now established a street following) the grinding thud and wallop

Beastie Boys Suck

of 'Shes On It' appeared on the soundtrack to the appalling film 'Krush Groove' late in 1985. This track was actually quite acceptable as the bastard offspring of hardcore and rap and in fact became a firm favourite in The Tea-

obscurity, the crudity and the disregard of women as nothing more than toys to be dealt with a wiffle ball bat (sic?). Ha Ha Ha suckers!

All and sundry have been drawn in-have you noticed? The album is in the Top 10



UNCLE STEVIE PRESENTS . . .

6.00-8.00 pm TONIGHT ON CHSR_FM

Time Show early last year, even though it was violently sexist and really stoopid (to use the vernacular).

Now (late 1986) under the guidance of hairy entrepreneur Rick Rubin, comes the release of the intentionally silly 'Licenced to Ill.' Although it contains a few good pavement stomping belters such as 'Its The New Style' and the by now anthemic 'Fight For Your Right (to parr-tee)', a fair proportion of the material is just downright annoying-particularly the monotonous 'Paul Revere' and the ridiculous 'Hold It Now Hit It.'

Yes, we've all read about them in Time, Newsweek, Rolling Stone, Plain Truth etc. etc. ad nauseam, and yeah we've all been told to take it as a big joke and to lie back and have a good laugh at the

American charts rubbing wallets with the godawful Bon Jovi and the lamentable Lionel Richie and pretentious entertainment editors across the board court credibility by publishing full length features in any number of sycophantic lap dog rags. Get the impression I'm going a bit over the top? Good. Certainly I'll play and enjoy their better compositions, but what really pisses me off is that this bunch of upper middle class dickheads sould receive such unwarranted attention when there has been so much excellent (black!) hip hop and electro oozing out of the sewers of New York, Washington and Philadelphia for over four years now and nobody has given a toss about it.

Of course they're so wicked aren't they? Did you see the video for 'Fight For Your Right'? There they are snogging all the girls with big tits and throwing up their nachos on the chesterfield. - really boys, you are so very very naughty. Admit it : they're not the sex pistols of the 80s, not even close baby. More like the Archies of the now generation.

With a zeitgeist of electronic high energy percussion, scratching and sampling providing the backdrop for the latter half of this godforsaken decade of disposable pap, The Beastie Boys should be the first to hit the bin.

Public Symposium THE ACADEMIC LIBRARY FUTURE DIRECTIONS

Guest Speaker

Sharon Rogers, University Librarian
George Washington University, Washington, D.C.

Panel Discussion

Panelists represent UNB campuses in Fredericton and Saint John, the faculties of Arts and Science, UNB libraries and students.

Questions and General Discussion

Thursday, March 12, 1987, at 7:30 p.m.
MacLaggan Hall Auditorium

Reception following the Symposium

Presented by the Fredericton Senate of the
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