

**Pearl Harbour  
Don't Follow Me, I'm Lost Too  
(WEA)**

Formerly Pearl E. Gates, the lead singer of Pearl Harbour and the Explosions, Pearl is now plain Pearl Harbour, and she's just released a scintillating debut solo album called *Don't Follow Me, I'm Lost Too*, one of the most exciting pieces of vinyl so far this year.

The green-tinted front cover is a nostalgic parody of album jackets from the Judy Garland era. On the top right it even says 'stereo'. There are some equally nostalgic musical moments inside, including tributes to rock 'n' roll 'At the Dentist', country swing 'Out With The Girls and Roll over George Thorogood' and even country ballads 'Losing For You'. It's useless to mention favourites really because they're all gems, or better yet as Pearl's logo conveniently states, "Everyone a Pearl".

**Elliott Lefko**

**Saint Louis Creative Ensemble  
I Can't Figure Out**

**Music Revelation Ensemble**

**No Wave**

**(Moers Music)**

Some of the most exciting moments in the new jazz are achieved when the funk element of black music comes through. Both of these albums are fine examples of the avant-garde funk jazz that is being produced these days by some of the more innovative American musicians. Both were recorded by Moers Music, a small German record label that has attracted many of the music's major players, including Anthony Braxton, George Lewis, and Anthony Davis.

The Saint Louis Creative Ensemble album is definitely the better of the two. It features some former members of the St. Louis-based Black Artists Group, a musical cooperative similar to Chicago's A.A.C.M. *I Can't Figure*



**Records...**

**Judy explodes**

*Out* features a variety of styles including a traditional spiritual ("Leave Me, Savior Me"), some straight blues on the title cut and on "Five O'Clock Whistle", and some solid, fast-paced blowing on a couple of other pieces. Joseph Bowie, who is becoming more known for his trombone work than for being the brother of Lester Bowie, puts on an impressive show, as does alto saxophonist Luther Thomas.

This album is representative of the fine work these men have been doing for the last few years. For the listener just starting out in this area of jazz, *I Can't Figure Out* is a fine production.

*No Wave*, the album by the Music Revelation Ensemble led by guitarist James Blood Ulmer (who is said to be "in" in the New York scene) and featuring saxophonist David Murray (who is supposedly already "out") is not as accessible as the St. Louis Creative Ensemble. Ulmer's music has been labelled punk jazz. This may be because he plays guitar and there do not seem to be too many guitarists in this vein of jazz. His music does contain some of the raw energy that is associated with punk.

*No Wave* is basically a hard-blowing and picking session that works because of the strong soloing of Ulmer and Murray. Electric bassist Amin Ali contributes some fine funk bass beneath it all. Unfortunately most of the compositions are not very inspiring and only seem to exist as vehicles for Ulmer and Murray's solo work. Interested listeners may also want to check out Blood Ulmer's recent Artists House

recording *Tales of Captain Black* featuring Ornette Coleman.

**Hacker & Goldstein**

**Ry Cooder  
Borderline  
(WEA)**

Ry Cooder still carries the banner for the underdogs, the downtrodden, the disappointed romantics,



**How well was Ry bred?**  
and other nice-guy types.

In one of the great songs on his newest album, *Borderline*, Brother Ry croons:

*Down in the boondocks  
Down in the boondocks  
People put me down  
'Cause that's the side of town  
I was born in*

*I love her;  
And she loves me  
But I don't fit in her society  
Lord have mercy on a boy  
From down in the boondocks*

But it's an upbeat number and carries a fresh sense of the positive, a good dose of optimism, something that's sadly lacking these days. Ry Cooder isn't out for hits, and never has been. Unlike most recording musicians, he truly cares about doing what's important to him, and about the

quality of his material.

The big coup of *Borderline*, however, is the enlistment of one of the greatest talents around. Also on backing vocals, and playing his own brand of guitar, is John "King Bug" Hiatt. Brothers John and Ry have a lot in common. There's a similarity in their styles of R&B/rock, and they're both unsung heroes.

Other fine moments of the album include a rousing rendition of "634-5789" with some soulful backing vocals, and the Hiattesque "Why Don't You Try Me".

Also present here is that other very human element of Ry Cooder's work: his sense of humour, which really shines through on songs like the stompin' "Girls From Texas" and "(Everyone I Know) Crazy 'Bout an Automobile", the lament of a womanless, carless romantic.

After about a dozen albums, Brother Ry still believes. And he's still an uplifting, soulful scoundrel.

**Stuart Ross**

**Gruppo Sportivo**

**Copy Copy  
(Attic)**

*Copy Copy* by Gruppo Sportivo, a European-based contemporary rock band, is an album with good solid instrumentation. The lyrics, however, border on the juvenile, stuck in a retarded punk groove. "Watch Your Boy" is a fast-paced frenzied song with a dab viciousness in its lyric: "someone is going to scratch someone's face."

"Let's Stick Together" proves that even punks get lovesick. It's a sticky mushy lovesong which might offer some sentimental

appeal to the potential Punk Mama. There are some unusual features on this album: a lack of prominent leads, a smattering of horns throughout and a constant supply of background organ. Rhythm is the mainstay, though, as the musicians experiment with various funk and jazz effects. "Up to Date", "Goodbye Radio" and "Only on Weekends" are good examples of unusual but effective instrumentation and rhythm. Another important song is "In Love Again" which is augmented by a strikingly beautiful lead.

"Copy, Copy" ranges from the violent to the sentimental.

**Paul Ellington**

**The Teardrop Explodes**

**Kilimanjaro**

**(Vertigo/Polygram)**

"Hop, skip and jump; wait for the bump," announces The Teardrop Explodes, four youthful Englishmen who together have released a landmark exercise in popular melodies called *Kilimanjaro*. The name is apt, for with this colourful effort, Teardrop have quickly climbed to the top of their field.

Complete with throbbing bass and drum, blood-rushing horn sections, peppy keyboards, and airy, hypnotizing vocals, each song is a full-force production. If you enjoyed the imagination of *Turning Japanese* by The Vapors, wait until Teardrop hooks you with any one of a handful of powerful tunes.

Imagination is the keyword to Teardrop. They're constantly offering snatches of memorable music and vocals that keep one hanging, waiting for the next thrilling surprise.

If Teardrop have any luck, they should be able to rip at least five hit singles from this recording. And if their stage show is half as good as their music, they'll have to look beyond *Kilimanjaro* for bigger heights to scale.

**Elliott Lefko**

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Purposes:

- 1) To interest students and community to be concerned about Jewish education
- 2) To discuss Jewish educational models for the future.

**Tuesday, March 3**

8 p.m. Speaker: Evil of Pediatric Judaism  
Dr. Seymour Epstein, Faculty Lounge S869 Ross

**Wednesday, March 4:**

11 a.m. Speaker: Religious and Secular Education in Israel  
Rabbi Druckman, 8th Floor Ross

**Thursday, March 5:**

4-6 p.m. Speaker: Special Education by Ariel Davidson  
Lecture Hall S171 Ross  
9 p.m. Panel: Government Support for Independent Schools

- Moderator: Andy Efrat, Dean of Education
- Elinor Capland - Liberal Candidate, Wilson Heights
- David Rotenberg - Conservative MPP Wilson Heights
- Mr. L. Mcbuney