

Poetry

To C.

I'd love to kiss you like the wind that blows
 Across your tann'd and bare goosepimply flesh,
 A whispered kiss that swirling does caress
 The soft and shapely rounded mound that grows
 A harden'd stone, then as a breeze that flows,
 Follow the valleys which you do posses
 And reach your lips and there to steal a kiss
 But must blow on to whom wind never knows.

I know the wind must always want to stay
 Upon your skin and be your only love
 Against his duty ever all his life,
 And curse under his breezy breath the day
 That he began as wind and rose above
 The earth, forbidden'd to make you his wife.

B



Young M.C. has keen new album

by Jenn Beck

Young M.C. — Stone Cold Rhym'in'

Of the thirteen cuts on this album, a full nine are completely self-absorbed, narcissistic, interchangeable collections of disco-backed couplets. These songs are seemingly designed to convince the listener that Young is the coolest (hottest?) and most fly guy rhym'in'. In case you miss this message during its initial and best incarnation on the first track, "I Come Off," don't panic. Subsequent songs rehash it for you with painful thoroughness and less inventiveness.

It's unfortunate this endless self-touting is obligatory for rap songs, because when Young M.C. turns the theme from his personal perfection to one of general imperfection, he suddenly becomes clever and observant, accessible and believable, the

omniscient third eye acting as a wryly aware commentator on society, women and school.

Thus we come to the remaining four songs on the album: "Bust a Move," "Principal's Office," "Roll With the Punches," and a quick anti-drug public service announcement co-written with Quincy Jones Jr. entitled (surprise, surprise) "Just Say No."

Of these four songs, "Bust a Move" stands above the rest as the sharpest, keenest, "hit single" oriented dance track (which, perhaps explains why it's such a monster hit). It's a cutting, funny, and unmalicious look at the give and take between the sexes, and I'm going to learn it by heart because it's funky and fun and has a really cool video (as if that might not be reason enough).

"Principal's Office," as the name suggests, looks at school from the wrong side of the office

door and incorporates themes we're all familiar with (I know I am), such as lateness and the sweet thing sitting beside you, and finding gum on your chair. Backed by a jazzy piano reminiscent of the soundtrack to the Charlie Brown cartoons, this song could easily make a big novelty hit.

"Roll With the Punches," on the second side, heralds the return of Schroeder's piano, and this happy fact (coupled with non-self-referential lyrics) creates the last enjoyable song on the album.

Altogether, I expected slightly more from Young M.C., based on the fact that he co-wrote Tone-Loc's smash hit "Wild Thing" and the follow-up "Funky Cold Medina." Still, we can all hope that Young M.C. gets this "super-fly" thing out of his system, and will come into his own. Maybe when he's Old M.C.

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New music from Dalhousie inspirational to all

by Sean MacLean

Reflecting the spirit of the well-known *Murphy's Law* concerts, the November 2 *New Music From Dal* concert held at the Dunn Theatre presented works composed and performed by students and professors of the Dalhousie music department.

There were works only a month old, and works composed in 1980. Some of the pieces were performed for the first time in front of an audience.

Thursday's concert was the first in a series initiated by professor Steve Tittle. His influence

was seen not only in organization of the concert but also in the form of several works and performances. Of special note was the performance of Tittle's piece "Blessings", for string trio, oboe, and choir, which had been commissioned by the university for use at this fall's convocation.

The term "student composer" could spread fear through concert-goers' hearts. But the quality of the works and performances at this concert was inspiring indeed. Pieces were so diverse (from woodwind quartet to solo guitar to vibraphone with tape

and more) that no listeners would have found themselves lingering in tacet but rather riding the 7th of a dominant chord preparing to . . . well, you get the picture.

Composers Steve Ada, Adam McConnell, Joanne Hatfield, Steve Tittle, Gary Ewer, Winfield Clark and all the performers (rumour has it there were 127 of them) did a great job. So if you didn't listen in, you missed out.

The next concert in this series is scheduled for January 18, 1990. Remember, it's free, one of the few things the Goods and Services tax won't touch.

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