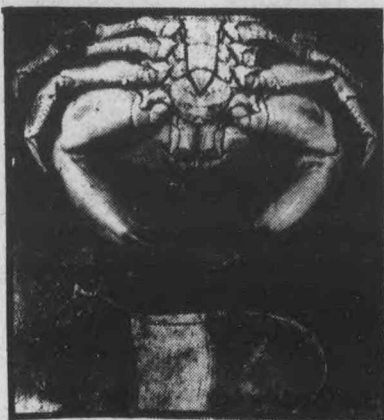


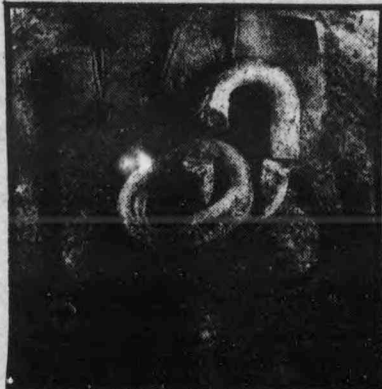
# PIXIES



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nothing but their own style and making. Debaser is an electric tune. This abrasive, yet melodic in background, song just makes you want to get up and bob. I am told that the meaning of this piece relates to a Salvador Dali film who's name is hidden within the non-descript lyrics. This raw sound is carried on through to the next song, Tame, which also is the unique style of the Pixies.

Not until we reach songs like Wave of Mutilation, Monkey Gone to Heaven, No 13 Baby and Hey, do we see hints of Bahaus, Psychedelic Furs, Talking Heads and even the ripping rock and roll of Aerosmith (try to find where I came up with that!). Each and

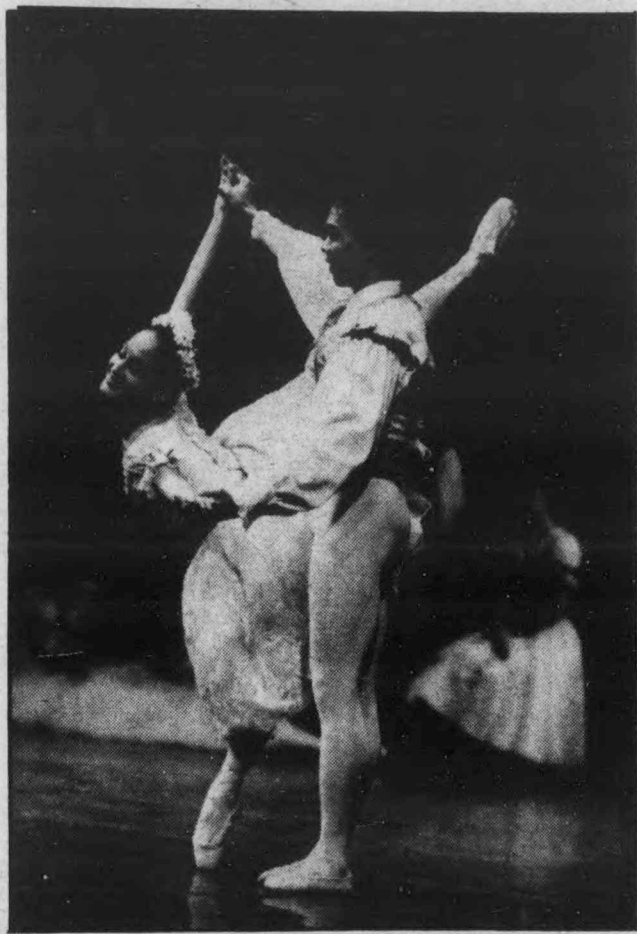


every song is unique and intriguing. From the ballad of La La Love You to the vigorous thrash of Crackety Jones and the pop-y sounds of Here Comes Your Man, there is not one song on this album that is not enjoyable (and I don't say that about many things). Special recognition must go out to Black Francis, lead singer, this man has the most versatile range and style of any singer since Robert Plant. His spine tingling screams, hut wrenching groans, and strong beautiful melodies are the absolute essence of the Pixies' music.

This album was an instant hit for me and I am definitely a Pixies freak so you are probably seeing a very biased view but, then again, that's what a critique

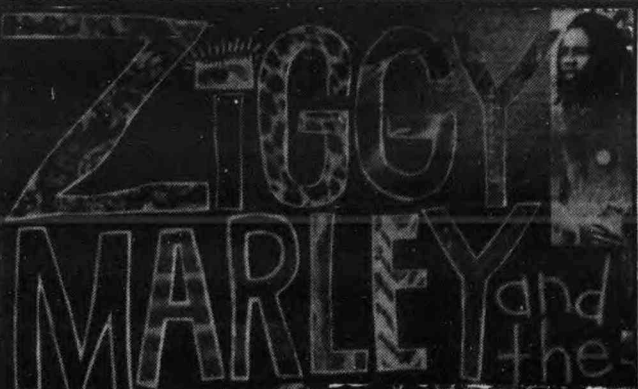


# Les grands Ballets Canadiens



is! If it were up to me, I would say listen hard for this band within the next few weeks I'm pretty sure that you'll like it. Rush off and buy this quick

while Stevie D. and I try our damndest to get them to come to the Maritimes of not Fredericton.



Ziggy Marley -- "One Bright Day" -- Virgin Records

Produced by Ziggy Marley, Glen Rosenstein, Chris Frantz & Tina Weymouth

Review by Luis Cardoso

Ziggy Marley has refused to fall into the trap so many other sons-of-famous-fathers have; that is, he has not attempted to distance himself from his father's art, either ideologically or artistically. In recent interviews Ziggy has maintained that it would be silly for him to reject the legacy of his father left behind. Ziggy strongly believes in his father's political and religious views, and has always adopted them as his own. As for the elder Marley's music, well, it is still without parallel in reggae music, so if Ziggy can make music that sounds like his father's, so much the better.

What emerges is music that is unpretentious; more importantly, Ziggy Marley has not contrived his own personality or style, separate and distinct from Bob Marley, a style that is clearly Ziggy Marley's own has developed naturally throughout his short career, and the result is Ziggy

Marley's latest release, "ONE BRIGHT DAY."

On "ONE BRIGHT DAY" the Ethiopian group DALLOL, the studio band used on Ziggy's last album, "CONSCIOUS PARTY," again supply the reggae rhythms right and tight. They are joined throughout the album by Jamaican veteran and ex-Wailer Earl "Chinna" Smith on guitar. The production is again spearheaded by TALKING HEADS and TOM-TOM CLUB members Tina Weymouth and Chris Frantz, and the vocals are all Ziggy Marley and the MELODY MAKERS -- his brother Stephen, and his sisters Sharon and Cedella.

The album is difficult to compare to "CONSCIOUS PARTY." (Reviewers always attempt to compare new releases with the previous release by the same artist in order to measure the particular artist's growth.) Both albums are excellent, and rank as the best roots reggae being recorded presently,

however, while "CONSCIOUS PARTY" as a unified LP is probably minimally better, "ONE BRIGHT DAY" features Ziggy Marley's best songwriting to date.

The album opener "Black My Story (Not History)" is in my opinion the best song the young Marley has written, both lyrically and musically. It is a slow grooving rootsy number, with beautiful backing vocals and a melodic bass line that lends the song its haunting melody. The groove then changes drastically with the title song, "One Bright Day." It opens with a funky keyboard line that very neatly fits into the reggae groove once the bass, guitar, and drums begin their rootsy rhythm. "One Bright Day" is the album's second "knock-out track."

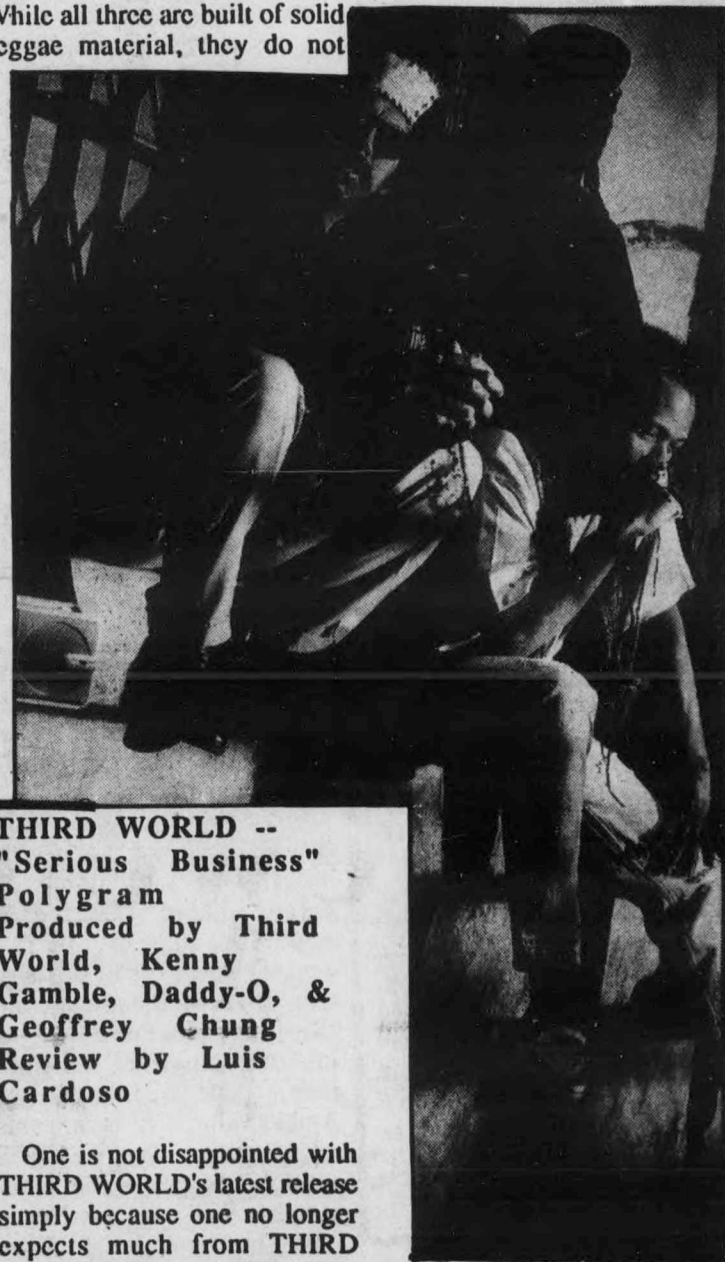
"Who Will Be There," "When the Light's Gone Out," and "All Love," round out the first side. While all three are built of solid reggae material, they do not

measure up the album's best tracks in quite the same way that "CONSCIOUS PARTY'S" secondary material measured up to its best. This is ultimately what distinguishes the two albums.

Side two opens with "Look Who's Dancing," a very infectious reggae rocker featuring killer DJ work by Ziggy's younger brother Stephen Marley. "Look Who's Dancing" is the highlight of the album's second side. The track "Justice" follows; it is the only track on the album that derives from "CONSCIOUS PARTY" - listen to that album's "We Propose."

"Love is the Only Law," and "Pains of Life," serve as adequate lead-up material to the witty album closer "Urb-an

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THIRD WORLD -- "Serious Business" Polygram Produced by Third World, Kenny Gamble, Daddy-O, & Geoffrey Chung Review by Luis Cardoso

One is not disappointed with THIRD WORLD's latest release simply because one no longer expects much from THIRD WORLD. Long a MOR reggae band, THIRD WORLD has always been to roots reggae. "SERIOUS BUSINESS" is no exception. Their biggest hits to date "We've Found Love," the Gamble and Huff penned R&B hit, and "Try Jah Love," their own R&B reggae composition. "SERIOUS BUSINESS" will provide them with more such commercial success. Ironically, THIRD WORLD's individual members are some of reggae's best session men: Stephen "Cat" Coore is a foremost reggae guitar player, and Ibo Cooper and Geoffrey Chung are mainstays on many reggae albums.

"SERIOUS BUSINESS" opens with the "Forbidden Love," already released as a 12" single. "Forbidden Love" epitomizes the malaise that affects so much contemporary reggae music, most notably among the latest work by

ASWAS, STEEL PULSE, and the WAILERS. "Forbidden Love" is embellished with a rap break compliments of DADDY-O. With so much DJ talent in Jamaica, one wonders why the band had to go to New York to the D.J. derived rap community to fill out this LP.

"Same Old Song" (the Gamble and Huff composition that was a smash hit for the FOUR TOPS) follows, and it is an interesting mix of reggae and R&B; however, as with so much of THIRD WORLD's

"Reggae Ambassador" follows, and it is the album's best track. It is roots reggae with a

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