

MUSIC

CHRY-FM News

CHRY-FM in association with L.I.P. Promotions presents *Toots and the Maytals* at P&D's Uptown (1947 Jane at Finch) on Friday, October 9th. Showtime is 10:30pm. Toots put on an excellent show last time he was in Toronto, this one promises to be just as good.

Jaygan promotions and CHRY-FM presents *Black Stalin*, 1987 Calypso monarch of Trinidad and Tobago, at Minkler auditorium, Seneca College, 1750 Finch Ave. East. This happens on Saturday, October 3. For more information call 446-1647.

Also, remember *Eugene Chadbourne* at the Vanier College JCR on October 6, Tuesday. CHRY-FM Jazz series will return on October 20, Tuesday with Mark Lalama Trio. Stay tuned for more music notes next week.

Record Reviews

Document

REM

Brad Nussbaum

REM's *Document* (I.R.S.) is this Athens, Georgia band's, fifth album and seventh record (one e.p. and an album of B-sides, *Dead Letter Office*). With *Document*, REM (no relationship to rapid eye movement) has tried to assimilate their earlier works (*Murmurs*, *Reckoning*, and *Fables of the Reconstruction*) with last year's breakthrough album *Lifes Rich Pageant*. *Document* is both mellow ("King of Birds," "Oddfellows Local 151") and upbeat ("Its the End of the world as We Know it").

Produced by Scott Litt, their third producer in three albums, *Document* consists of eleven new songs and approximately 40 minutes of southern US music at its finest. Peter Buck demonstrates why he is fast becoming one of the music industry's most skillful guitarists with some great riffs on "The One I Love" and "Exhuming McCarthy." Lead singer Michael Stipe continues what producer Don Gehman (*Lifes Rich Pageant*) and John Cougar Mellencamp) started and sings with a loud, and distinct voice, a vocal style which is in total contrast to REM's earlier albums. Having Stipe sing clearly, although it makes the albums easier to listen to, has taken away the 'mystic' elements in some of REM's earlier efforts, a quality which made REM such a legend on the college circuit.

Document might finally give REM its first hit single with the love song "The One I Love." But there are some other strong cuts on *Document*, most notably, "Exhuming McCarthy," which is undoubtedly the best song on the album. "Lightnin' Hopkins" is a catchy tune reminiscent of some of the band's earlier songs.

With *Document* REM has fashioned a sensible follow up to *Lifes Rich Pageant*. But it remains to be seen if they can move out from the underground and make it commercially. Perhaps it is better if they don't.

Hold On To Love Third World

Brian Wright

In their quest for commercial attention, Third World has seemingly abandoned their original intentions for writing music on their latest album. Before, the band would strive to please their committed following, but with their latest release, the band is definitely moving more towards the mainstream.

Hold On To Love is Third World's eleventh album. The Jamaican-based group, together for over ten years, have their roots in reggae, but

have adopted a variety of musical styles.

The title track illustrates the solid writing skills of Kenneth Gambles and Leon Huff, the famed writers who are known as the Lennon and McCartney of Philadelphia. It's an unoffensive number that has the group oohing and aahing about the importance of love. However "Hold On To Love" is extremely weak in comparison to their other title songs on earlier albums like *All the Way Strong* and *You've Got The Power*.

The other songs, written and produced by Gamble and Huff (Simplicity, Manners, The Spirit Lives, and Corruption) are not bad, however, the rest of Third World's writing and producing efforts on this album are uncharacteristically weak.

The theme in general is world peace. "Reggae Radio Station," the first track to be released as a 12-inch single, is a driving reggae jam that tries to breathe life into the phrase "Reggae International." In this case it should be "Reggae American Style"; though it may remind one of the exciting "Reggae Jam Boogie" (from 1985's *Sense of Purpose*) it is not as appealing.

Dig . . . ?

The Coolies
DB Records, Atlanta

Howard Kaman

In the late '60s Paul Simon and Art Garfunkel were at the very top of the popular rock scene when two of their albums, *Bookends* and the soundtrack to *The Graduate*, were both vying for the top spot on *Billboard* magazine's "Hot One Hundred."

Twenty years later, their music is being interpreted in an entirely different way by The Coolies, a five-piece band from Atlanta. Their cover versions are so different that you may not recognize the music as Paul Simon's to begin with.

An opinion of *Dig . . . ?* depends largely upon how one feels about Paul Simon's music. A hardcore Paul Simon fan may be seriously offended. Relaxing favourites like "Scarborough Fair" have been redone—faster, with electric guitars replacing acoustics. However, one should try to appreciate the artistic integrity of the record. It does what Paul Simon has always done; pres-

CHRY-FM 10 MOST PLAYED RECORDINGS

ARTIST	TITLE	LABEL	WKS.
C Various	<i>It Came From Canada (Vol. 3)</i>	OG	3
C Deja Voodoo	<i>Worst of . . .</i>	OG	3
Mojo Nixon & Skid Roper	<i>Bo-Day-Shus!!!</i>	Enigma	2
Dead Kennedys	<i>Give Me Convenience or Give Me Death</i>	Alternative Tentacles	5
Various	<i>Border Radio Soundtrack</i>	Enigma	2
The Dukes of Stratosphere	<i>Psonic Psonspot</i>	Geffen	1
Tom Waits	<i>Frank's Wild Years</i>	Island	5
Various	<i>I Was A Teenage Zombie</i>	Enigma	4
Coolies	<i>Dig . . . ?</i>	DB	4
Eric B. & Rakim	<i>Paid in Full</i>	4th & Broadway/ Island	2

This chart determined by the actual number of plays the material received between the period September 21 to 28, 1987. Compiled by the Programming Department. C denotes Canadian artist(s).



"Pyramid," is an attempt by the band to sound like an American pop/funk band, which unfortunately, succeeds. The lyrics make no sense, but the synthesized strings and drums effectively create a middle eastern atmosphere. It could be viewed as a much less compelling follow-up to "Girl from Hiroshima" (from *Sense of Purpose*).

Third World's three remaining efforts on this album are lyrically and instrumentally weak. They depend on flashy, state of the art gadgetry to pull them through.

Production-wise *Hold On To Love* is very tinny; there is more top than bottom. The drums are commercially crisp, and Richard Daley's weak bass lines tell no story of their own. Lead singer Bill "Bunny Rugs" Clarke's voice is, in itself, as rich and fine as ever, but these ten compositions do not give him anything to get excited about.

Most Third World albums succeed in striking nerves: their lyrics inspire and educate. The music entices the listener to shake a leg, and dance. Unfortunately, this album only tells us more about the commercial direction which the group seems to be taking.

ents old, unfamiliar musical ideas to new audiences in new, easily accessible ways. Like Simon's megahit *Graceland*, *Dig . . . ?* takes material foreign to today's listeners, and changes it into something more familiar: mainstream rock.

"Scarborough Fair" and "Bridge Over Troubled Water" work well. The "59th St. Bridge Song" is hilarious, primarily because the word "groovy" left the English language about the time that John Travolta stopped wearing white suits. "Homeward Bound" also works, because the lyrics don't sound quite so ridiculous in the context of a heavier musical backing. The song could just as easily refer to a rock band on tour, as the wandering troubadour of the original.

The album also includes "Having My Baby," the only song on the record by Paul Anka, and it is the record's worst track. A nice bonus is an instrumental version of "Mrs. Robinson," played in the style of '60s beach music. A nice touch, and icing on the cake of an already entertaining record.



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