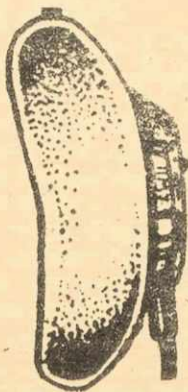




SOUND TRACKS



by Mark Teehan

LOU REED - "Sally Can't Dance" (RCA). As they say in **Creem**, Lou Reed's all about the politics of speed and desire. Straight from the cultural wasteland. Manic craving to fill the existential void in a land where there's too many holes and too much madness. Obnoxious national ego-tripping and myopia while they blow it all. And they don't even realize it - clueless dummies. But old Lou here, living in the prime rubbish heap capital that NYC is, has a few clues. Enough to cut through all the shit and expose everything - the alienation, warped values, technological mania and mindless consumerism that produces so many pitiful robots. The colossal absurdity of it all. It's all here, in one form or another.

Lou's been rocking for at least a decade now in the process of keeping body and soul together. Head held high, while the train comes around the bend. Oh, sweet nuthin'. And he's done the chemical burn-out trip to the point where he's come thru the other side. A little frazzled but still there. Helps you make it thru the Nite. What a long one it is. No light.

Lou has also paid his dues with the infamous **Velvet Underground** and **Andy dandy Warhol** (all down way before Bowie & Co. - now that stuff was truly far in back in '67). What a weird scene inside the garbage dump that was. Sssh...Back in '70 on "Loaded" Lou and the Velvet told it all in anthems like "Sweet Jane" and "New Age." Too much too soon. Since the group's split our hero has kept Doing It, building on the legend. "Transformer." - ahh. "Berlin" - oh no (infinite despair). "Rock And Roll Animal" - sing the oldies out with a pitch of a back-up band and let 'em record it live. Altho it should be mentioned that Mr. Reed's vocal performance couldn't touch the originals. Missing some intensity.

Well "Sally" here is so much more listenable than "Berlin" it's not funny. Good stuff actually-sorta gives out the speakers at ya. Of course all the decadent (8) songs were written by Lou, whose too - numerous to mention friends helped out on the playing end. A few choice cuts with choicer words should be in order. The strange, haunting "Baby Face" has some nifty organ-guitar duel work and a piano pacifier; meanwhile Lou sings tenderly: "Jim, livin' with you's not such fun/Your not the only one/You don't have the looks/Your not the person you used to be/And there are people on the street/Who go for me." "N.Y. Stars" is a throbbing rocker full of nervous tension and some connecting lines: "The fact that we make machines/Never have ideas/Mission impossible/They self-destruct on fear;" "I'm just waitin' for them to hurry up and die/It's really gettin' too crowded/Help me NY Stars/Contributions accepted all the same."

The real killer, a real spine-tingling chiller that gnaws at you with its bubbling bass and sawing organ, is "Kill Your Sons". Phony prophets and technical dummies come out of your artificial castles and stand revealed as the ignorant mumbo-jumbos that you are - you're all just pissin' in the wind (thanks Neil). In cutting fashion Lou conveys the deadness: "All you teacher psychiatrists/They're givin' you electric shock/They said they'd let you live at home with Mom and Dad, instead of the hospital/But every time you read a book...; And sister she got married on the Island/Her

husband's takes the train/He's big and fat, and he doesn't even have a brain."

Last verse's the best: (as a synthesizer claws thru) "And when I flipped out on PHC/I was so sad I didn't even get a letter/All of the drugs that we took/It really was lots of fun/BUT WHEN THEY SHOOT YOU UP WITH THORAZINE ON CRYSTAL SMOKE/YOU TALK LIKE A SON OF A GUN/DON'T YOU KNOW THEY'RE GONNA KILL/KILL YOUR SONS...TILL THEY RUNNN AWAY." Fade eerily. Hold on it's coming.

JOHN MAYALL - "The Latest Edition" (Polydor). Altho he's a little slowed up with a cast on one leg, the dean of English blesmen is back in fine form with another album of well-horned blues freely sprinkled with jazz and funk flavorings. Mayall sure knows how to blow that harmonica and his band screws it down with well-timed playing. Subtleness that works. Material solid and consistently on. Lyrics show that he's been hangin' around LA too long. Stand-out cuts include "Gasoline Blues" (close-packed chugger with some savory guitar-harp trade-offs), "Perfect Peace" (arresting irtrospction), "Deep Down Feelings" (true blues) and "Love Song" (subdued with some stand-up guitar crafting plus a "vibraphone"-ya gotta hear it to believe it). Merits checking if your tastes run this way.

UNICORN - "Blue Pine Trees" (Charisma). After listening to this bland mush get lamer thru each cut, I conclude that the only reason these dudes from England are gettin' the exposure is because Dave Gilmour of Floyd helped 'em along (production, pedal steel). But until he also contributes some material it's gonna be a lost cause - these guys couldn't write their way out of a barn. Sounds purty, with guitars jingling (no jangle) and sweet harmonies galore, but lacks substance. Now if Unicorn hitched up with Asylum, moved across the ocean to LA/Laurel Canyon, dropped tons of acid and laid on the sun-soaked beaches of Calif., things might work out different. Right now this LP is totally superfluous.

SPOOKY TOOTH - "The Mirror" (Island). Somethin' went wrong but it's not a total loss. A long-awaited album that is disappointingly inconsistent considering it's Spooky; fortunately the highs make the blahs bearable. Leader Gary Wright and guitarist Mick Jones only holdovers from band that last delivered the goods on "Witness." Of newcomers, lead vocalist Mike Patto is the most valuable, his deep-throated delivery having already earned accolades putting him in the Rod Stewart & Joe Cocker category. But while his singing more than makes up for Mike Harrison's departure, his songwriting doesn't quite cut it. There's a rush feeling about "Mirror" that makes you think the group should have waited and gotten it together more before embarking on this new venture. They sound awkward in places plus Wright's own writing quality seems to have slipped. Aside from traditional Tooth fare displaying a full, organbased sound and good dynamics ("Kyle" in low and "Hell or High Water" in high gear), the only other tracks that really bite are "Fantasy Satisfier" (flex-riffed rocker with mellow glides and ecoed vocals) and the title track which is simply a knockout, with its sombre melody and progressions. But several above - average cuts do not maketh a good Spooky Tooth album. Better luck next time.

STUDENTS LOSE VOICE

TORONTO (CUP) -- Students at the University of Toronto have lost their bid to sit as voting members on the university tensure committees.

The academic affairs committee of the Governing Council has instead decided that tenure committees should have non-voting observers. These would be either students, alumni or lay members.

The decision was a great blow to student groups at the university who had been fighting to have tenure committees composed of equal members of voting students and faculty.

Students' Administrative Council president, Seymour Kanowitch told the committee it was important they go on the record as "not having faith in students as mature adults to sit on tenure committees."

The observer proposal was also criticized because there was no guarantee that the observer would have any legal redress or any formal way of guaranteeing his or her objections, if any, would be heard.



Graduate student member Pam Ealey challenged observer proposal mover Bill Dunphy, a faculty member, to articulate, "in what sense we are incompetent," a sentiment echoed by student member Shirley French.

French accused members of the committee of having a "basic fear" of students, "fear of anything more than a token change."

Dunphy responded by challenging students to demonstrate their capability to sit on tenure committees. He claimed students lacked experience.

"What on earth are they (the faculty) afraid of", asked alumnus Sonja Sinclair.

The academic affairs committee's report will be sent to the Governing Council's executive committee, which then forwards its suggestions for approval to the Governing Council.



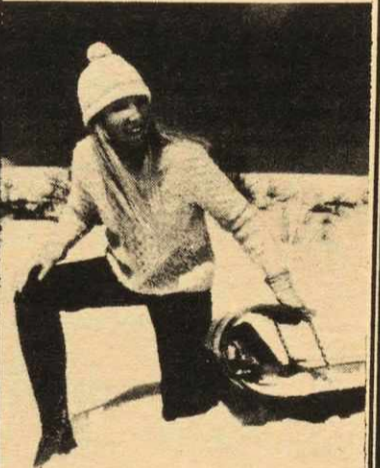
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