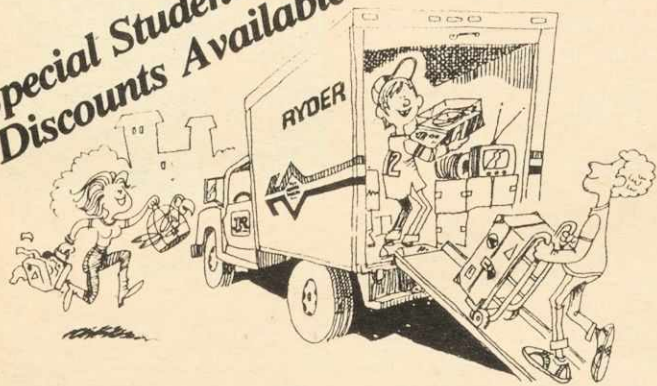


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Lita Ford, Talking Heads, and more

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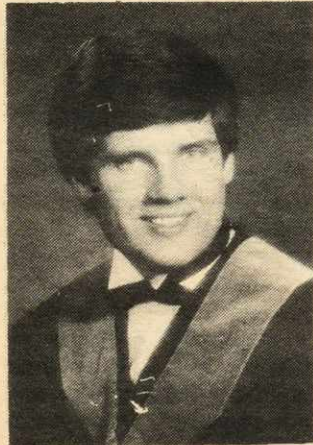
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by Scott Neily

Brenda Russell — *Get Here* — A&M

Dance music is officially back in style, so much so that some are predicting the coming of a disco "ice age".



Brenda Russell is one Canadian who is preparing for the coming winter by keeping her eyes on the dance club charts. Hailing from Toronto, her album is more or less in the same vein as most other dance LPs currently on the charts. However, the key difference in this record is the beautiful, soul-filled vocals Russell produces. The album has quite a bit of variety on it; consequently, it could easily feel at home on half a dozen types of radio chart. The songs range from up-tempo dance tracks to a couple of evening club tunes, the song "Piano in the Dark" falling into the latter category, as well as being a nominee for best song on the album. The musicianship on this album is excellent and the addition of David Sanborn (fresh off his own solo album) on the song "Le Restaurant" brings yet another spark of life to this already lively record.

Stacy Q — *Hard Machine* — WEA

Commercial dance music is the only category this album can fit into. In an attempt to recapture the success of the dance club hit "Two of Hearts", Stacy Q has returned with an album that is perfect for those who think mindless sequencing and programming are the heart of rock and roll.

With the possible exception of the songs "The River" and "Another Chance", this entire album has no more musical merit than the soundtrack to Pac Man. Sure, Stacy Q has a great voice and the tunes are danceable enough, but as for imagination, this album is so boring that it could put a statue to sleep. Since it also contains nothing remotely controversial, it will probably be a huge success in dance clubs the world over.

Lita Ford — *Lita* — RCA/BMG

Ex-Runaways lead guitarist Lita Ford is back with her second solo project, simply entitled *Lita*. Although she was known for some fairly heavy material in years gone by, this album marks the start of a new direction for the 29-year-old musician, who wrote or co-wrote most of the tunes on the album. While she has not purposely cashed in her heavy metal fans for pop success, the entire record has an infectious, commercial rock feel.

Highlights of the album include the fast-paced heavy metal track "Can't Catch Me" (co-written with Motorhead's Lemmy Kilminster), the pop/rock "Falling In and Out of Love" (co-written with Motley Crue's Nikki Sixx), and the beautiful 12-string acoustic guitar ballad "If I Close My Eyes Forever", co-written and performed with that Madman of Rock, Ozzy Osborne. While the album may not be intellectually satisfying (the lyrics deal with



nothing more than the time-worn rock topics of love, sex, lust, romance, and partying), it is obvious that this album was meant to be nothing more than pure entertainment — and on that point, it is a huge success.

by Andrew M. Duke /NP

Zodiac Mindwarp and the Love Reaction — *Tattooed Beat Messiah* (Vertigo/Polygram)

One day in 1985, British cartoonist/illustrator Mark Manning tired of working for UK pop magazines, grabbed the name Zodiac Mindwarp (from a classic 1967 underground 'zine) for himself, overdosed on Bruce Springsteen and found a name for his band, The Love Reaction, and recorded the *High Priest of Love* EP. Reaction was favourable and now the *Tattooed Beat Messiah* LP, complete with '70s guitar riffs, mid-LP speeches, and general excessiveness is out. "Tomorrow belongs to the Love Reaction," says ZM. Some people set unachievable goals.

Tonio K. — *Notes from the Lost Civilization* (What?/A&M)

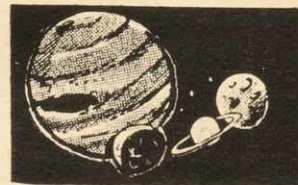
His real name is Steve Krikorian; the stage one is from Thomas Mann's novella *Tonio Kröger*. *Notes from the Lost Civilization* is his fifth album in the line that began with his 1979 *Life in the Foodchain* debut and the follow-up to *Romeo Unchained* from 1987. T-Bone Burnett on guitar heads the impressive guest list, with Peter Dinklage, Charlie Sexton, and Billy Vera helping on vocals. The sound is comparable to another A&M artist, David and David, with a sometimes laid-back, sometimes rocking feel that is never overblown despite the potential problems that could have arisen.

Talking Heads — *Naked* (Sire/WEA)

David Byrne (vocals/guitar) seems to be the leading Talking Head, and this is no exception on *Naked*. His lyrics contain the usual pokes at suburbanism, with an additional family theme this time ("The Facts of Life", "Mommy Daddy You and I", "Big Daddy") and an attack on "The Democratic Circus". The horn section, thrown in wherever possible, is an annoyance. Talking Heads are noted for their innovative and progressive approach to music, which has yielded many diverse LPs. This follow-up to *True Stories*' songs-made-for-a-movie approach is different from past LPs only in that it contains ten rather similar tracks; perhaps the Heads feel too secure?

The Damned — *The Light at the End of the Tunnel* (MCA)

The Damned were the first punk group, back in 1976, to record an album (*Damned, Damned, Damned*) and a single ("New Rose") as well as the first to tour America. The 26-track compilation *The Light at the End of the Tunnel* is a splendid package, with early material such as "Neat, Neat, Neat" and "Problem Child" juxtaposed with



their newer material such as "Anything" and "In Dulce Decorum". Their cover of "Alone Again Or" is beautiful, perfect for cranking on a sunny Sunday morning. A new version of their classic "Grimly Fiendish" is included, along with staples such as "Smash it Up" and a bonus musical tree of the group's evolution, which has included members of Culture Club, PIL, and others, plus the departure of Captain Sensible.