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MUSIC

CHRY-FM News

For those of you who missed the **Black Stalin** show (CHRY-FM and Jaygan Promotion co-presentation) last Saturday, well, it was one of the best Calypso shows Toronto has ever seen. **Black Stalin** was backed up by **The Kaiso All Stars** band, a tight eight-piece outfit who have recently performed in **Amsterdam** and **New Orleans Jazz** festivals. Before Saturday night's show, a Calypso Symposium, **Perspectives on Calypso**, took place at the Board of Education on College St. The panel of experts included **The Mighty Chalkdust**, three-time winner of the Calypso Monarch in Trinidad and Tobago, and York University Humanities professor **David Trotman**. All in all, the events proved to be an excellent opportunity for young calypso enthusiasts to learn from experts and exchange ideas.

As noted last week, CHRY in association with LIP Promotions presents **Toots and the Maytals** at P&D's Uptown on Saturday, October 9. Showtime is 10:30 p.m., doors open at 7:00 p.m. Also at P&D's on October 31, CHRY and LIP will bring you **Chalice**. Details to follow.

CHRY Jazz series continues at the Vanier College Junior Common Room, with **Aumba City** on October 20, and **Brendan Davis Quartet** on October 27. Showtime is noon as always.

On Saturday, October 24, CHRY in association with Elliott Lefko brings you SST recordings artists **Leaving Trains** at the Silver Dollar Room. Opening are **Mary Margaret O'Hara** and **Rang Tango**. Five bucks will get you in. Grad Lounge and CHRY present **Change of Heart** on Monday, October 19 and **Blue Rodeo** for two nights on October 26 and 27 respectively. Tickets for the **Change of Heart** show can be had for \$3 with York i.d. and for \$2.25 with Grad i.d. The place to go is the Grad Lounge on 7th Floor Ross Building. I'm running out of ink... We'll let you know about the **Rheostatics** record release party planned sometime in mid-November. Make sure to tune in to 105.5 on Tuesday, October 13 at noon!!!

—Kaan Yigit

Concerts

Sun-Ra
The Diamond Club, Toronto

by Nathan Taback
and James Flagal

Leroi Jones, a prominent jazz critic, once wrote that "the popular song is clearly discernible as a thing in the world. Its limits are blatantly finite. Sun-Ra's music, however, creates the arbitrary sound of the natural world."

During two full one-and-a-half hour sets last Thursday night, the Diamond was transformed into numerous landscapes through Sun-Ra's music: an African jungle, a mid-western prairie, even a sun-scorched desert. Dressed in bright orange satin pants, a loud blue satin shirt and a sparkling red tunic, Sun-Ra appeared. Creating his own mystical universe, Sun-Ra guided his audience through the rapid mood changes which his orchestra instigated by shifting from avant-garde into classic big-band jazz.

Sun-Ra's "Arkestra," as it is formally known, is essentially a large family. Made up of bass, drums, traditional African wood drums, percussions, a section of saxophonists, trombonists and other assorted brass, there are always about 15 core members in the band. Although they often record with other musicians, their chief commitment lies with Sun-Ra due to their deep admiration for their leader's talents.

This reverence was constantly

apparent on stage. Every time Sun-Ra led off into a solo, band members would swiftly turn their attention towards their band leader in an expression of awe. After 30 years of playing Sun-Ra still amazes his fellow musicians.

Before Sun-Ra appeared on stage, the disjointed sounds which the band produced could only be termed compositions in the world of avant-garde jazz. Only in this form of music can the art of warming up, reminiscent of an 80-piece orchestra preparing for the arrival of its conductor, actually capture the complete attention of its audience. But this again was integral to the climax which Sun-Ra was purposely building.

Whatever the texture of music which Sun-Ra chose, the single notes didn't mean a thing; it was everything taken together which became essential. The arbitrary notes which seemed to just hang in the air before Sun-Ra's arrival, suddenly became ordered under his direction.

Out of nowhere, Sun-Ra slowly made his way to the stage, singing his first piece, "Delightful sunset on the Nile birds fly to their next." Singing in a deep blues melody, the chaos of instruments quickly changed to a soothing lullaby of orchestration. Then Sun-Ra took his usual space back at the keyboards where he intermittently switched between electronic keyboards and a piano.

To complete Sun-Ra's compositions, an intricate light show which is usually absent in most jazz performances (with the exception of other avant-garde performers like Cecil Taylor), enhanced the atmosphere. During his last piece, entitled "Saturn Rings," Sun-Ra created an overwhelming rippling sound that filled the Diamond as coloured lights flickered across the stage to the sounds of his keyboards. Then band members arose in an almost ritual fashion, making a line behind their leader and following him in a procession through the club as they chanted "Saturn Rings."

"Take a journey to Planet Saturn, a one-way journey," Sun-Ra told his audience, "or round-trip if you please. Get your tickets here to planet Saturn." With that the Diamond broke into a final chant of Saturn Rings, as Sun-Ra stood conducting the audience. Then, just as he arrived, Sun-Ra slowly disappeared at the back of his entourage waving his hands in the shape of Saturn rings.

Record Reviews

Show Me
54.40

By Brad Nussbaum

The first thing you should do when you play 54.40's *Show Me* is to skip

the first side and listen to the second side. It is the music on this side which shows the promise of this Vancouver based band.

54.40 is a Canadian band which tries and has succeeded in sounding like a British "pop" band. Their music has similarities with any number of UK groups. But, unlike many of their British counterparts 54.40's lyrics on *Show Me* have meaning and feeling.

Show Me is 54.40's second album on Warner Bros. It comes almost one year after last year's self-titled debut. It contains ten songs of approximately forty-two (42) minutes in total. Produced by Dave Jerden (Rolling Stones and Talking Heads) *Show Me* is a smooth sounding record.

All the songs on *Show Me* are written by lead singer Neil Osborne (no relation to the Leaf's Mark Osborne). Osborne is definitely a gifted songwriter. His songs deal with many topics, among them love (everybody sings about love), hope, life, and guns. Take for instance the opening lyrics in the album's first song "One Day in Your Life."

One day in your life shouldn't be a problem,
One day in your life shouldn't cause you pain,
Because it's one day that you might never be around here,
And I'll never ever see you again

Osborne has a way of saying things that are quite poetic in nature.

Show Me will not be an outstanding commercial success because it does not have any AM radio oriented songs, but this is good. *Show Me* does have some very strong songs. "One Day In Your Life" is a good start to the album. "What's In A Name" is a slightly offbeat song reminiscent of the Smiths. 54.40 also sounds like REM on "Come Here" one of the albums "harder edged" songs. The best song on the album is undoubtedly "One Gun", an anti-gun song written by Osborne when his fiancée was in Nicaragua investigating human rights violations. It is an outstanding song because it demonstrates that 54.40 can produce music that is both important and meaningful.

Show Me is a smooth, easy listening album from one of Canada's most promising artists, 54.40. The lyrics and musical production are first rate. With a strong follow-up to *Show Me* 54.40 may be able to break into the commercial market. And then you can go back and discover how promising *Show Me* really was.

Arts Writers
Excal Meeting today
11 am

CHRY-FM 10 MOST PLAYED RECORDINGS

ARTIST	TITLE	LABEL	WKS.
C Rheostatics	<i>Greatest Hits</i>	X Records	1
Dead Kennedys	<i>Give Me Convenience or Give Me Death</i>	Alternative Tentacles	5
Third World	<i>Hold On To Love</i>	CBS	1
Panther Burns	<i>Behind The Magnolia Curtain</i>	Rough Trade	2
C Various	<i>It Came From Canada (Vol. 3)</i>	OG	3
Zodiac Mindwarp	<i>High Priest Of Love</i>	Vertigo	2
Metallica	<i>The 5.98 EP</i>	Elektra	3
Eric B. & Rakim	<i>Paid in Full</i>	4th & Broadway/ Island	2
C Weather Permitting	<i>Into The Ground</i>	Vot Records	1
R.E.M.	<i>Document</i>	IRS	1

This chart is determined by the actual number of plays the material received between the period September 28 to October 4, 1987. Compiled by the Programming Department. C denotes Canadian artist(s).

