

MUSIC

Upcoming Presentations:

CHRY Jazz Series takes place at the Vanier College Junior Common Room, showtime is noon to 2 pm. Sept. 15, **John Pagnotte Quartet**; Sept. 22, **James Hill Quartet**; Sept. 29, **Andrew Boniwell Trio**.

CHRY & Elliott Lefko present **Dinosaur with Plan 9** on Saturday, September 12 at the Cameron. In October, we'll be presenting **Eugene Chadbourne**, direct from North Carolina, at the Vanier College JCR. Listen to CHRY for details or read this column every week . . .

Def Jam '87
War Memorial Stadium,
Rochester, NY

Take **Public Enemy**, **Eric B and Rakim**, **Doug Fresh**, **Whodini** and **LL Cool J**, put them together in one bill, and let them loose in the War Memorial Auditorium and you get **Def Jam '87!** Public Enemy led off the show, with their Uzi-carrying accomplices on stage, followed by Eric B. and Rakim, and both groups got the crowd moving. The highlight of the show was Doug E. Fresh—one of the best live rappers around as far as I'm concerned—with his DJ's Barry B and Chill-Will. Whodini could have rocked better and Cool J was as stuck up as he always is. (He brought the infamous 'I Need Love' couch!) Rates an 8 on the Jam Factor Concert scale.

Record Reviews

Various Artists
SMACK MY CRACK
(Giorno Poetry Systems)

by Ron Howe

This is the latest release in the 'Dial-a-Poem' Series of compilation albums put together by New York musician/poet John Giorno. It marks a slight change in direction from previous releases, in that it focuses more on the music than the 'elite' artist. The mix of the two genres (music and poetry) produces a distorted harmony that is a welcome change from the one-dimensional approach of earlier efforts.

The album opens with a cut called "Boiled Doves" from those orgasm-of-death defiers, the Butthole Surfers. Seeing a Buttholes concert is right up there with nuclear holocaust hangovers and slamdancing in a 102-degree bar. They leave you with this explosive, multi-climax effect: you keep trying to recall the facts, but you can't even remotely understand what happened to you over the last few conscious hours.

The "Boiled Doves" cut is another exploration of the twisted psyche of Gibby Haynes, accompanied by grungy noises which sound like cows grazing in the wrong fields in Columbia. Gibby alternates between a passive, first-person narration and a play-by-play commentary on the crashing taxi which exists in his grey dungeon of a mind.

The next cut is by Einsturden Neubauten, an Industrial band which might be Germany's answer to Skinny Puppy. This is a lame piece which doesn't sustain any tension, and was probably included in an effort to cash in on the band's current popularity.

In fact, there seems to be a fair amount of calculation behind the inclusion of many of the performers on this record. David Johansen does a passable piece, but nothing close to the old Dolls. The Swans are okay, and Nick Cave puts us on the map. Tom Waits rambles on in his unique,

chain-smoke-four-packs-a-day-drink-a-gallon-of-coffee-then-whisky voice about America's favourite obsession—the automobile—in this case an old Pontiac.

William Burroughs contributes "Words of Advice," an extremely funny sample of everyday insights which the writer, in his magical rhetoric, conveys with a biting reality.

Apart from these tracks, "Sucking Mud" from the John Giorno Band deserves some attention if only for the fact that it is the most straight ahead, 'kick-ass' song on the album. It doesn't take a genius to figure out what Giorno means by "sucking mud."

This records is a definitive '80s collection, and no matter what you're into at least a couple of tracks should strike your fancy.

Bob Wills & His Texas Playboys
THE GOLDEN ERA
(Columbia Historic Edition/CBS)

by Lisa Roosen-Runge

If Texas Bob Wills is still the King, and this double LP set will prove why after the very first listen. These 32 songs are not the standard fare of his



compilations (12 of these are previously unreleased), but they span probably his most successful decade, after 1935. Western Swing was a complicated phenomenon in early American music—it's too strange to easily categorize. The Country Music Foundation essay included here helps, and also includes all the dirt about Wills' life and career.

Whether or not this is very slick or very raw, Bob Wills' fiddle, Leon McAuliffe's steel guitar, and Tommy Duncan's singing make for some very solid country music. It's definitely music that is valid and vital 50 years after originally being popular.

Jam Factor Top 5 Recordings

ARTIST	TITLE	LABEL
Eric B	<i>Paid In Full (LP)</i>	4th & Broadway
Roxanne Shante	<i>Have A Nice Day (12")</i>	Cold Chillin
Boogie Down Prod.	<i>Criminal Minded (LP)</i>	B-Boy Records
Ice T	<i>Rhyme Pays (LP)</i>	Sire
U.T.F.O.	<i>Lethal (LP)</i>	Select Records

Concert Reviews:
by Paul Parhar

Together Forever?
Music Theatre, Detroit, MI

If you've seen the movie *Krush Groove* then Run DMC in concert will not quench your thirst. I saw **Run DMC's Together Forever** tour with the brats of hip-hop, the **Beastie Boys**, recently in Detroit. Beasties did a 30-minute set with three women dancing in cages(!). Run DMC are definitely in need of a new stage show routine, what they have now is just too lame, even though they swear more and talk longer. This show was a definite bore and gets a 5½ out of 10 on the Jam Factor Concert scale.

Rap Attack '87
Concert Hall, Toronto

The steep \$20 ticket price seemed worthwhile once the big guns from NY were announced: **Salt'N'Pepe**, **M.C. Shan**, and **Heavy D**. It got started with locals **M.C. Force**, **Michi Mee**, and **Rumble and Strong**, who were all done by midnight. Salt'N'Pepe rocked the crowd with a slick show but Toronto didn't get live enough until Heavy D came on with four new songs. M.C. Shan shocked the crowd by having Todd the Funky Drummer on stage, yes, a real kit! But even that didn't help, he didn't rock during his 20 minute set. Rap Attack '87 only gets a 7 on the Jam Factor Concert scale.

(The Jam Factor can be heard every Wednesday at 6 pm on CHRY)

CHRY's Top 13 Records of Summer 1987

ARTIST	TITLE	LABEL	WKS.
C Various	<i>For No Apparent Reason</i>	X	11
Public Enemy	<i>Yo! Bum Rush The Show!</i>	Def Jam/CBS	8
Dinosaur	<i>You're Living All Over Me</i>	SST	7
LL Cool J	<i>Bigger and Deffer</i>	Def Jam/CBS	9
Various	<i>The Wailing Ultimate</i>	Homestead	8
C Groovy Religion	<i>Thin Gypsy Thief</i>	Psyche Industry	10
Sly & Robbie	<i>Rhythm Killers</i>	Island/MCA	9
C Change of Heart	<i>Slowdance</i>	Fringe	10
C Neon Rome	<i>New Heroin</i>	Right Side/Fringe	6
Various	<i>Smack My Crack</i>	Giorno Poetry	6
Dr. John	<i>Gris Gris</i>	Alligator/WEA	9
Ruben Blades	<i>Agua De Luna</i>	WEA	9
Various	<i>Posh Hits Vol 1</i>	Posh Boy/Chamel	8

This chart is determined by the actual number of plays the material received between the period May 11 to August 31, 1987. Compiled by the Programming Department.

C denotes Canadian artist(s).

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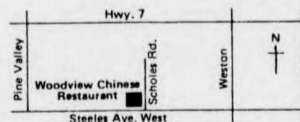
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