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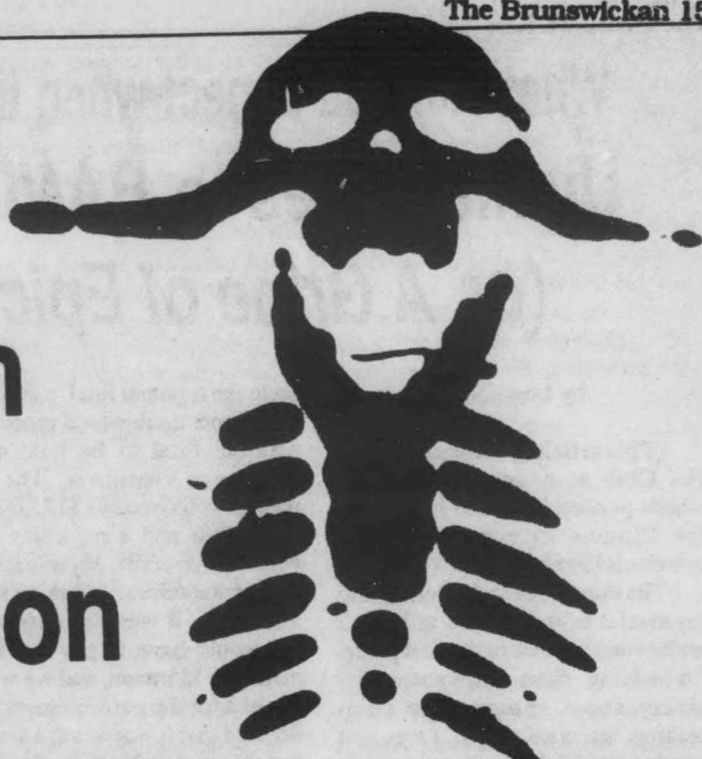
STEREO 97.9

PLAYLIST TOP 40: Week Ending November 18th

| TW | LW | ARTIST: Title (Label) | NO | HP |
|------|----|---|----|----|
| * 1 | 7 | JELLYFISHBAGIES: The Unkind Truth About Rome (Pathetic Romance) | 3 | 1 |
| * 2 | 1 | THE SHUFFLE DEMONS: What Do You Want (Stony Plain) | 5 | 1 |
| 3 | 3 | KILLDOZER: For Ladies Only (Touch And Go) | 3 | 3 |
| 4 | 5 | THE REPLACEMENTS: All Shook Down (Sire/Reprise) | 6 | 2 |
| 5 | 9 | DREAD ZEPPELIN: Un-led-ed (I.R.S.) | 6 | 5 |
| * 6 | 29 | INDUSTRIAL ARTZ: Industrial Artz (Xorcism) | 2 | 6 |
| 7 | 8 | THE MEN THEY COULDN'T HANG: The Domino Club (Silverstone) | 3 | 7 |
| 8 | 10 | BOB MOULD: Black Sheets Of Rain (Virgin) | 3 | 8 |
| 9 | 33 | COCTEAU TWINS: Heaven Dr Las Vegas (4AD) | 2 | 9 |
| * 10 | 14 | SCOTT B. SYMPATHY: West Yonge Street (Smokeshow) | 3 | 10 |
| * 11 | 39 | FIGGY DUFF: Weather Out The Storm (Hypnotic/AM) | 2 | 11 |
| * 12 | 32 | WIPEOUT BEACH: Wipeout Beach (Wipeout) | 2 | 12 |
| 13 | 11 | JELLYFISH: Bellybutton (Charisma) | 6 | 2 |
| 14 | 4 | MINISTRY: In Case You Didn't Feel Like Showing Up - Live (Sire) | 9 | 1 |
| 15 | 13 | ROGER WATERS: The Wall - Live In Berlin (Mercury) | 9 | 1 |
| 16 | 38 | THE SOUP DRAGONS: Lovogod (Polygram) | 2 | 16 |
| * 17 | 6 | HILT: Call The Ambulance (Nettwerk) | 7 | 5 |
| 18 | NE | THE POSTIES: Bear 23 (D.G.C.) | 1 | 18 |
| * 19 | 17 | NOEV: Head Down (Nettwerk) | 9 | 5 |
| 20 | 12 | VARIOUS: Objekt 4 (Ladd Frith) | 4 | 12 |
| * 21 | 15 | CIRCLE OF ILL HEALTH: Circle Of Ill Health (Subliminal Wink) | 9 | 1 |
| * 22 | 21 | MAE MOORE: Oceanview Motel (Epic) | 10 | 6 |
| * 23 | NE | FERRON: Phantom Center (Chameleon) | 1 | 23 |
| * 24 | 22 | THE WATER WALK: Thingsayjig (Nettwerk) | 8 | 12 |
| 25 | 16 | THE CAVEDOGS: Joyrides For Shut-ins (Enigma) | 4 | 16 |
| 26 | 20 | JAMES: Gold Mother (Fontana) | 7 | 6 |
| 27 | NE | INSPIRAL CARPETS: Life (Mute) | 1 | 27 |
| 28 | 19 | JESUS AND MARY CHAIN: Rollercoaster, ep (Blanco Y Negro) | 9 | 2 |
| 29 | 40 | THE MIGHTY MIGHTY BOSSTONES: Devils Night Out (Taang) | 2 | 29 |
| 30 | 26 | VOMIT LAUNCH: Mr. Spench (Mad Rover) | 3 | 26 |
| 31 | 28 | DAVE STEWART: Dave Stewart And The Spiritual Cowboys (RCA) | 7 | 25 |
| 32 | 24 | DEAD CAN DANCE: Aion (4AD) | 8 | 6 |
| 33 | NE | STUNAS OVER BEDROCK: The Age Of Aquarius (Happy Squid) | 1 | 33 |
| 34 | 35 | CHAINSAW KITTENS: Violent Religion (Mammoth) | 2 | 34 |
| 35 | 18 | URBAN DANCE SQUAD: Mental Floss For The Globe (Arista) | 4 | 17 |
| * 36 | 34 | PAT TEMPLE AND THE HIGH LONESOME PLAYERS: Stone Boat (Latent) | 6 | 21 |
| 37 | 25 | JAMES ADDICTION: Ritual De Lo Habitual (Warner) | 11 | 9 |
| * 38 | NE | KATE AND ANNA MCGARRIGLE: Heartbeats Accelerating (Private) | 1 | 38 |
| 39 | NE | THE YOUNG GODS: The Young Gods (Wax Trax) | 1 | 39 |
| * 40 | 23 | E.Q.: Put Your Body In It - ep (Infinite Beat) | 5 | 23 |

* = Canadian Content
TW = This Week, LW = Last Week, NO = Weeks On Chart, HP = Highest Position.
Chart Compilation based on frequency of airplay.
Music Director: Dave Keighley.

Dr. Vic Reviews Paul Simon and Van Morrison



Dr. Vic

If I may speak Frankly, I think that 95% of popular music produced at any given time really sucks. It is a pernicious aspect of our soulless, materialistic culture that otherwise thoughtful, intelligent people will settle for disposal ear floss instead of demanding more from the performers whom we deify. Unfortunately, there is a great deal of money to be made in convincing we consumers that mediocrity is exceptional, and that hairstyles are a sign of creativity.

Fortunately for this consumer, there still are some artists who produce work that appeals to the higher instincts, that nourishes the soul as well as swings the hips. Two that know no better have released records this autumn: Paul Simon with *Rhythm of the Saints*, and Van Morrison with *Enlightenment*. Both albums continue to explore themes and styles of music that have pervaded each artists work over the past few years. Both artists remain head and shoulders above most popular musicians.

A few years ago Paul Simon rejuvenated his stagnant career by combining his pure pop sensibility with shimmering township jive from South Africa, with a healthy dose of Cajun zydeco tossed in for flavour. *Graceland* was the re-

sult, and in many ways it heralded the "World Music" explosion of the last few years. It was a great album, a beautiful coming together of different styles and cultures in one garden. On *The Rhythm of the Saints*, Simon mines new territory, specifically West Africa and Brazil. Upon first listen the music appears quite similar to that on *Graceland*, all flowing and cascading, sun-drenched and lyrical. After a bit more exposure the subtle differences become more apparent. Most noticeable is the percussion. It is large, insistent and infectious--Simon has used large percussion ensembles from both West Africa and Brazil. The horns are also more dominant than on the previous record, which creates a fuller sound.

Having created the impression that his is a thudding, brassy extravaganza, I'll confuse you by stating that his is a much more subdued album than *Graceland*. Although it opens with the righteous rocker "The Obvious Child", it quickly becomes somber, with the Steve Reich influenced "Can't Run But", and remains even-tempered until punching out with "Proof". The themes expressed, like the music itself, are somewhat ethereal and dreamlike, outside of time.

Sometimes it feels like the album is permeated with a sense of loss, but in the end it leaves the listener rejuvenated with its celebration and sweetness. Simon is a great lyricist, able to combine floating and joyous music with floating and joyous words. *The Rhythm of the Saints* is a sublime album full of light and promise, proof that culture can transcend borders and race if treated with reverence and respect.

Van Morrison's music has always dealt with matters of the heart and spirit. On his last few releases, most notably last year's *Avalon Sunset*, Morrison has combined Christian themes with lushly orchestrated, Celtic-flavoured pop. I get kind of misty just thinking of the music, it is just so beautiful--there is nothing in popular music that, for myself at least, comes close to it for, I don't know, serene majesty perhaps?

There are certain things that you just come to expect from a new Van album. It will be well produced, there will be strings and horns, and the lyrics will be poignant and romantic. At the centre of it all will be The Voice: the sometimes gruff and smokey, sometimes tranquil and calming voice unlike any other in pop. We will all be healed.

Enlightenment has all that, but much more as well. This may well be Van's most accessible album in a decade or more, perhaps since *Wave-length*. To complement the smooth numbers like "So Quiet in Here" and "See Me Through", there are some solid rockers like "Real Real Gone," which harks back to the mid-70s, and should be a big rockin' hit. The organ and horns have a more prominent role to play than they have in a while, and the Man even pulls out the old mouth organ for a wail.

There are fewer overtly religious numbers on the album, which should make it more palatable for some listeners. Personally, I find Morrison's paeans of faith quite beautiful and uplifting, but I know of a few people who are turned off by what they perceive as preaching. But I find it hard to believe that you can separate the faith from the man, or the music from the faith. Whatever. *Enlightenment* is a great album.

The Beaverbrook Art Gallery - Upcoming Events

November 22 - December 16 - Robert Bourdeau: Photographs features poetic images of architecture and landscape in North America, Mexico and Europe by one of Canada's great photographers.

November 22 - December 16 - The London Life Young contemporaries exhibition is an exciting selection of the diverse work of twelve promising young Canadian artists.

December 19 - January 27, 1991 - An exhibit entitled The Logic of Ecstasy: Canadian Mystical Painting, 1920 - 1940 features over 70 carefully-selected paintings of two Group of Seven members and their contemporaries.

The Beaverbrook Art Gallery is open Tuesday to Saturday from 10 am to 5 pm and Sunday and Monday from noon to 5 pm. Admission for students is just \$1.00.

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| Whitney Houston "I'm Your Baby Tonight" | 9.99 | 17.99 |
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