

# ENTERTAINMENT

## The South rises again with some spectacular releases

The South has risen again. Well it's about time. It's about time to clean off that flotsam trash that's been coming over from those big islands in front of Europe for the past couple of years.

We'll teach 'em what our founding fathers fought for, dammit, and those wankers will remember this time around.

These nine recent releases show the family of southern college bands at their best and a force that must soon be reckoned with by us Yankees.

### Fetchin Bones "Galaxy 500."

This tops the list with their utterly fab third release. Though the cover is a direct ripoff from X's art work, their music is plump full o' originality. Hope Nicholas's brat singing may be grating on the first couple listens, but numerous spins should have the whole family humming along. About half the album is of the strong funky lot and the other half depends on nifty little melodies. "You Thirst" brings together bells, horns, etc. into the clanky Bones repertoire to make the prima-donna track. "Chicken Truck" is a rip-roaring time with the Colonel getting out of hand. A must for the coming holiday season.

### The dB's

#### "The Sound Of Music"

This record seems to be a critic's favorite, so probably everyone's heard it already right? Well just take "The Joshua Tree" off for a second and open up to these rad popsters. Originally from the South the dB's have now relocated to more profitable markets up North while keeping its southern pop faith. Well worth the four year wait, this album contains absolutely no filler.

A first look at the cover would lead one to think these guys are a buncha nerds but just one listen of "Molly Says" or "Never Before and Never Again"

makes a believer. Hey man, looking to party hard and in style, this is it.

### Guadalcanal Diary "2 X 4"

Hailing from Georgia like most other college bands, Guadalcanal is now in second place behind REM in the popularity race there. Its first releases often just reflected the wake of REM material but the Canal is finally shedding some of the similarities. From the beginning of "Litany" to the end "Lips of Steel," "2 X 4" rolls through like a rig rearing to jackknife. The beer swilling fun of "Let The Big Wheel Roll," pokes fun at America's capital-centered society; "I got a jacked-up four wheel drive. Big like

## Record Reviews By Chris Metzler

Mr. T. and the Babe that's riding shotgun...

The Canal also knows how to handle those slow ones without the cheap tear-jerker escape. A grand record from some hardworking collegites.

### Alex Chilton "High Priest"

This man is very silly. Chilton was lost for quite sometime after that there Bigstar band about which all of 10 people probably are aware of. Now back from the dead, Chilton has been hailed by many as the father of college rockers like REM and The Replacements (who wrote him a song). So Alex comes along and calls himself a high priest. Nice, Al. This record is really a joke, a raunchy, bluesy, soulful joke — a great joke. Chilton has the ability to do so much better with his uncanny ability of creating the perfect pop song. When Chilton plays covers (which half this album is)

with a confident laziness, he embellishes himself as if he were the original composer. It is something any Taylor's/Max's hound would eat up. There's Eugene written all over it.

### Chris Stamey "It's Alright"

Former dB lead man of many moons ago, Stamey now has his own third album out in the classic style with his former mates The Golden Palominos and Let's Active. Stamey's juvenile voice, which is remotely similar to backing vocalist Alex Chilton's, slows down the pace enough and works with some bare basics. Like the dB's, Stamey plays off the Beatles pop styles a lot. The first side is the strongest — the second lacks in content, containing the hideous trash of "If You Hear My Voice." Stamey is basically the wimpy side of the dB's, but good music to handle your significant other by.

### Don Dixon

#### "Romeo At Juilliard"

Well, well look who we have here, Mr. Sophistication-Producer-Man. Hoity Toity. This is pretty "Mature" stuff. Coproducing REM's first couple and the Canals and Fetchin Bones newest LPs, he thought he would have a go at it himself and what a go it is. Much of this music crosses the big line between the clever Costello and Yuppie-oriented FM stations. Dixon is brilliant at times ("Million Angels Sigh") and completely awful at others ("Heart In A Box"). Probably the most accessible record here.

### The Connells

#### "Boylan Heights"

These guys were pretty hot at their beer garden last year, a buncha real swell fellas. Buy a listen to their newest product they expand on that same bright quality. Let's Active's Mitch Easter must have been out to lunch at his Drive-In Studio while producing this album, it's

flatter than a regular burger. But these jingly tunes still manage to come of their own, often resembling Scottish jigs, but please leave the synthesizer at home guys. Hot cuts on this album are "Scotty's Lament," "Try," "Elegance" and the instrumental "OT2" which help build a very solid piece of melodic vinyl.

86

### "Provocation"

The smallest of all these bands, 86 hails from Atlanta and has a pretty admirable debut. Produced by the Canals engineer, George Pappas, this stuff is pretty gnarly garage band rock. This release has a lot darker (may I say British) sound to it. You know, run-of-the-mill brooding lyrics, wailing psychedelic guitars, and a heavy rhythm line. On varieties side, 86 fails to break out of its self-set mold after "New Pair Of Eyes" and "The City" and attain something more. But "Provocation" still manages to heave heavily onto so many other bands at this level.

### Victoria Williams "Happy Come Home"

Out of nowhere comes Victoria Williams, now western wife of ex-Plimsoul Peter Case, into the hot bed of big labels. Vicki's quivering voice is said by some to sound like a cat in heat, while others contend she is Dolly Parton's illegitimate daughter. All aside, her unusual voice works well with these country, gospel, and string arrangements, which give it the sound of a poor southern belle's musical. A couple of really nice rolling pop songs like "Frying Pan" save the LP from the slots of novelty records. This is yet another one of records that uses The Palominos plus the eloquent T-Bone Burnette and many other critters.

The Oregon Daily Emerald would like to thank House of Records and KRVM 91.9 FM for providing these records.



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## CLASSES

| TIME     | MONDAY                 | TUESDAY                  | WEDNESDAY              | THURSDAY                 | FRIDAY                 | SATURDAY |
|----------|------------------------|--------------------------|------------------------|--------------------------|------------------------|----------|
| 8:00 AM  |                        |                          |                        |                          |                        |          |
| 8:30     |                        |                          |                        |                          |                        |          |
| 9:00     | Adv. Jazz TT           | Reg.-Inter. Jazz CQ      | Adv. Jazz TT           | Reg.-Inter. Jazz CQ      | Adv. Jazz TT           |          |
| 9:30     |                        |                          |                        |                          |                        |          |
| 10:00    |                        |                          |                        |                          |                        |          |
| 10:30    |                        |                          |                        |                          |                        |          |
| 11:00    | Aerobics DM            | Aerobics DM              | Aerobics DM            | Aerobics DM              | Aerobics DM            |          |
| 11:30    |                        |                          |                        |                          |                        |          |
| 12:00 PM | Aerobics CQ            | Aerobics CL              | Aerobics CQ            | Aerobics CL              | Aerobics CQ            |          |
| 12:30    |                        |                          |                        |                          |                        |          |
| 1:00     |                        |                          |                        |                          |                        |          |
| 1:30     | Classical Ballet-LX    | Classical Ballet-LX      | Classical Ballet-LX    | Classical Ballet-LX      | Classical Ballet-LX    |          |
| 2:00     |                        |                          |                        |                          |                        |          |
| 2:30     |                        |                          |                        |                          |                        |          |
| 3:00     | Indiv. & Pairs Jazz EX | Indiv. & Pairs Jazz EX   | Indiv. & Pairs Jazz EX | Indiv. & Pairs Jazz EX   | Indiv. & Pairs Jazz EX |          |
| 3:30     |                        |                          |                        |                          |                        |          |
| 4:00     |                        |                          |                        |                          |                        |          |
| 4:30     | Inter. Jazz AP         | Reg. Jazz EX             | Inter. Jazz AP         | Reg. Jazz EX             | Inter. Jazz AP         |          |
| 5:00     |                        |                          |                        |                          |                        |          |
| 5:30     |                        | Pregnancy in Motion MP   |                        | Pregnancy in Motion MP   |                        |          |
| 6:00     | Classical Ballet-LX    | Classical Ballet-LX      | Classical Ballet-LX    | Classical Ballet-LX      | Classical Ballet-LX    |          |
| 6:30     |                        | Soft Aerobics PUL MMS MP |                        | Soft Aerobics PUL MMS MP |                        |          |
| 7:00     |                        |                          |                        |                          |                        |          |
| 7:30     |                        | Reg.-Inter. Modern PX    |                        | Reg.-Inter. Modern PX    |                        |          |
| 8:00     |                        |                          |                        |                          |                        |          |
| 8:30     |                        |                          |                        |                          |                        |          |
| 9:00     |                        |                          |                        |                          |                        |          |

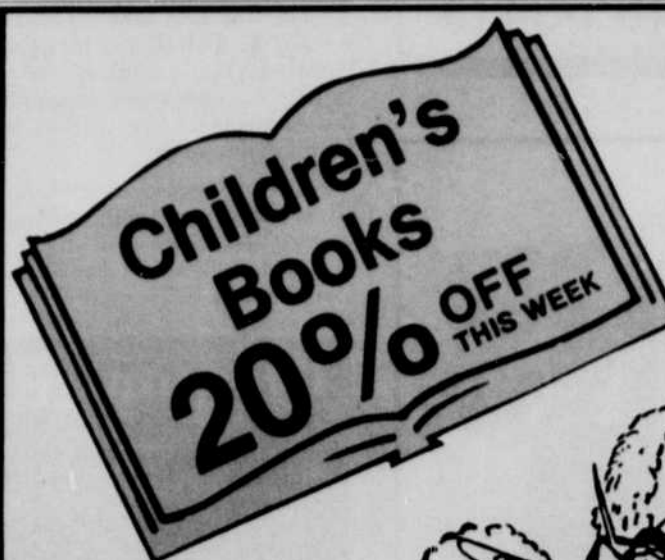
MP - Nikki J. Winchell AP - Ann Marie Petroff CQ - Carolyn Quinn PX - Patricia Legg Kneuss  
CL - Cheryl A. Lerner DM - Miriam Mitchell  
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