

ALBUM CHARTS

Popular

1. **M.C. Hammer**
Please Hammer Don't Hurt 'em
2. **Vanilla Ice**
To The Extreme
3. **AC/DC**
The Razor's Edge
4. **Mariah Carey**
Mariah Carey
5. **George Michael**
Listen Without Prejudice Vol. 1
6. **INXS**
X
7. **Wilson Phillips**
Wilson Phillips
8. **Vaughan Brothers**
Family Style
9. **Warrant**
Cherry Pie
10. **Bell Biv DeVoe**
Poison

Rhythm & Blues

1. **M.C. Hammer**
Please Hammer Don't Hurt 'em
2. **L. L. Cool J**
Mama Said Knock You Out
3. **Keith Sweat**
I'll Give All My Love To You
4. **Mariah Carey**
Mariah Carey
5. **Too Short**
Short Dogs In The House
6. **Anita Baker**
Compositions
7. **Johnny Gill**
Johnny Gill
8. **Tony! Toni! Tone!**
The Revival
9. **Bell Biv DeVoe**
Poison
10. **Whispers**
More Of The Night

— Billboard

Get your 'be aware' hat for this one

Deee-Lite

World Clique

Warner Bros.

●●●●

At the start of *World Clique*, the debut album from the new dance, funk and anything-goes group Deee-Lite, a voice chants into a hard drum beat: "DEEEEEEE-LITE! DEEE-LITE!" an announcement to the world of the delicious coming of this trio from Global Village, N.Y.

People should now put on their "be aware" hat (note: not "beware" hat — that's for LaToya Jackson or Warrant albums) for further listening. First, be aware that the beat and the titles of some songs, such as "Good Beat" and "Groove Is In The Heart," signal that *World Clique* is strictly a dance album — don't expect any deep political statements coming from this one.

Second, be aware that these people aren't dressed in those clothes on the album cover to promote the power of Crayola crayons. These folks have gone back to the '70s in a strong way — in both dress and musical style.

Lastly, be aware that they don't care what you'll be aware of.

These hipsters are lead vocalist Lady Miss Kier and sound providers Super DJ Dmitry and Jungle DJ Towa Towa. Their wacky array of noises, samples and vocal quality have turned this 12-track compilation into one of the best efforts this year. Although the album doesn't feature Brazilian musicians (excuse me, Paul Simon) or showcase "vivid" guitar twanging

TIM LITTLE

Albums

and solos (excuse me, Living Colour and Sonic Youth), its originality and style put it in a class by itself.

The reason it's in that class is that Deee-Lite is a mutant-child of such funk dignitaries as De La Soul, Afrika Bambaataa, Bootsy Collins, Prince, Tom Tom Club, B-52's, Parliament, George Clinton, A Tribe Called Quest, Sly Stone, Jungle Brothers, Nile Rodgers, etc., just to name one or two. (B-52's? Yes, B-52's!) Deee-Lite's music is derived from the sounds and styles of these artists, but the multi-cultural mix of the group incorporates a unique sound of their own.

Their sound also marks the official coming of the '90s glorification of the '70s. Trust me on this one, folks: the '80s reminisced about the '60s, and as nauseating as it may sound, a good part of the '90s will do the same for the '70s. It's a new, feel-good-about-yourself kind of sound, in which house music (which is revamped and revised disco, anyway) and smooth bass melodies combine to recall the "lost" decade of the '70s. Short and small signs were displayed by samples on A Tribe Called Quest and Jungle Brothers' albums, but BOOM! Deee-Lite drops the bomb on the whole damn crew.

The first single, "Groove Is In The Heart," got the ball rolling in dance clubs up North and overseas with its Bootsy funk-styling beat. The single spotlights Miss Kier's ecstatic singing style as well as a nicely-arranged rap by Q-Tip, leader of A Tribe Called Quest. Other highlights on the album include the get-happy "Smile On"



and "Try Me On, I'm Very You."

The other popular dance track, "What Is Love?," is the wonder song for those still vogueing across the land. The drowning, stoned flavor of the synthesized bass is an instant dance dream weaver which showcases a sampled voice repeating "what is love" and "I think I know what love is," along with Miss Kier tantalizingly adding "de" to everything: "How do you say ... Degorgeous? Delovely? Degroovy? Dewith it?"

Probably the best song on the album, "Who Was That," is also the best display of the groove essence of the group. It is a nonsensical, jumpy and wild-styled song that displays the mixing talents of the two DJs. Miss

Kier's ability to put a great-sounding vocal range into the song must be commended as well.

As the inside sleeve of the album says, these three grooveniks were destined to bump into each other. Unfortunately for them, maybe the rest of the world is not quite ready for that '70s style. But they get extra bonus points for being bold enough to come out of the closet.

The only detriment is that while the music is enticing and addictive, many people will feel it is too much like a disco album and that it will get on their nerves if they listen to it repeatedly. But be aware and be strong, because the album is a deee-lite ... I mean, delight.

Geldof takes a Cajun vacation

Bob Geldof

The Vegetarians of Love

Atlantic

●●● 1/2

Three years after Band Aid and Live Aid, Bob Geldof is back.

His latest album, *The Vegetarians of Love*, largely based on the Cajun music of Louisiana's bayou, takes the listener from somber ballads like "Walking Back to Happiness" to upbeat songs like "Love or Something," two of the best songs on the album, without ruining the continuity.

"Love or Something," with Dave Stewart of the Eurythmics on guitar,

JASMINE HIGHTOWER

Albums

is punctuated by the talents of the backup band, which includes members of Penguin Cafe Orchestra and the Tex Pistols of London.

"The Great Song of Indifference," accurately titled, succeeds largely because it combines Geldof's raw voice with the gleeful music of a Tennessee hoedown. The result is a tune that makes the listener want to hum, whistle or clap along.

The piece also expresses a bit of black humor, speaking of world problems in a nonchalant, offhand manner. Geldof says:

*I don't care
if the Third World fries.
It's hotter there,
I'm not surprised.
Baby, I can watch
the nations die,
And I don't care at all.*

But Geldof does care.

Anyone who remembers the Band Aid/Live Aid effort should not be surprised that he uses his songs as a vehicle to raise consciousness about people and the way some of them must live.

"Walking Back to Happiness" displays a calm intimacy that is absent on the previously mentioned tracks and rounds out the album, giving a feeling of calm after the spicy cajun pieces.

Even though Bob Geldof's *The Vegetarians of Love* isn't exactly Live Aid revisited, the album still shines, moving smoothly from Louisiana's Cajun-style music to ballads and Irish-inspired folk jigs.

THE RATINGS

- — miserable, boring
- — mediocre, bland
- — enjoyable
- — insightful, laudable
- — exhilarating, divine

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