

## O'Connor album confirms promise

By TRICIA TITUS  
Staff Writer

Sinead O'Connor  
*I Do Not Want What I Haven't Got*  
Chrysalis Records

Believe it or not, Sinead O'Connor has apparently mellowed; if Sinead O'Connor can ever be called mellow, that is. When she emerged on the music scene in 1987 with her debut, *The Lion and the Cobra*, she was a curious combination of punk-princess and Irish philosopher, shaved head and all.

Maybe a better word for her metamorphosis is maturation. A little-known fact is that she was six months pregnant when she recorded *The Lion and the Cobra*. Since the album was recorded, she has had her baby and married drummer/boyfriend John Reynolds. She also decided to grow her hair out again.

On *I Do Not Want What I Haven't Got* the angry contempt of *The Lion and the Cobra* has become a self-possessed but biting criticism of the pop-star life, of Margaret Thatcher, of love and lovers and of injustice in all its forms. The raging contempt is gone, but O'Connor has replaced it with thoughtful, serene analysis and still managed to make the album overflow with emotion.

O'Connor's voice is the star of the album. For the most part, she stays within her normal range: a low, smooth voice; but in her lower range her voice reaches to growling depths and in her upper range soars to ear-shattering heights in pitch and volume.

The area in which this album far exceeds its predecessor is in the songwriting. O'Connor wrote or co-wrote all but one of the songs, Prince's "Nothing Compares 2 U." This she covers with far better re-

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sult than Prince himself ever could have hoped for.

O'Connor's own songs are some of the most insightful and honest commentaries on modern life that anyone has been able to come up with in quite a while. "The Emperor's New Clothes" deals directly with her own rise to fame and what it did to her relationships. She sings "He thinks I just became famous/and that's what messed me up/but he's wrong/how could I possibly know what I want/when I was only twenty-one."

Two of the love songs on the album, "Three Babies" and "I Am Stretched on Your Grave," are stories of grieving for dead loves. It is the latter which is one of O'Connor's finest achievements musically. She somehow knew that a beat that was fighting between being Celtic and hip-hop would be catchy under a soaring eulogy.

The rest of the love songs are more about the bitterness of break-ups than about the glory of love itself. "You Cause So Much Sorrow" and "The Last Day of Our Acquaintance" are stories of bruised and bitter hearts.

It is here that O'Connor gives proof positive of her change: she may be bitter and cutting, but she is never really angry, not with the raging vengeance that she exhibited on *The Lion and the Cobra*.

About half of the album consists of semi-a cappella vocals over a bare drum-beat and a flurry of strings. The others are funky rhythm experiments like "I Am

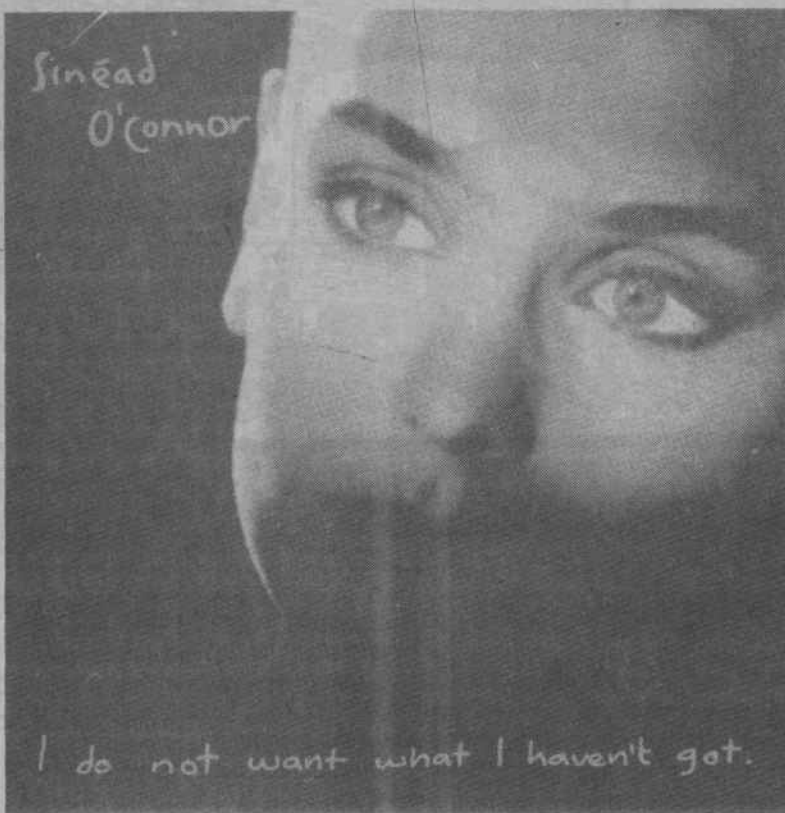
Stretched on Your Grave" or folksy ballads with a strong acoustic-guitar accompaniment like "Three Babies" or "Black Boys on Mopeds."

It is on this last song that O'Connor takes her biggest risk: taking pot-shots at Margaret Thatcher and her police. O'Connor says good-bye to her life in England, explaining that she cannot raise her son in "the home of police who kill black boys on mopeds," where families need to beg and a political leader can be "shocked by the deaths that took place in Beijing" even though "the

same orders are given by her."

O'Connor proved herself to be a potential superstar with *The Lion and the Cobra*. *I Do Not Want What I Haven't Got* will be the album that takes the word "potential" out of that phrase. She is one of the best songwriters out right now, with one of the most unique and impressive voices. She is a force to be reckoned with. With or without hair.

Best Cuts: "I Am Stretched On Your Grave," "The Last Day of Our Acquaintance," "Black Boys on Mopeds," "The Emperor's New Clothes." ★ ★ ★ ★ ★



Sinead O'Connor's new album *I Do Not Want What I Haven't Got*, includes the single "Nothing Compares 2 U," which was written by Prince and has gotten a good deal of airplay on Top 40 stations around Columbia.

## Instructor recounts Peace Corps days

By OCTAVIA WRIGHT  
Staff Writer

When Deborah Glik graduated from college, she encountered the same dilemma that many young people experience. In order to solve her problem, she joined the Peace Corps. Little did she know, Glik wasn't only on a mission to find herself, but was on the first leg of a mission that she would experience in her later life.

"I was in the Peace Corps after graduating from college and I became a health educator. Later, I came back to the U.S. and got a Ph.D. in public health. But, I still remained active in working for Africa."

Glik is currently a professor at the College of Health at USC.

And, because of her hard work, she has recently been nominated by the Center for Disease Control to teach proper health care to the people in Northern Africa and is optimistic about the future of health care in Africa.

"I think that progress is occurring. The more education that a mother has, there's a better chance that the child will receive better health care. The Peace Corps are trying to help them build schools for children."

Currently, many Africans rely on traditional methods of medicine, such as herbs to cure many diseases. Glik recalled a very famous cure for hepatitis that was very popular the last time that she was there. "People did come from all over the country to take this cure."

However, many Africans are unaware of the simple vaccination processes possible for the prevention of diseases.

In order to counter this problem, Glik wants to take a much more preventive, educational approach by working with the Child Survival Program, which works to stop diseases that can be stopped during childhood.

"U.S. doctors are working with the doctors that are already there to ship vaccinations against mumps, tetanus, polio and malaria. They also work with fighting the effects of malnutrition."

Ironically, nutrition has recently been the main topic that has been centered around Africa. With groups like U.S.A. for Africa, millions of dollars were sent to Ethiopia and other drought-ridden countries to combat starvation. However, the problem of poor health care is becoming an even bigger problem.

"Right now, AIDS is really bad in Central and Eastern Africa, and it's killing a lot of men that could be productive."

Glik believes the problem could be solved if more people would help the Africans to help themselves. "Earlier, (groups like CARE) didn't help in the long run. It's okay, but (giving food) doesn't solve the problem. It just causes dependency."

Rather than giving food hand-outs, Glik believes people should give cement for the people to build a school, and she believes that more of that is being done now.

## Storyteller coming to Koger Sunday

By LAURA ANDREWS  
Staff Writer

Actor John O'Neil will bring his one-man play featuring the character Junebug Jabbo Jones to the Koger Center at 8 p.m. April 1.

A collection of tales told by Junebug Jabbo Jones, the show is officially called *Don't Start Me Talking or I'll Tell Everything I Know: Sayings from the Life and Writings of Junebug Jabbo Jones (Volume I)*.

Michael Taylor, director of events at the Koger Center, said there is a special program designed for children, which will begin at 6:15 p.m. at the Koger Center. He invites parents to mingle in the lobby while the children attend a lecture and demonstration.

The show is directed by Steve Kent and has been presented since 1980 in Canada, France and throughout the United States and Scandinavian countries.

In the opening tale, "I'm Who It Is Talking to You," Junebug tells the audience about himself. He explains that his name isn't really a name but the title of his job. He considers himself a smart fellow who listens and spreads unofficial news and trains other Junebugs to help him.

Act II opens with a story about his grandfather getting even with a no-good politician and continues with "Down in the Boys Gym," an anecdote about coming of age in the 1950's. One of the play's most important points is found in the story of a displaced disk jockey, "Tommie Too Tuff Tucker."

O'Neil told the Koger Center that the character was inspired by his involvement with the civil rights movement in the 1960's. During that time, he worked as a field secretary for the Student Non-violent Coordinating Committee.

In 1963, O'Neil co-founded the Free Southern Theatre, which brought theater to impoverished people. As he traveled throughout the country with his theater, he recorded sayings he heard in a notebook.

When the Free Southern Theatre closed in 1980, O'Neil returned to his notebook for inspiration. There, the Junebug character was born and has flourished for a decade.

Taylor recommends this show for children and adults of all ages. Tickets are \$6 for adults, \$4 for students and \$2 for children 12 and under. More information can be obtained by calling 777-SCAT.

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