

# Fixx's aggressive Art Rock



**Walkabout**  
The Fixx  
MCA Records

review by Dragos Ruiu

This is the latest album by those five sometimes-in-vogue, sometimes-forgotten guys — The Fixx. You might recall the released single of this album, 'Secret Separation,' from the brief radio play it received last year.

It should not be your guide on whether you want to buy this album. It is without doubt the weakest song on the album. It drones on and on, so buy this one on CD, just so you can program it out.

With this exception, the rest of this album is traditional Fixx through and through. It is very reminiscent of their *Phantoms* album, blending energetic syntho-noise songs like 'Can't Finish' and piano-lyric songs like 'Read Between The Lines' into a whole.

The amazing thing about this album is that it merges exactly with all the previously released Fixx material. In a way, you could say these guys were ahead of their time. Nowadays, with synthesizers and extensive rhythms de rigueur, they seem commonplace, but when you look back to their previous work you notice that this group's sound has not changed at all. There is an unnatural similarity there.

The sort of aggressive art-rock that has typified the Fixx has never caught on in an immense fad, but nonetheless this group has accrued a large bulk of followers over the years. Their biggest hit 'One Thing Leads to Another' reached a lot of people, but most of their fans are bred on albums rather than radio play.

Fixx fans love the bass and keyboards, and they won't be disappointed by this release. All in all, this is not an outstanding album, but the buyer will get what he pays for.



**Shuttered Room**  
The Fixx  
MCA Records

review by Dragos Ruiu

Okay, who can figure out what is going on around here? Around Christmas time, after the release of *Walkabout*, a new Fixx CD entitled *Shuttered Room* started appearing in record stores. A new release? So close on the heels of *Walkabout*, whose sales are just beginning to pick up?

Closer examination reveals that the date on this album is 1982! Mysteriously, when you search for this album on vinyl or cassette, you come up with diddely-squat. Apparently this is a previously unreleased album?! No one I talked to seemed to know anything about it.

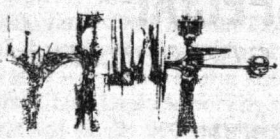
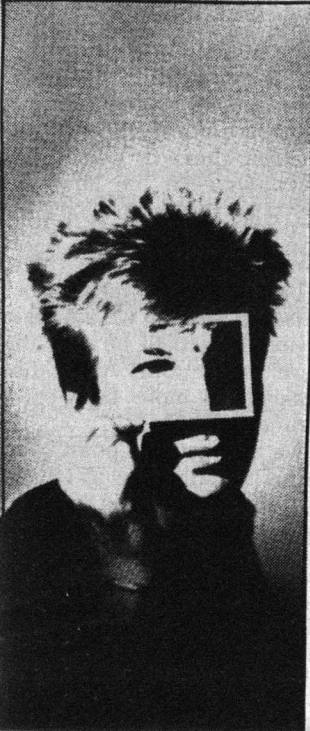
Whatever the story behind the scene, it doesn't matter once you give this CD a whirl. It is really good. It breaks out of the homogenized "Fixx sound" while still retaining the good points of their music.

They speed up the beat on songs like the frenetic title track and test out new programs for their synthesizer. The familiar Fixx drone sounds are there, but they no longer dominate and pervade every aspect of the music. They do not wander too far away from the Fixx bass/synth-rhythm formula, but they experiment more with the musical sounds. They try more than one lead singer and a little bit of choral work on 'Some People.' In 'The Strain', they try some subtle power chords and other small alterations.

These minor changes do wonders for the listenability of this album. On the whole, this is a much more interesting album than we have heard from these guys since their debut.

So why haven't we seen this album earlier? Why only on CD? Is there any more hidden music?

If there is, MCA should release it at once. This album is good. Buy it.



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## Raiders of Lost City Corny, lost cause

**Allan Quartermain and the Lost City of Gold**  
The Cannon Group  
Rialto Theatre

review by Glenn St-Germain

Action. Adventure. Suspense. Exotic locales. A rugged, handsome lead. A beautiful maiden to rescue. Plus a dash of humour. This is the standard formula for the tropical adventure movie, big in decades gone by, and resurrected by films like *Raiders of the Lost Ark*.

One of the definitive films of this genre back in the fifties was *King Solomon's Mines*, starring Stu Granger as Allan Quartermain, helping a young woman find her father, an archaeology professor looking for a lost legend in deepest darkest (and unexplored) Africa.

By today's standards, it comes across as somewhat corny and all too serious. A remake was released in 1985 starring Richard Chamberlain, and this time it was played for laughs. It is best described as a sendup of the action-adventure-Africa film, and as a sendup it worked well.

And now the remake has a sequel. *Allan Quartermain and the Lost City of Gold* picks up where *King Solomon's Mines* leaves off. If you remember in the last film, Quartermain and Jessie (the young lady archaeologist and A.Q.'s love interest) rescued her father (the professor) and found the legendary mines.

Now, a few months later, Allan and Jessie (Sharon Stone) are ready to leave for America and get married when news about Quartermain's kid brother reaches him. The younger Quartermain was off looking for yet another lost African legend (strange how

1930's Africa was filled with lost legendary locales, isn't it?), and may be in danger. Allan does the obvious thing and goes after him.

What follows is a fairly exciting, visually dazzling, somewhat humorous trek into more unexplored regions, through the usual gauntlet of weird settings, as Quartermain, Jessie, and a small party of favourites look for a lost city paved with gold.

Unlike its prequel, *Allan Quartermain* is basically played straight. (Not seriously, the way they did back in Stu Granger's time; that doesn't work anymore.) It doesn't have the out-and-out campiness and extreme improbabilities that made *Mines* such fun to watch (if you treated it as a parody).

Still, this one is worth seeing. Okay, so it follows a pretty standard formula, but it does so with great finesse. Chamberlain is perfect as Quartermain the adventurer; Stone as Jessie also does well.

Jessie isn't the typical female lead of the genre. Back in Stu Granger's day, the female lead was there simply to scream a lot and be rescued. Not today, though: Jessie is an archaeologist herself, no slouch when the going gets tough, and is probably smarter than Quartermain is...

Also starring is James Earl Jones as a native warrior prince and an old friend of Quartermain's, who swings a mean battleaxe. He seemed to have fun in this movie. Compliments are also due to Richard Donner as a gold-hungry spiritualist along for the ride. There are also some great location shots here, something missing in *Mines*.

All in all, this one is worth a look. It's perfect for \$2.50 Tuesday, when you need a break from oncoming midterms with something light and entertaining.