

Beatlemania is stimulating

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"When I was younger so much younger than today I never needed anybody's help in any way But now those days are gone and I'm not so self-assured Now I find I've changed my mind I've opened up the doors..."

Last Friday, about 3,600 people crowded into the Aitken Centre to see "Beatlemania." Some were doubtful, some were too stoned to care, and many, like myself, were damn curious and very excited.

Those who went expecting to see the Beatles were disappointed, obviously. The four men on stage do almost letter-perfect renditions of Beatles songs, but then again, the band Spice (which has performed at UNB in the psat and will be appearing here during winter carnival) does letter-perfect versions of Beatle songs as well.

So why spend \$9.50 or \$10.50 to see "imitation" Beatles? If that's all you got out of the concert, too bad.

The show's success was in precisely the area where it could fail the most miserably: the audio-visual (extremely visual) show which was going on behind the performers. This aspect



Beatlemania players at Aitken Centre

TODD DALEY Photo

of the show could have ended up looking like grade-school production -- listen to the lyrics, find a relevant image based on the words of the song, and slap it on a 40-foot screen.

But it was obvious the producers of the show went far deeper than that -- it appeared they made an effort to actually find out what inspired the song, or in some cases, vignettes of the culture inspired

by the songs. Rather than trying to pinpoint specific times and supply appropriate news clips, the images were a visual potpurri that was at times soothing, at

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Interesting blend in Paradise Theatre

By H.A. SANDILANDS

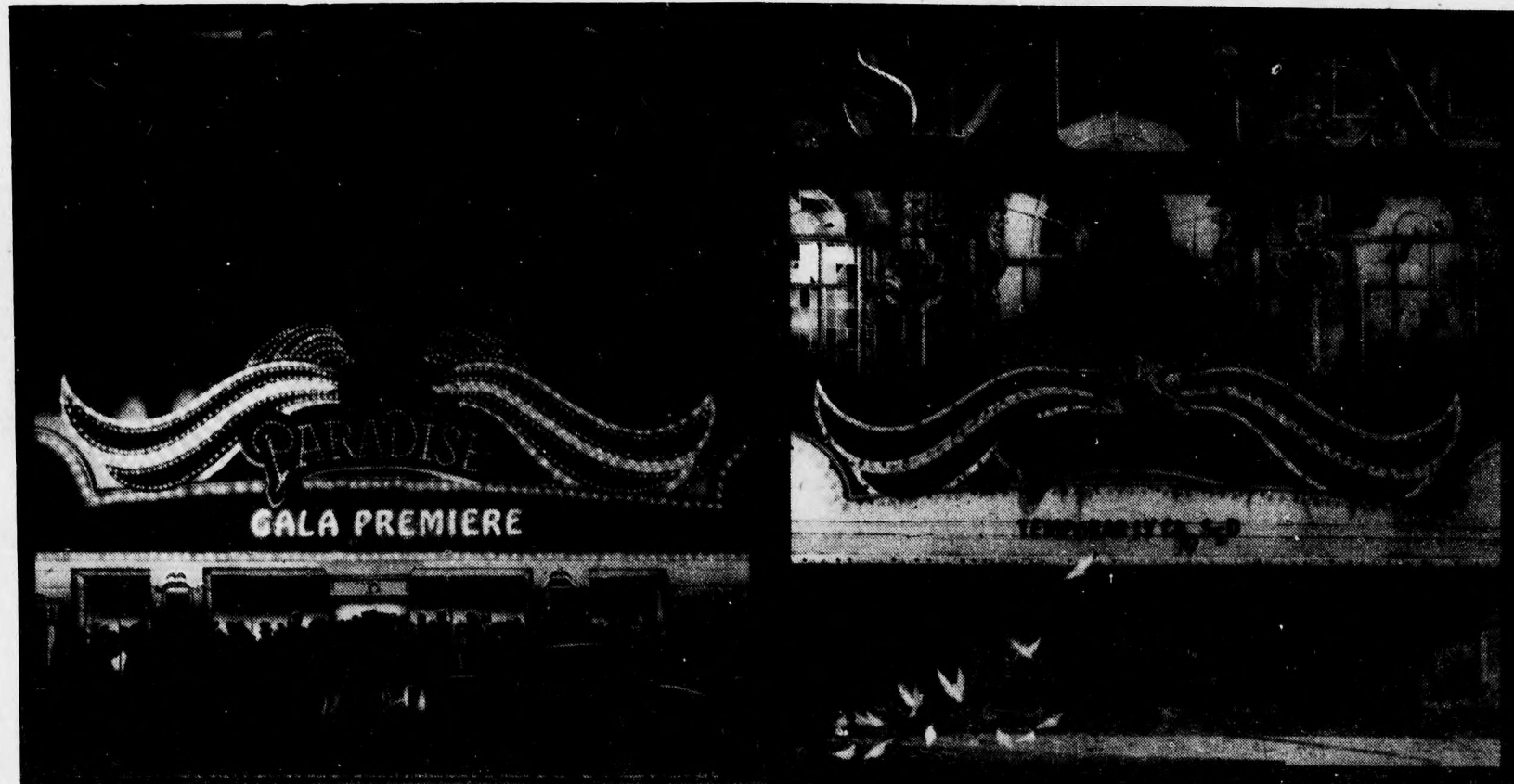
STYX
Paradise Theater
A & M SP-3719

Wow. That pretty well describes my reaction to "Paradise Theatre", Styx's 10th release. A very loose concept album, the songs trace the history of Chicago's magnificent Paradise Theatre, and the people who live near it, from its construction (1928) to its demolition in 1958.

The album begins with a mellow piece entitled "A.D. 1928" which ingeniously leads into "Rockin' the Paradise" (which ingeniously does exactly what it says). Uncharacteristically for the album, the lyrics are optimistic and so are the harmonies.

Styx's signature harmonies are clear and precise throughout the album, however they are particularly stong on the single "Best of Times." This ballad is striking as the poetry and musicianship blend together.

An interesting blend of new wave and basic rock shows itself at the hand of Tommy Shaw. "Too Much Time On My Hands" is entirely dif-



ferent from everything the band has done, it's downright refreshing.

Production is good on the album, care on mixing has lent itself to the overall professionalism. No one instrument dominates and the rhythm section has finally been given a chance to prove itself.

A perfect example of this is shown on two cuts in particular. "Too Much Time" and an innovative and interesting cut entitled "Snowblind". The bluesy lyrics enhance the blatant lyrics.

A reprise of the opening theme begins the end of the record. "A.D. 1958" slows down the tone of the album

to a depressing level; and "State Street Sadie" (a melancholy instrumental piece which suggests a lonely lady drinking herself blind in a 40s dive) ends the LP.

Overall, the album is exceptionally good. It sparks a comeback of sorts for the band. "Cornerstone" released in 1979, which was oriented

towards young teenagers, (13-16) was a bit of a sellout. With "Paradise Theatre" the band has returned to its progressive and kick-ass rock roots. This just may be the album which will return Styx to its proper place in the hearts of listeners with class.