

Iggy's World

Yes, the dead can dance...

So, back for more huh? Oh, it is so nice to see all your little smiling faces again. Okay, enough of the formalities, let's get to it.

Ever heard of the Dead Can Dance? To be quite honest neither had I until last week, when our illustrious entertainment editor dropped it on the desk in front of me.

Dead Can Dance...okay I'm game. So I plodded home and threw this baby in the stereo. Big surprise! Here I was expecting a band with an alternative, new wave or even industrial sound to it. Instead what I got was 16th century and gothic style music with a modern edge to it. Sound weird? It is...but it also sounds really good.

No, I'm not kidding and I'm not on drugs either (honest). This style of music has an appeal all its own. It's a bit like what you'd get if you crossed Enya with ancient hymns. I know it sounds strange but it really isn't all that odd.

The Dead Can Dance are actually just two musician/writer/singers (Brendan Perry and Lisa Gerrard) with a hoard of guest musicians. It's amazing what these two can do.

The opening track to the album is *The Arrival And The Reunion* it is mostly a vocal piece with the occasional drum in the background. Hearing this song brings forth images of gothic castles and gloomy countryside. It is a beautiful mood setter for the album, somber and dark.

Yes, unfortunately for those of you who are into the happy go lucky sound of modern pop (ie. Debbie Gibson) this is just the opposite of what you like. The entire mood of this album is one of darkness and mystery. I love it.

One morbid beauty from *Aion* (that's the name of the album) is a track called *Black*

Sun and just as the title implies it is not a happy song. It is one of the more modern pieces of this release and is a very powerful and strong song, utilizing a more modern beat to support terrific lines like "like having a black sun in a white world" (figure out the subtle imagery for yourself folks).

Black Sun is quickly followed by a piece which pulls us immediately from this modern day and age back to the middle ages. *Wilderness* is an entirely vocal selection which sounds very much like the chanting of an ancient ritual.

The Song Of The Sybil is another of the ancient tunes which inhabit this album. In fact it is a modern rendition of a traditional 16th century piece. The whole feel of this song is one of mysticism and peace. It is a very somber mellow song indeed.

My personal fave from *Aion* is a tract called *Fortune Presents Gifts Not According To The Book*: This song blends the sound of the ancient with the modern beautifully, intermingling old instruments with new. Brendan Perry's strong, full voice also adds to this song and helps to give that certain something that will pick you up and carry you with it across the mountains like a cloud.

One the second side of this album you will come across a mildly slow, moody and unnerving piece. Only the use of real string instruments instead of keyboards and Lisa Gerrard's melodic yet piercing voice could give this song that inc-on-skin feeling that it exudes.

The Garden of Zephrus...hmmm? Nice place, I like it. For those of you who don't like an album to be hopelessly morbid and somber you're in luck. *Radharc* and *Saltarello* are

the answers to all your troubles. *Radharc* although a wee bit serious is still fun. After all any song written in the same style as an Asian bellydancing song can't be all bad.

Salterello is another dancy piece. It is a little 14th century Italian number that will conjure up images of village folk and minstrels dancing about in the town market while games and contests go on all around and little boys chase little girls with ribbons in their hair and...whoa! whoa! Enough already.

Sorry...technical difficulties. Well, I guess I better bring this review to an unceremonious end. With a resounding thud I'd say that *Aion* by the Dead Can Dance lands in the 6 out of 10 on the Iggy scale. Of course by now you are wondering just what the hell the Iggy scale is, basically... 10 out of 10 - absolutely incredible (sell your car for this album), 1 out of 10 - absolute crude, 5 out of 10 - not bad, not great. Get it. No? Good. Until next week amigos remember...trust me (heh, heh).

The Wall - Berlin '90

by VIC-TOR

"is this not what you expected to see...?"

Yer damn right? I never expected to see this concert performed again due to the slim chances of a) Germany reuniting and b) Pink Floyd reuniting. Good to know the egos of the German leaders aren't as large as those of the band-members.

Picture over one quarter million (so I heard) at this concert. If you can't there's a picture in the album jacket. WOW!! Some were hoping for a reunion of the band, and a "Floyd-stock" of a concert. Well, that never happened but the concert is still quite up there when it comes to sound quality and artist performances.

Since the original band members were not all "available" to play, the different parts of the characters in the show were played by many guest musicians. Paul Carrack, Sinéad O'Connor, Thomas Dolby, Jerry Hall (as the groupie...haha). Most of these guest musicians/actors did a good job.

The Scorpions rendition of "In the Flesh?" was quite unexpected, as I've heard they were never allowed to play in that country.

The Band, a Canadian legend, appeared on two tracks. They recould Sinéad O'Connor blase performance of "Mother", but couldn't rescue the chorus of

"Comfortable Numb" from being butchered by Van Morrison. A A U G H ! TRAVESTY!

If you want a real argument on your hands choose a side in the battle of "Cyndi Lauper vs another brick in the wall Part II. Did she help it, or murder it? Hard to say...

Other comick performances were by Joni Mitchell on the musical vocal rendering of "Goodbye Blue Sky", and Bryan Adams blazing through the long version of "Empty spaces" and the great "Young Lust", Excellent job by Bri.

Yet another high point (The highest?) of the concert is "Nobody Home". Definitely even better than the original, now with dreams, bass and guitar solo. Good stuff.

For some serious Floydsters, the "only part of the wall is THE TRIAL. Yet more great stuff here. It's easy to tell when they "Tear Down the Wall!!! just listen for the deafening roar from the crowd...

The finale, "The Tide is Turning" is, I must admit, a welcome change from "outside the Wall". "Tide is a great "Let the world come together and be as one in peace and all that jazz... type anthem of a tune, whereas the old ending was, in a word, boring.

Great show to see or hear. A must for Floyd fans, even better on video.



UNB Bookstore

BELIEVE IT

Students Please Note:
The deadline for refunds on texts for the fall term is October 5th. Sales slips and student ID are a must! Texts on previous courses are not eligible.

No Refunds Will Be Given On Text Books Purchased After Oct. 5, 1990

FOR MEMBERS AND GUESTS ONLY
SERVING THE SOCIAL NEEDS OF THE UNIVERSITY COMMUNITY

Presents

BARNEY BENTALL AND THE LEGENDARY HEARTS



MONDAY OCT. 15

Con

Fre

Fredericton i
city. The trees,
scenery... a lov
the "Rhine of N
However, I ha
students who c
complaining a
exciting thing
wonderful city
truly said that
city, home to
university stu
overlooked and
by that same p
need only open
look around to
excitement and
from the heart
town. I woul
the students of
a few of the ev
the month of C
listed in the p
each and ever
city as a publi
appropriate.
"Calendar of 1
1990."

A must-se
opened on Mo
Sunbury M
exhibit, e
Waterfowl D
Nature and C
be a hit one
season opens.

Surely no
"Seniors
Fredericton M

A quick tw
town on TH
brings you to
a series of il
gets underwa
Fall Color

Kurt W
Marc B

AU