

Iron Maiden

By RICHARD WALLACE

Metal fans beware -- the new Iron Maiden album is on the shelves and is ready to jump out and attack.

The album cover features another detailed and intriguing illustration by Derek Riggs, the artist for all eight Iron Maiden album covers. The cover also has images and illustrations from every previous Maiden album.

As seems to be par for the course, Eddie, the Iron Maiden mascot, has gone through another transformation -- from having a lobotomy, to being an Egyptian pharaoh -- now he is a half-man, half-machine creation.

Somewhere in Time also marks a transition in the

Maiden sound. It marks the band's first attempt at using both the bass and guitar synthesizer.

Somewhere in Time is the first studio album since Powerslave, which came out in '84. Obviously, the band has had a chance to think about their music and where they want to take it.

The band seems to have mellowed out, lyrically at least. There are no satanic or graphic lyrics about death and mayhem. About the heaviest topic they tackle is bassist Steve Harris's 8 minute and 35 second song about Alexander the Great, the ruler of ancient Greece -- and most of Europe at one time. Other than that, the lyrics seem to reflect the band's thoughts as they spent 13 months on the road in sup-

port of the Powerslave album. "I close my eyes and think of home/Another city goes by in the night," these lyrics are taken from the album's first single Wasted Years, and, "when you see familiar faces/But you don't remember where they're from," taken from Deja-Vu.

The band seems to have taken the crunch out of their songs -- perhaps due to the use of synthesizers. Instead, the band goes for a controlled attack which allows the listener to slow down and listen to the tune -- instead of banging their head to the beat. That's not to say that the band has wimped out. If anything, Harris and company have learned how to deliver a song with more impact.

Lead vocalist Bruce Dickinson has also decided to cut down on his between-verse howling and screaming. Consequently, his voice, and the songs, sound clearer and sharper than ever. Harris's bass playing is louder and more dominant, and the song Stranger in a Strange Land, from side two, fairly jumps out of the speaker at you.

Curiously enough though, the lyrics do not represent a total group effort. Which is strange when you consider that the strongest cuts off Powerslave were collaborations among the group.

As it stands though, Iron Maiden has again delivered their best material and has lived up to their reputation of making each album better than the last -- quite a feat when you consider the quality of their past work.

Tap Review

I went to see TNB's Best of Tap last Friday night. Considering tickets for the final runthrough are only \$5 there were surprisingly few people in attendance. These Friday night pre-run showings are ideal for those of us who are usually wondering where our next beer is coming from.

It was with some trepidation I went to this show. When I think of tap my mind does not leap automatically to the Astaires, Kellys or Robinsons but rather to the painful sight of chubby little girls in pink leotards, on shows like Ann Ramey's, Time for Juniors, all tapping madly off beat to Good Ship Lollipop. The really talented twirled and dropped batons at the same time. I was gratified to see no pink leotards or batons.

The first act started - white tie and tails - with Concert a

piece choreographed by William Orłowski and Steven Diamond for Bach's Brandenburg Concerto #3. A pleasure to listen to with the precise synchronization and sympathetic accompaniment of the dancers' feet it lulled me right to sleep. I had a long day.

I did wake up to the applause and remained conscious for most of the rest of the show. It was an education - god knows, we can all use one - and at times exciting as the dancers performed everything from variations on traditional Morris dancing and Tudor court dances to modern show stoppers.

Reading the program you will discover this is TNB's Christmas show this year. The talent of this company of dancers makes me wish they had presented Tin Soldier - a full length show they have done for CTV -

Enterprise

Continued

are thrown in prison. They ruthlessly interrogate each other trying to piece together the shadowy puzzle that will reveal which of the three CIA agents is compromised. ZERO HOUR is ninety intense minutes of gripping suspense, relentlessly building to an unexpected climax.

In researching ZERO HOUR, author Arthur Milner travelled to Nicaragua and Costa Rica earlier in 1985. The trip provided him with an invaluable opportunity to gather first hand information and opinions, as well to examine the files of journalists working in the area. The result is a finely

crafted script, with razor-sharp dialogue and a finger on the pulse of a volatile situation.

ZERO HOUR is directed by Ted Johns, who directed Contact Theatre's last production, LUCIEN. Starring in the thriller are David Etheridge and Mark Wilson. Jules Tonus has designed a surreal set with lighting design by Mark Stevens that will draw the audience into the shrinking jail cell and into the minds of the men imprisoned there.

ZERO HOUR opens Saturday, November 29 and will run until December 6th at Edmund Casey Hall. Curtain time is 8 pm. Tickets are \$7 and \$5 for students and may be purchased at the Playhouse Box Office. For more information about tickets and special group rates call 458-8344.

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