



# AURAL SECTION



## Romantic



**Human League**  
*Romantic?*  
Virgin Records

by Mary Cerisan

If I were to be given a choice between bungee jumping or listening to The Human League's newest release, I'd make sure my will was in order. (Anything to avoid putting *Romantic?* in my cassette player again.) I still can't get my cat out from under the bed after the first and only listening.

pedantic

As a whole, the album sounds like an extended recording.

Gone are the days when The Human League successfully proved that music could be synthetically created. Gone are the days of sophisticated lyrics and harmonies. The 1990's gives listeners a sound that makes the New Kids on the Block sound good.

Lead singer and founder Phillip Oakey sounds like a squeaky voiced teenager on "Men are Dreamers" and "Soundtrack to a Generation."

The lyrics are so corny, it's hard to believe that this is the same band that sang songs like "The Lebanon" and "Life on Your Own." (I can see why people want labels warning the content of lyrics: "Caution — these lyrics may

cause you to laugh so much that you might split a gut!")

Lyrics like "Oh, you know, we'll get it right this time. I could be up there with you so high, girl (I really love you baby)" from "Get It Right This Time" don't exactly make the powerful statement that listeners expect from The Human League.

It doesn't seem that *Romantic?* will return The Human League to the success it had in the 1980's with its albums *Dare* and *Hysteria*. Even the cover of this album presents a band that has mellowed. Gone are the eclectic clothes and hair.

On a scale of zero to five, this album rates a zero. I doubt it'll make a mark on the music charts; let alone have any success in the music industry.

## Mild at heart



by Garth Hagey

**Various Artists**  
*Wild at Heart Soundtrack*  
Polydor Records

"DAVID LYNCH, WE KNOW YOU'RE IN THERE. PUT THE CAMERA DOWN AND COME OUT WITH YOUR HANDS UP!"

This scene would be a relief to many cinematic-minded moviegoers. But hold on to your hats Twin Peakers, I'm only here to tell you about the soundtrack.

One wise man said "the soundtrack was a motherfucker." Well I don't know about that. Maybe in the context of the movie, the soundtrack is incestuous, but listening to the noir score of this Lynchian nightmare without the movie makes me a scared person.

Okay, okay the soundtrack isn't that bad, more a melange of different musical styles centering on Lynch's own two-dimensional, cool cat jazz. The music, usually thought of as romantic or sad, has taken on a plain evil feeling.

Especially noteworthy is Koko Taylor warbling "Up in Flames" "You should have shot me baby/ My life is done/ You could have shot me baby/ Shot me with a gun." Now this stuff is pure mortal eeee-vil.

One other treasure is Smoke Rings, an old 30s big band jazz ramble that really sinks into your soul. These are the kinda songs you just don't hear in a movie anymore unless Dennis Potter had something to do with it. Surprisingly, this is one of the only songs not done specifically for the soundtrack.



The other songs are okay, such as Slaughterhouse — the theme song — with its heavy metal fingerblistering guitar. Thank god it's only one song on the tape.

The songs that really annoy, however, are the Elvis remakes. Nicolas Cage is a fine actor with a fine voice. It's just that Elvis is intolerably overdone, even in a satirical manner. C'mon, ya gotta admit Nic looked pretty goofy during the credits with this big honking nose standing on a convertible singing Love Me Tender.

Maybe Elvislution really is taking over. Wait a sec... now the film takes on a whole different meaning: Elvis as the perfect man. Anyway that's worth another article.

## All in all it's a Solid Wall

### ROGER WATERS — BERLIN 1990 — 'NUFF SAID

by Psych

**Roger Waters**  
*The Wall — Live in Berlin 1990*  
Polygram Records

Maybe you were in Berlin for the Wall concert this summer (YEAH RIGHT!).

Like me, you probably had to make do with the live broadcast on Q107 or the video presentation on Much Music.

Regardless what you've seen or heard, *Roger Waters: The Wall — Live in Berlin 1990*, the album, is out, and if you're not up on what the concert was all about, you should be.

The Memorial Fund For Disaster Relief, a charity striving to help victims of world conflict, hopes to establish a substantial trust fund

with proceeds from the concert and royalties from the album. It's a noble cause and a worthy product.

In the course of the album, just about each song is done by someone different, adding variety otherwise absent from the original work. "In The Flesh", as performed by The Scorpions sounded the way the song was meant to sound; I don't think Bob Geldof could have done better.

Die hard Pink Floyd fans might not appreciate Cyndi Lauper singing "Another Brick In The Wall (Part 2)". But you could tell she gave it her best shot. Notable here also was the keyboard solo by Thomas Dolby.

While I don't think "Mother" was meant to be sung by a woman, Sinéad O'Connor certainly has balls for having attempted it.

Joni Mitchell was an excellent choice for "Goodbye Blue Sky". As well Bryan Adams proved to be

ideal for "Empty Spaces" and "Young Lust". Jerry Hall seemed to have fun with "Oh My God — What a Fabulous Room" (nothing too difficult).

The last four songs rounding out part one were up-to-par-yet-run-of-the-mill Roger Waters solo performances of Pink Floyd songs, marking a perfect place to call an intermission.

As with the original Pink Floyd album, part two was noticeably more laid back than the first, still the blues feeling Paul Carrack lent to "Hey You" was fresh and unexpected.

The remainder of the second part was dominated by the Rundfunk Orchestra and Choir, The Military Orchestra of the Soviet Army, and Roger Waters Bleeding Heart Band. All were solid performances.

The story's grand finale, the trial scene, was well executed; Tim Curry, Thomas Dolby, Ute

Lemper, Marianne Faithful, and Albert Finney all put in great performances.

The encore was almost predictable, everyone came out on stage to take turns singing a Roger Waters composition entitled "The Tide Is Turning". An awe-inspiring charitable piece which should rank right up there with "We Are The World" and "Do They Know It's Christmas".

All praise aside, it might be considered ironic that while Germany celebrates its reunification by presenting musicians from all over the world (in English yet), Roger Waters is celebrating the 10th (or 11th) anniversary of his most famous creation without Pink Floyd (the band that made it happen in the first place).

Not to discourage the more loyal Pink Floyd fans, this new work sounds great, comes in a really neat package, and backs a worthy cause.

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