

Gilt glitters and shines

by Amita Sud

The place — Zapata's. The time — 10:30 p.m., Saturday, Jan. 31. The stage is set with synthesized keyboards and drums, and white amplifiers against a stark white backdrop.

This hardly seems an appropriate background for a New Wave group called "Gilt". However, as soon as the band members leap onto the stage, it practically glitters with energy and talent.

Gilt is a five-member band that has its roots in Montreal ("the beautiful city of"). They formed two years ago when the band's leader, Mark Delahantey, was joined by lead singer Shane Moore. Acquiring a keyboard player with classical training, a drummer

(Shane's brother), and a bass player (whom they have replaced three times), the band now feels musically compatible and ready for success.

Success may be just around the corner with Gilt on the verge of signing a recording contract, and their album should be released by Christmas of this year. Original compositions by the group include, "Is She Mine", "Fantasy Weekend", "Blue-Eyed Blondie", "You Make Me Feel Wierd", "How Could You Be So Skinny", and the haunting melody "What More Can I Say". The lyrics are tasteful and whimsical, while the music is light, with a good beat. The combination of the lyrics, music and the theatrical presence of the group provide total entertainment. (Perhaps I should explain the term "theatrical presence". All

of the band members wear make-up to bring out their features. This extra touch not only enhances their facial expressions, but adds to the group's dramatic flair. The lead singer is riveting with his stage antics, and his red and black polka-dot pants are certainly colourful if not conventional (he designs his own clothes).

Gilt obviously enjoys playing their own songs, as well as songs by the B-52s, The Police, Gary Numan, The Kinks, David Bowie, and the Boomtown Rats ("I Don't Like Mondays" was excellently reproduced). It was apparent Saturday night that the crowd appreciated Gilt's humour and energy on stage.

My only regret is that I'll probably have to wait until this summer to see another performance by this excellent group.



Numan's Fourth a Beauty

Review: Gary Numan, *Telekon* (Beggars' Banquet XBEG 19)

by Gisele Marie Baxter

If you've read any of my comments on *The Pleasure Principle*, you've probably guessed that I had very great expectations concerning Gary Numan's fourth album. Expectations, I might add, that someone who has only been recording for three years could have difficulty reaching.

So *Telekon* left most of those expectations light years behind. It might not have the catchiness of much of *The Pleasure Principle*, but it is a beautiful record, and Numan has produced it brilliantly. The full tour band is here in various line-ups, proving themselves to be fine and versatile musicians, all very talented. Cedric Sharpley's drumming is, of course, outstanding; from the outset he provides sharp electric touches and powerful percussion backing. Dennis Haines is excellent on piano; his solo on "The Aircrash Bureau" has a lovely cascading quality. Gary Numan handles lead vocals on the songs (all of which he wrote), and plays a variety of electronic keyboards, piano and guitar. He has improved greatly in the past year as a writer, a musician and a singer — the voice is still uniquely controlled, but has a broader range and is much more colourful.

This is not really an album about the future. Some of the imagery has to do with visions of the days to come, but *Telekon* is actually a quite personal statement on modern life. This is an age in which it is difficult to have faith; to trust even your friends; to form lasting relationships; to hang onto anything of worth. And being famous doesn't guarantee you a thing. Fame is transitory, af-

ter all; ultimately a person is left alone, with only dreams of his glory days for comfort, as the protagonists of "The Aircrash Bureau" and "I Dream of Wires" learn.

Telekon can rock with an impressive rage and power ("I'm an Agent" and "I Die: You Die"); the album also has some poignantly melodic moments, and the arrangements are always appropriate and cleanly orchestrated, with some outstanding work appearing on "The Joy Circuit". This song has a captivating, strident violin and viola introduction, an effective piano line, and some great ensemble playing from the whole band at the end.

Best songs? "I Die: You Die" has the best keyboard arrangement on the record, some gripping sound effects, and a tight, immediate lyric, which seems to equate fame to a perhaps dangerous chance encounter: "This is not love/This is not even worth a point of view/In echo park I/Pause for effect and whisper 'Who are you?'. "I'm an Agent" is a convincing rocker; Numan's singing is absolutely electrified. And one of the very best has to be the achingly beautiful "Please Push No More", which features an effectively simple instrumentation: for most of the song, Numan's gently emotional singing is backed only by bass and piano. The result is most successful in conveying the loneliness of the lyrics; from the opening words ("Now I'm behind glass/I'll talk to you/The telephone lines blind..."), he becomes every person who ever stood along in a phone booth, realizing he's losing one he cared about very much, and wondering if falling in love again would really be worth all the pain.

We are close, we are hurt
So that was love/And love she kills me
It needs to, so
Please push no more.

Incidentally, although Robert Palmer's version of "Wires" is very good, I like Numan's better, maybe because the author of the song is closer to the material. The material on *Telekon* is, at its best, brilliant and (as you may have guessed) I have very great expectations for the fifth Gary Numan record.

Music Trivia Quiz

by Kim Rilda van Feggelen

1. "Bongo Fury" was a live album combining the talents of what two bands?
2. What religion is Bob Marley?
3. Billy Gibbons, Dusty Hill and Frank Beard are from what group?
4. What instrument does Klaus Voorman play?
5. What was the name of Van Morrison's first band?
6. Stevie Wonder's "A Tribute To Uncle Ray" is for whom?
7. On what record label do the Doors record?
8. Who posed with Bowie on his album cover "Pin Ups"?
9. On what album does Elton John's single "Rocket Man" appear?
10. Howard Devoto is the lead vocalist of what group?

ANSWERS:

1. Roxy Music
2. Moody Blues
3. Spiders from Mars
4. The Singles
5. The Kinks
6. Peter Frampton
7. At a garden party
8. Bruce Springsteen
9. teacher
10. Sandinista

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