

Green Day comes around

BY JEN HORSEY

The line-up of ticket holders waiting to get into the Green Day Concert on Tuesday stretched half way around the Metro Centre. Kids of all ages with multi-coloured hair and an assortment of Halloween costumes presented a bizarre picture as they waited for about half-an-hour to get in to see one of the first vaguely-current alternative acts to hit Halifax's Metro Centre.

I decided that the line-up wasn't for me, and ducked in a side door, thereby missing what was apparently a rather intrusive ritual of searches at the main entrance.

The Metro Centre was not even half-full when the opening act, The Riverdales, went onstage at 8 p.m. For those people who missed it, or who were trying to find their seats during the 35-minute set, don't worry about it. It was nothing special.

The band members had very little onstage presence, and looked rather like dolls with poseable arms. The music wasn't bad, *per se*, and I suspect that one of their main problems is the wicked echo that you get from a nearly empty arena. Their words were indistinguishable, and I sat thanking the powers that be that this particular genre of music has the one redeeming factor that makes it all bearable: two minute songs. By the time you realise that you really don't like a song, it's over.

Those people who were in the mosh pit and who had been crowd-surfing during the pre-show music stopped when the lights went down, and stood staring dumbly at the stage throughout the Riverdales' set. I didn't get the impression that this band went over very well.

But that's O.K., because Green Day more than made up for their opening act's lacklustre performance.

By the time Green Day hit the stage just before 9 p.m., a substantial number of people had made their way to their seats. The band opened up with a short ballad that consisted of the words "Happy Happy Halloween" repeated several times to a tune reminiscent of the popular children's song "London Bridge."

After that, lead singer Billie Joe Armstrong (you know, the cute one) addressed the audience in a sarcastic tone: "Hey you fucking assholes! The paper was saying you're all gonna be on drugs today...Shame, Shame, Shame. That's not the way to be brought up as proper adults, children."

This of course set the audience into thunderous cheers.

By the time Green Day began their third song, "Welcome to Paradise," the crowd on the floor looked like a frothing sea, and those guys who had apparently been afraid to crowd surf in the dark of the Riverdales' set figured it all out and began to pursue that particular activity with zealous glee.

Something that I discovered is that "Longview" is one of those songs whose impact is best felt in an arena of fans. The audience recognised the song instantly at the opening drum-roll and the cheering became almost unbearable (well, the annoying screeching of the 13-year-old female directly to my left was unbearable anyway).

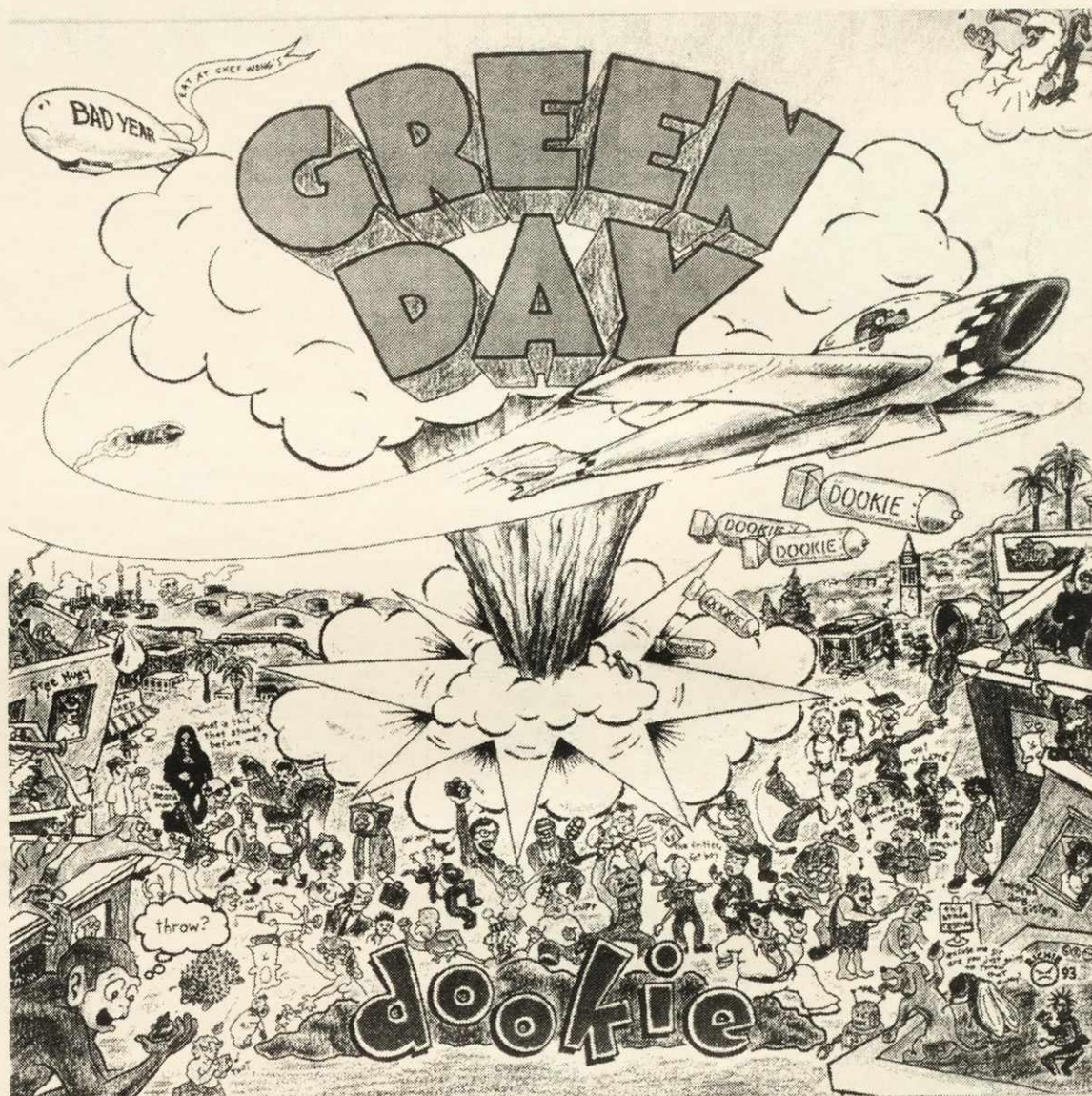
The band's vocals during "Longview" were accompanied by almost every person in the arena. At the second chorus, Billie Joe just stopped singing for a moment and the jubilant fans happily filled in the gap.

At one point during the concert, someone threw a lit firecracker into the audience, and the band responded by stopping the song they were playing. Billie Joe yelled angrily, "If you see the person throwing that shit, you take him out...Your mother would be really proud of you, you fucking asshole."

And that ended the firecracker antics.

I was struck by the stage presence of this band. They performed a dynamic set. Their energy was evident from the start — and very contagious. Billie Joe, looking a little like Sid Vicious with his spiky blond hair, kept your attention throughout with his comments and amusing antics.

Their between-song patter was funny and appropriate for the audience. Things like, "Ladies and Gentlemen, there was an earthquake in California, and it has broken off and is now in the Pa-



Ten million copies later, the album that made Green Day famous.

cific. Apparently we're gonna have to live here with you guys," drove the kids wild. At one point, Billie Joe poured some bottled water into the 'pit' and blessed those ecstatic fans on the receiving end, with a priest-like wave

of his hand.

The set ended at about a quarter to ten, and the band came back on-stage for a quick encore.

If you are a Green Day fan, chances are, you were there. If you didn't go to the show, and you

do like the band: you are a LOSER. It was a good show. And if Green Day was any indication, you should consider braving that ticket price the next time the Metro Centre is courageous enough to host a decent band.

Wanted: people to write reviews and spews on R&B and Hip Hop CDs and shows. Contact Tim at 494-2507 or come to a staff meeting, Mondays at 4pm.

Eugene Onegin: A boy meets Olga story

Tchaikovsky's primordial soap opera comes to Dalhousie

BY TIM CHURCH

An epic Russian tale of post-Napoleonic love and tragedy is the setting for Dalhousie Opera Theatre's performance of Tchaikovsky's *Eugene Onegin*.

Nineteen ninety-five marks the 26th season for opera at

Dalhousie. Once again, this season will boast an extremely talented cast of faculty, student, and community musicians. Dalhousie Music faculty member Dr. Gregory Servant will direct and sing the lead of Eugene Onegin. Music Department Chair Dr. Walter Kemp will conduct the

Dalhousie Chorale and the Dalhousie Student Orchestra. The orchestra will feature our Music Department's finest instrumentalists playing alongside a handful of seasoned musicians from Symphony Nova Scotia. Outstanding vocalists in the opera will include the distinguished Dalhousie Music faculty member and soprano Elvira Gonnella, in the role of Filipevna.

This English version of Alexander Pushkin's verse novel explores the relationship between the story's two central figures, Eugene Onegin and Tatyana. Onegin, a nobleman who "lives the life of parties," rejects Tatyana for the courtship of Olga, the lover of Onegin's close friend Lenski. With this strike to their friendship and to his honour, Lenski challenges Onegin to a duel. Onegin kills Lenski and wins the duel. For the rest of the story Onegin roams Russia bereaving both the loss of his friend

and the loss of a true love, Tatyana. The story ends with a chance encounter between Onegin and Tatyana. He pledges his love to the now married Tatyana and despite the feelings which she still has for Onegin, Tatyana rejects his pledge of love.

For financial reasons, *Eugene Onegin* will be staged in concert-style rather than a theatrical style. This means the audience should expect more of a black tie concert rather than a full costume, theatre performance. This style of opera will allow the performers to fully explore the "lush, lush, writing" which embodies the music of Tchaikovsky.

The Opera will be performed on **November 3 & 4th**, beginning at **8:00 pm** at the **Sir James Dunn Theatre** in the Dalhousie Arts Centre. Ticket prices are \$12.00 for students/seniors and \$15.00 for adults and are available in advance from the Arts Centre Box Office at 494 3820.

THE TACTILE TEN

CKDU 97.5 FM

TC	LC	WO	CC	ARTIST	TITLE	LABEL
1	7	2		Various Artists	The Best of Space Age Pop	BMG
2	15	3		Sonic Youth	Washing Machine	Geffen
3	1	4		Various Artists	Macro Dub Infection Vol.1	Virgin
4	33	4	◆	Shadowy Men on a Shadowy...	Double Happiness Soundtrack	Malofilm
5	14	3		Jesus and Mary Chain	Hate Rock 'n' Roll	American
6	2	5	◆	Wooden Stars	Self-Titled	Lunamoth
7	27	4	◆	Squirrel	Blazer	InchesOfPleasure
8	-	NE		YoLaTengo	CampYoLaTengo	Matador
9	3	6		Superchunk	Here's Where the Strings Come In	Merge
10	-	NE		Boss Hog	Self-Titled	DGC

*: Local Artist
CC: Canadian Artist

TC: This Chart
LC: Last Chart

RE: Re-Entry
NE: New Entry