

ARTS

Dexy's Midnight Runners come through

**Kevin Rowland and Dexys
Midnight Runners
Too - Rye - Ay
Vertigo VOG-1-3318**

by Nate LaRoi

There's nothing new under the sun, they say. But don't despair: you can always put old things together in new ways. Which is exactly what Dexys Midnight Runners are up to on *Too-Rye-Ay*, a fresh-sounding blend of traditional Irish folk and sixties horn-based soul.

"Ladies and gentlemen, I give you...the Celtic Soul Brothers," Kevin Rowland announces right off, immediately defining the form. Then, in come a flock of

fiddles (courtesy of the Emerald Express) and off we go on a deliriously exuberant dance number (dexys is popular slang for dexedrine - hmmm). "I'm not waiting for approval from you," Kevin declares as the number winds down. "We're coming through!"

They are too. Rather than repeat the Memphis horn sound of 1980's *Searching for the Young Soul Rebels*, Rowland has started over (with a *totally* new band for one thing) and has come back with about as strong a follow-up as you could reasonably expect.

From the spirited Van Morris on tribute of 'Jackie Wilson Said' to the brassy march of 'Plan B', *Too-Rye-Ay* is defiantly

different and entirely uncompromising. "First let's hear somebody sing me a record/That cries pure and true/No, not those guitars, they're too noisy and crude," he sings on 'Let's Make This Precious', which contains the same disdain for conventional radio as *Searching for the Young Soul Rebels* 'Burn it Down'.

'Old', in turn, is Dexys at its most hauntingly beautiful, the suspended piano chords and melancholy horns supporting a compassionate look at old age.

Kevin-Rowland-the-poet isn't always sure footed, however, his scathing swipe at the press ('Liars A to E') holds up, but, at several points, his pretentiousness becomes abundantly obvious while at

other times his evangelical leanings come on a little too strong. "I'll punish my body until I believe in my soul," he keeps whispering in one song. Ah, come on, Kevin, didn't that line of thought go out with burning witches?

Dexys are more fun when they take themselves a little less seriously. "Though spiritual seduction might seem more my aim, right now I just want to take off all your clothes and do something dirty to you," Rowland says in the liner notes to 'Come on Eileen', a song so bouncy even 630 CHED couldn't turn it down. *Too-Rye-Ay* may not be the record that opens up commercial radio, but it is, at least, a step in the right direction.

What to do at a party—

**The Literary Life
and Other Curiosities
Robert Hendrickson
Penguin, 1982**

review by Jens Andersen

I'm sure you have all been to one of those parties where the assembled revellers have a bit of trouble getting into high gear, so inevitably someone starts a game of "trivia" to pass the time.

"Who was the midget actor who played C3PO in the original Star Wars movie?" they will say, or, "How many burning timbers almost fell on Scarlett O'Hara and Rhett Butler as they were escaping from Atlanta?"

Such things are invariably tedious, even more so if one happens to shun TV and movies as I do. The only solution (aside from excusing oneself, heading to the bar and downing a triple screwdriver) is to buy this book, read through its snippets and anecdotes, and wait for the moment when you can wreak your revenge.

Next time some partygoer confounds everyone with his "who was the non-entity" routine, you retaliate by asking, "Yes, but what was Woodrow Wilson's campaign slogan in 1916?"

No one will have any idea, of course, and you can blithely inform them that it was "He kept us out of war." Then, as people begin to drift off to the bar to fetch some triple-whammies, and before the cinemaniacs have time to regroup, you hit them with another one:

"What is the word in the English language that has the most synonyms?"

Once again your audience will be baffled, and you can inform them that the word is "drunk," and its equivalents, to name just a few, are: blotto, bombed, cock-eyed, corked, fish-eyed, illuminated, lathered, lit up like a Christmas tree, lubricated, ossified, paralysed, petrified, pickled, pissed, potted, pruned, sloshed, snozzled, squiffy, whooshed, woofled and woozy.

If your listeners haven't abandoned you by now you can regale them with tales of how the Tatars used to eat books to absorb the knowledge contained therein; or that during the French Revolution a publisher with a weird sense of humor produced an edition of Rousseau's *Social Contract* bound in the skins of guillotined aristocrats; or that T.S. Eliot was fond of giving exploding cigars to critics; or that the "Grecian" urn that Keats wrote his famous ode about was a fake - in fact, a copy of a copy.

At this point everyone should be getting squiffy, and you too can fetch yourself a drink, crank up the rock and roll, and get into what a party is all about. And, if you're lucky, some bright-eyed first-year Artsie will come up to you and - not having learned yet how to spot a classic pseudo-intellectual - will ask where you learned all these abstruse facts. Whereupon you mention this book and extend an invitation to peruse it over coffee later.

It beats engravings all to hell.

Giselle a special ballet treat

by Kent Blinston

The Royal Winnipeg Ballet's production of *Giselle* was a splendid mix of dance and storytelling.

This 19th century German ballet of a jilted maiden whose spirit returns to dance young men to their deaths requires choreography that melds dance and dramatic action. It also requires an entire corps of dancers who can project character through difficult passages. The RWB put it all together in an entrancing evening Tuesday at the Jubilee Auditorium.

Most delightful was Evelyn Hart as *Giselle*. Small and slender, she is beautifully suited to the role of the young girl who discovers her lover is a Count and engaged to a noblewoman. She presents the changes *Giselle* suffers; madness, death and her return as a spirit with flitting grace.

Henny Jurriens presented the change in the character of the philandering Count Albrecht equally well. At first a haughty selfish nobleman he comes to truly love *Giselle* and is broken by sorrow at her final loss. He leapt like a lord and moved gently with *Giselle* in his arms as she resists the spirit queen's command to dance Albrecht to death.

The supporting dancers, particularly Baxter Branstetter as Hilarion, gave variety

and style to their roles. The setting, lighting and special effects were simple, as befits a travelling production, but effective.

Edmonton rarely gets to see a traditional full-length ballet and that in itself was a treat. To see one that was of such consistent quality throughout was especially pleasant.

Go see Reds

I got rather hooked on what other reviewers have said about *the Reds*, so I collected some of my favorite descriptions. Decide for yourself if they're your kind of music, then catch them at Dinwoodie Friday Night. They've been called "urban art-rock ruckus," "new wave with hard rock touches," "forceful post-punk," "Philly's biggest band," "renegade rock," "so tough it's scary, yet so musical, so tight and so clean," "somewhere in the no-bands-land between heavy metal chauvinism and Anglophilic post-punk snobbishness" and "exquisitely recorded white noise."

Incidentally, if you are looking for a hot event Saturday night, you might catch *Sheriff*; at Dinwoodie as well.

DINWOODIE

2nd Floor SUB.

NOTE: These events are open only to U of A students, staff, and guests.

Absolutely no minors admitted.

OSCAR'S

Tickets are available from the SUB Box Office (2nd Floor SUB) and various club members.



Chemical Engineering presents

THE REDS

from Philadelphia on Stony Plain Records & Tapes

Friday, March 18;

8 PM

Special Guests:
The Idols
from Saskatoon

Delta Upsilon Fraternity presents

SHERIFF

from Toronto on



Saturday, March 19;
8 PM

Special Guests:
Secret Society



Physiotherapy/Dentistry 3 present

THE

MODELS

Friday, March 25; 8 pm.

CUSO & Crossroads International present

from Vancouver

part of the 3rd World Film Festival
the b-sides
Saturday, March 26;
8 pm.