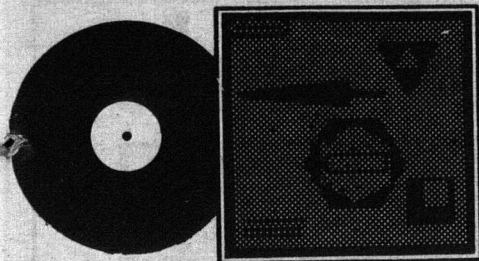


ROUNABOUT

by Nate LaRoi



Black Uhuru - Anthem (Island) **:** Another steady, solid release from one of the most respected names in reggae. Like UB40 and Musical Youth, Black Uhuru now play a more commercial-Americanized version of reggae, a form contrasting sharply with the bass-drums-rap "roots reggae" more traditional in Jamaica. Nevertheless, *Anthem* contains some of the band's finest work since *Chill Out*. And with the upswing of slow-beat, heavily rhythmic music in North America, Black Uhuru may be the right group at the right time.

Cocteau Twins - Head over Heels (Vertigo) **: Sioxsie Banshee meets Joy Davidson. Scary monster production promises chills and thrills but monotonous wails of despair

spoil a potentially powerful horror flick. Warning: this album may prolong and intensify your next depression.

Kissing the Pink - 'Naked (Atlantic) *:** Adopting and adapting Human League technique (whistle-like synths, cold male voices played off against warm female voices, etc), Kissing the Pink entered the synth-pop sweepstakes the easy way. The void left by the long delay of the League's still unreleased follow-up to *Dare!* made Kissing the Pink's task that much easier, but in the end it was sheer cleverness that made them a force on the UK charts. Chalk one up for the Clone League.

Nash the Slash - "1984" (Quality) **:** Jarring electronic dance music from the Mummy Man to Big Brother. A 12" single, "1984" is Nash's most radio accessible release since his twilight zone rendition of "19th Nervous Breakdown." A dramatic facelift for a truly faceless performer.

Orange Juice - Texas Fever (Import) *:** Suave vocals, chicken scratch guitar, catchy melodies - more of the same for Edwyn Collin's Orange Juice, still unsigned in North America. "Bridge", sporting a surprisingly heavy guitar solo, is the latest in a long line of terrific Orange Juice dance singles. Now, if only they could maintain the power of their 45's over a whole album (or in this case over a whole six-song EP).

Texas Fever may not be the answer but if this talented Scottish group ever puts out a greatest hits set, expect Breakfast in America.

Singing Fools - "Apocalypse" (independent) **: Humorous political satire for those who like their humour black. Theme reminiscent of Heaven's "Let's All Make A Bomb." Ingredients include heavy bass riff, electronic dance beat, sound effects, and "more guns" political talk, keep your eyes on the sky.

Wang Chung - Points on the Curve (Geffen) **: Spineless electro-pop backed with lyrical inanities, redeemed only by the computer-

sequenced "Wait" and the minor club hit, "Dance Hall Days." Sax solos and herky-jerky Gary Numanish vocals occasionally break the boredom. Overall quality is two or three standard deviations below the mean.

P.S. A correction from last week. The four-star rating given to Darkroom's *San Paku* was a typo. The intention was to give it a generous three stars. Next week on Roundabout, we look at Facecrime's *Sax and Revolution*.

- ****: Excellent
- ***: Very Good
- ** : Good
- * : Fair
- : Poor

Minds hit, Numan misses

Simple Minds: Sparkle in the Rain
Gary Numan: *Warriors*

Review by Warren Opheim

Simple Minds are one of the few bands that always strive for musical progression, thereby avoiding artistic stagnation (Say goodbye to widespread North American acceptance!). Their newest LP, *Sparkle in the Rain*, maintains that tradition, and with the help of popular producer Steve Lillywhite, they have come up with another superb effort.

The Minds have consciously worked to avoid being pigeonholed, and on this album it shows; to attempt classification of this group of Scots is difficult. Suffice it to say that this record brims with rich, warm and substantial dance music that you can enjoy just as much by simply listening.

In relation to their previous album *New Gold Dream* (not an "uneven" record, as Teresa Mazzielli of *The Journal* so naively believes), the biggest difference is that the guitar has acquired a more dominant role, giving the songs their warmth as well as an aggressive edge not before heard on any of their LPs. This is most obvious on "White Hot Day" and "The Kick Inside of Me." Most tracks are standouts in their own rights, but "Up on

the Catwalk," "Book of Brilliant Things" and the beautiful instrumental "Shake off the Ghosts" leave the biggest impressions.

In the credits it says, "all titles composed by Simple Minds." Don't believe it; music like this could have only come from active, intelligent minds.

Gary Numan has recently put forth his best effort in a long while (although that ain't sayin' much) with the new album *Warriors*. He has been quick to change his visual image with his last few records. This time around he's some sort of post-apocalyptic Mad Max type of character with orange hair and a baseball bat. Too bad this change in appearance doesn't rub off onto the vinyl. Gary is still Gary, playing funky music for snails to dance to - no progression since his best album *Telekon*. Oh, sure, there are some saxophones here and there and a female singer - yes, it's true, singing on a Numan LP - and he even laughs out loud at the start of "My Centurion," but he's still spinning his proverbial wheels.

It's one awful record, but I'm still looking forward to his next release. How come, you inquire? Why, to see what sort of personality he adopts on the cover, of course. Let's see, now... Little Lord Fauntleroy? The Bride of Frankenstein? Garfield?

Shrew to be tamed on campus

Studio Theatre is proud to present the third production of its Stage '84 Season, Shakespeare's "The Taming of the Shrew." This play, directed by Professor Jim McTeague, opens Thursday, March 29th, and runs until Saturday, April 7th. Evening performances begin at 8:00 p.m., and there will be one matinee on Saturday, March 31st at 2:00 p.m. As in previous years, there are no Sunday performances. Studio Theatre is located in the University of Alberta's Corbett Hall.

William Shakespeare's "The Taming of the Shrew," written c. 1593 is one of the playwright's most frequently-staged comedies. It is immediately theatrical and offers "fast moving fun" with pungent, realistic dialogue and a sophisticated plot which depicts and contrasts the courtships of two sisters and their subsequent marriages.

On the other hand, the youngest sister, Bianca, at first 'appearing' a gentle, sub-

missive and romantically desirable young woman, proves to be the real shrew when she marries the unlucky Lucentio. The contrasting and delightful courtship embodied in the two plays will present playgoers with an enchanting evening of theatre.

The Department of Drama gratefully acknowledges the efforts of Robert Shannon who has designed the setting, costumes and lights for the entire production of Studio Theatre's "The Taming of the Shrew" as a partial fulfillment towards his M.F.A. degree in Design.

Tickets for "The Taming of the Shrew" will be made available on a first come, first served basis, so we recommend that you contact us as soon as possible. Tickets are \$4.00 and are available from Studio Theatre Box Office, Room 3-146, Fine Arts Centre, 112th Street and 89th Avenue, or at the door. For tickets or any further information please call 432-2495.

CABARETS

Tickets are available from the SUB Box Office (2nd Floor SUB) and various club members. NOTE: These events are open only to U of A students, staff, and guests.

DINWOODIE

2nd Floor SUB
Proof of age required

Doors 8 PM

Theta Chi Fraternity presents

DAVID WILCOX

special guests: PRISONER

Sat. March 24



U of A Tae Kwon Do Club present



PRETTY ROUGH

Friday, March 30

U of A Ski Club present

CASUALTY

former members of slash and the bleeding hearts
first offence
tokyo vogue

Saturday, March 31

- UP & COMING:
- April 6 Rock Angels
 - April 11 Rough Trade
 - April 14 The Villains

Gateway Literary Issue

Deadline for Submissions

Friday, March 23