

# Bob Dylan relives

By WILFRID LANGMAID/  
Brunswickan Staff

From many artists, a live album is little more than treading water. Not so for Bob Dylan's *Real Live*, recorded from his triumphant 1984 European summer tour. Consisting largely of old goodies, it is an unmitigated triumph.

From the time that this album begins with a kickass

Stewart cont.

Once they get you out of control/  
The hard part is knowing how to resist/  
The grip that they keep on your mind and your soul/  
So in the end, we just compromise and pretend/  
If you close your eyes/  
It's easy, like taking candy from a baby."

Among Stewart's most poignant lyrics on the album are in the traditional sounding "Russians and Americans" which begins with the gloomy line "So here we stand at the edge of 1984". Using historical precedents and common sense, he laments the lunacy of the arms race. Among many great lines in this one, perhaps his best is "why does it seem that you choose to lose reason before losing face?"

The album's other three songs are strong ones too, and their melodies are not at all fluffy. The brief album closer "The Candidate" bears the following amazing lines about a politician with no audience for his fund-raising dinner speech:

"The candidate is slipping into some dream of old/  
Not noticing around him, a thousand rubber chickens going cold."

"Cafe Society" is notable for great playing; some strong saxophone/keyboard interplay in fact conjures up old Supertramp images. "Accident on 3rd Street" is a sad Stewart tale (come to think of it, has he ever penned a really cheerful song?) sung by a vocal narrator. His girlfriend was killed in a car accident by a drunken cretin who "had the lobotomy and chicken eyes" and was "the kind of guy that even Joan Baez would not feel non-violent towards." Trying to resolve the situation, the advice of a "local guru" leaves the storyteller with "the feeling that what he said was basically sound, like a black hole in space or philosophy, useless but profound."

Time will tell if Stewart's strategy works. Almost without exception, he has not compromised lyrically. Even if some of the melodies are stragely alien, they really are just a vehicle for delivering the lyrics, and lyrics are what have always set Al Stewart apart.

version of "Highway 61 Revisited", it is clear that this 43 year old legend is as fervent and energetic as ever. An equally strong "Maggie's Farm" follows it, and these two classics get the album off to a rousing start.

Dylan was a folk singer in the early 1960's, and though this album is largely electric, there are included three acoustic numbers which were obvious crowd pleasers. The one which elicited the most enthusiastic response was "It Ain't Me Babe"; the recording on *Real Live* captures the audience's enthusiastic singing in counterpoint to Dylan's distinctive wails of conviction. In actual fact, Dylan's version of "It Ain't Me Babe" is the weakest of the acoustic numbers even though he works the audience to a fever pitch with his harmonica and guitar playing at song's end. The gem of the acoustics is a splendid "Tangled Up In Blue" with attention-worthy updated lyrics. "Girl From The North Country" from 1969's *Nashville Skyline* is also admirably rendered.

Two cuts from Dylan's acclaimed 1983 album *Infidels* are included. "I And I" is somewhat listlessly performed, and although former Rolling Stones guitarist Mick Taylor does fine work throughout *Real Live*, the live "I And I" suffers from the absence of Mark Knopfer's signature

guitar playing which graced the studio version. However, "Licence To Kill" translates excellently live.

One of the album's real highlights is an electric version of the formerly acoustic "Masters Of War" from Dylan's second album, 1963's *The Freewheelin' Bob Dylan*. Dylan really gets cooking in this one, singing with the old fire back in his voice. After it ends, the band kicks right into an excellent "Ballad of a Thin Man."

The album ends with a zippy "Tombstone Blues" which features guitarist Carlos Santana, whose band opened for Dylan on his 1984 tour.

*Real Live* is truly a delight. I only have one complaint. Why couldn't they have released a double album instead?



## Canada/U.K. Student Exchange Program

UNB, along with several other Canadian universities, has recently linked with a number of British universities to participate in a "Canada/U.K. Student Exchange Program".

This Student Exchange Program is designed to assist 3rd year students to study in Britain for a one-year exchange period.

Sponsored by the Canadian Bureau for International Education, this Program anticipates placing 20-30 students from across Canada in British institutions in the fall term, 1985.

Application forms are available from:  
Professor M.C. Ircha  
Student Exchange Program Coordinator  
Department of Civil Engineering

The deadline for application submission is January 31st.

## Presidential Review Committee

A Joint Board-Senate committee has been formed "to conduct a review of the President's performance and to make a recommendation to the Board and Senate by 30 April 1985 concerning the initiation of procedures leading either to the reappointment of the President or to the appointment of another person to the office of President."

To assist it in formulating its recommendations, and to assist Dr. Downey in arriving at his decision whether or not to re-offer for a second term, the Committee invites students to submit written comments on Dr. Downey's performance and on his possible reappointment. The following list indicates areas of assessment that might be addressed: leadership, management, student relations, accessibility and special strengths and weaknesses.

Submissions should be sent to the office of the Chairman of the Board, Old Arts Building, UNB Fredericton, in a "Confidential" envelope no later than 22 January 1985.

All comments will be held in the strictest confidence and a summary only, with no indication of sources, will be given to the President. Subsequently, submissions will be sealed in the Archives for thirty years unless you request that yours be destroyed.

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## TOP 30 AS OF JANUARY 11, 1985 Compiled By CURTIS BAXTER

1. \*Northern Pikes--Northern Pikes
2. \*Skinny Puppy--Remission
3. XTC--The Big Express--
4. \*Grapes of Wrath--Grapes of Wrath (EP)
5. Big Country--Steeltown
6. The Smiths--Hateful to Hollow
7. Frankie Goes To Hollywood--Welcome to the Pleasure Dome
8. Talking Heads--Stop Making Sense
9. \*Rough Trade--O Temporal O Mores!
10. Depeche Mode--Some Great Reward
11. Billy Bragg--Brewing Up With
12. \*Screaming--Bamboo--World of Tomorrow
13. Bangles--All Over The Place
14. \*Design--Design (EP)
15. A Flock of Seagulls--Story of A Young Heart
16. Tears for Fears--Mother's Talk
17. U2--Unforgettable Fire
18. Cure--Live
19. Fadgadget--Gag
20. Facecrime--Sex and Revolution
21. Devo--Shout
22. David Bowie--Tonight
23. Captain Sensible--A Day In The Life
24. \*Moev--Alibis
25. Pop-O-Pies--Joe's Second Record
26. \*Doug & The Slugs--Popoganda
27. UP40--Geffery Morgan...
28. The Glove--Blue Sunshine
29. \*Images In Vogue--Rituals
30. Eurythmics--1984 (Sndtrk)

\*Canadian Content

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