

Concert Reviews Continued...

Journey
Greensboro Colliseum
Opening Act: Glass Tiger

by Heidi Jernigan

Seasonably cold temperatures ended at the entrance to Greensboro Colliseum as a nearly full house crowd listened to the heated, high-energy performance of Journey.

Opening for the group was Glass Tiger, a European band, said to be the proteges of Journey. Singing their newly released single "Sunday", Glass Tiger put on out a strong performance and did an outstanding job of paving the way for Journey's entrance.

Once on stage, Journey let go a few songs from their new album but it was the old stuff that the crowd longed for. After changing from one long tux-with-tails type coat to another, Steve Perry reappeared on stage and four television screens were turned on allowing those in high-up seating areas to feel directly involved with the concert.

The Journey "Raised on Radio" tour had been plagued with illness but once they arrived in Greensboro their troubles were not yet over. While into the fourth song, Steve Perry was struck on stage by an object thrown by a member of the audience. Doubling over and clutching his face, Perry quickly regained himself long enough to say, "This is f---ing great!" (*What he said next falls under unprintable newspaper language*). Members of the audience quickly and eagerly turned over the young man responsible for the assault and Perry left the stage as Greensboro police led the "fan" away.

Perry didn't disappoint his fans though as he reappeared on stage after a slight period of instrumentals and he zoomed back into action. Singing his own hit single, "Sherry", Perry gave a solid performance impressing me with his range of vocals.

The group gave an energetic rendition of "Jailhouse Rock" before beginning a jazzy, sassy and completely flirtatious lead into "Loving, Touching and Squeezing." Next they came out with my personal favorite, "Seperate Ways, Worlds Apart" however a bit too much bass tended to drown out the vocals. Finishing up with cuts like "Faithfully" and a few words about how the crowd had helped make a black eye feel pretty darned good, the group submerged beneath the stage.

Journey delivered a terrific performance, playing to all members of the audience and putting on a

thoroughly good light show. The live camera shots were nothing short of sheer expertise. I would suggest that Journey get someone else to design their T-shirts and sweatshirts which were somewhat lacking considering the high prices at which they were being sold.

Let's Active
A Hot Tour Finale
At the Cat's Cradle, UNC-Chapel Hill

By Stephen Skinner

Mitch Easter, North Carolina's progressive rock leader, brought his band, Let's Active, to the Cat's Cradle at Chapel Hill for the finale of a world tour which took them to England over the past year.

Mitch & the band rocked the Cradle back on Friday, October 3rd to a packed crowd of over 200. Backed by the full, hard chords, soft overtones, clean keyboard instrumentation, and progressive folk rhythms, Mitch entertained the eager crowd with his crisp lyrics. His lines stole the show. "I'll be waiting for you," from a cut called, "In Little Ways" will always ring in the ears of those at the show when they hear news about the band.

The Cradle was hot and steamy that night with the crowd packed in so tight, and some watched above the rest from side rails. The show seemed to have a swing to it, and the band's new drummer provided one heck of a beat.

Mitch began the show with one of my favorite cuts from their latest disc, "Big Plans for Everybody." He simply said, "Last Chance Town" in his own meager tone and the show kicked in, and continued relentlessly for the next two hours. About fifteen cuts later, sweating under the hazy lighting, Mitch and Let's Active had made their way through "Talking to Myself", the ballad "Badger", and the show stomper "Every Word Means No", a MTV video hit from an LP they released several years back. They had cut through a host of other tracks from their recent disc as well, and were finishing the last encore on a new song to be released soon on a new album.

The crowd, mainly consisting of UNC students, chanted "Mitch, Mitch" for another encore, but the band had put on a hot show and it was time to call it an evening. After the show we had a chance to chat with Mitch on the street, as the band cooled off. One awesome concert later and a new disc on the way, Let's Active fans can hardly wait.

(Note: Let's Active is currently back on tour opening shows in Columbia S.C. and Atlanta for progressive rockers R.E.M.).

Disc

Albums Reviewed
by Stephen Skinner

Eurythmics
Revenge
RCA Records, Tapes, CDs

The Eurythmics' latest lives up to its name as it releases a spirit not found on the marginally successful "Be Yourself Tonight" disc from last year. Simply speaking, Dave Stewart is the mastermind behind the orchestrated electro-dance-rock (wow!) texture that makes the Eurythmics so popular. Add vocalist elite, Annie Lennox, and the team makes an impeccable punch. Perhaps the most energetic single release to date from them is "Missionary Man", a cut that turns listeners into a frenzy upon cueing and shifts them into full-throttle by simply dropping a finger on PLAY.

Most effective and laid back is the track on side one, "Thorn in My Side," also the new single from the disc. Synthesizers in "The Last Time" give it a strong, pulsating beat and plenty of zip to dance by. Beyond the synthesizers, a harmonica and sax bring on a wide range of sounds, breaking the band from everyday pop hit bands. The vocals on Annie's "Miracle of Love" ballad are ultimately appealing.

"Revenge" seeks revenge on everything they've done since "Touch" more than 2 years ago and they are well deserving of a little recognition for the work put into this one.

The Art of Noise
In Visible Silence
Island Records, Tapes, CDs

This most unusual outfit's latest CD is a high-tech mixture of advanced dance music far removed from the "norm" in pop music these days. The CD falls to the grace of the band's first CD, "Who's Afraid" which took to the clubs with the memorable dance mainstay of 1984, "Beatbox."

The cut, "Paranoia" without (Ma-ma-m) Max Headroom is rather dead and lulls one to sleep while asking the question, "why can't I sleep." "Peter Gunn" is very interesting in that it brings Duane Eddy out of hiding with that ever-familiar James Bond style of twang guitar. However, it takes "Legs" (L-L-Legs) to shake the CD into a laser groove. The dance successor to "Beatbox" back to back with "Slip of The Tongue" has taken dance floors on a spin across the country this year. The CD is more of an experiment with sounds and exotic dance beats as a whole than anything else.



R.E.M.
Life's Great Pageant
I.R.S. Records, Tapes, CDs

There's no doubt about it, the band simply had fun on this one. Cuts like "I Believe", "Under the Bunker", "Hyena", "Cuyahoga", and especially the loose remake of the 60's hit, "Superman", break the record out of its murky mold. "Fall on Me", receiving a lot of airplay on album-oriented rock stations, brings out the familiar R.E.M. sound reminiscent of previous favorites like "Radio Free Europe" and "South Central Rain."

"Begin the Begin", the first track on the 'dinner' side (cute!) of the CD brings out the heavy punch of most native American bands, eased by occasional guitar rolls. "Swan Swan H" takes us deep into the 'supper' side with painful outbursts of a hidden life. But, it takes the track, "Flowers of Guatamala", to lift the disc above the horizon to a point where emotions take affect through strong, haunting vocals. Needless, to say, it leaves the audience grasping for more. This one (which should be titled "Life's Rich Pleasure") should definitely pull the kings of progression into the headlines of the rock 'n' roll world.

DePêche Mode
Black Celebration
Sire Records, Tapes, CDs

DePêche Mode's "Black Celebration" may very well be the best LP of 1986 in its own subtle way. The band's lead writer, Martin Gore, has constructed an album completely centered around deep sentimental feelings of honest, yearning love. Side one of the LP includes the upbeat aggression of the title track, the second and final part to "Fly on the Windscreen", haunting vocals with deep emotions in "A Question of Lust", the solemn hope felt throughout the track, "Sometimes", and the intense nature of the second part to "It Doesn't Matter."

Also included are two hits from the pop scene in London, the upbeat "A Question of Time", and the explicit "Stripped." The album progresses from track to track without pausing, relating a sense of consistency in their musical flow of feelings. It is truly a remarkable album from the four guys from England who've done a lot of work in the past, beginning as an electro-pop band in the early 80's. It's definitely worth spending the time to check out at your local spinsters union!