



Depeche Mode
Construction Time Again
Sire Records
★★★

Depeche Mode has gotten serious with its music and the members want you to know it. Too bad they couldn't have taken the time to write some really good reasons to be serious.

Construction Time Again is a somber album that rarely lets go long enough to actually engage the listener. The group has some interesting things to say but gets so bogged down in being som-

ber that it becomes totally unbelievable in the end. Many of the electronic new wave bands are following this track and succeeding, but Depeche just doesn't cut it.

The only real "up" song here is the first single, "Everything Counts." The biting lyrics are still present, but the instrumental backing is popping with energy. The oboe-like embellishments add that extra quality that makes this cut unique. A quick refresher reprise at the end of the second side also is a nice touch.

The only other standout track is "And Then..." — a calm mid-tempo piece. The lyrics tell how we are going to rip up the map and put the parts together in a better way. Obviously, Depeche doesn't need the political hate-mongering of some other groups, just a few witty criticisms to ponder.

If Depeche Mode could only contain the energy of "Everything Counts" in a few more of its compositions, we would have a very good album here. As it is, this would have been a better EP.



EBN-OZN
A E I O U Sometimes Y
Elektra/Asylum
★★★★½

Every couple of months a single is released that just fascinates me; this is one of them. Ned Liben on vocals and Robert Rosen on synthesizer and guitar formed an (possibly short) alliance to record this intriguing song.

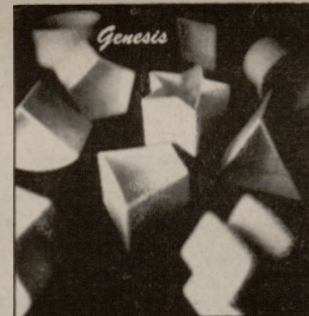
This is one of the strongest shows of studio technique on any song that I have heard recently. While Rosen works his Fairlight — a computer that makes music — for all it's worth.

His incredibly complex synthesizer programs are constantly overdubbed with lines of inane vocoder (voice synthesizer) dialogue. For example, the cut starts out with "Toto, I don't think we're in Kansas any more." A line from *Poltergeist* comes in during the break.

The lyrics are about this girl called Lola and the lead singer's attempts to get to know her just a little bit better. Singer Liben throws in enough bluff to be dirty without becoming obscene. Of course we also have some lines that tell us nothing about the affair but explain the title:

"There are 178 parent languages on our planet, with over 1000 dialects, It's amazing we communicate at all. Languages and dialects with this one thing in common— A E I O U"

This mix has wit, energy and more than the usual amount of nerve. They all lend this song to dancing, and at seven-and-a-half minutes, it seems that EBN-OZN had this in mind in the first place.



Genesis
Genesis
Atlantic Records
★★★

I absolutely hate reviewing follow-up albums to some prized work in my record collection. However, when I heard about the new vinyl by Genesis I was excited — until I saw the cover. It was an omen of things to come.

The members of Genesis — Phil Collins, Tony Banks and Mike Rutherford — have gone exactly the opposite of Depeche Mode (see review above). Here we have some really strong instrumental tracks with generally horrible lyrics. When I saw the song entitled "Illegal Alien," I

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Group adds series to movie schedule

by Shawn Behlen

Battalion reporter

MSC Aggie Cinema Committee, the group that brings you everything from popular movies to Pirahnacon, is reinstating its International Film Series and starting a new series, the Travelogue.

Chairman Cathy Riely said both of these moves were made in an attempt to provide more quality entertainment at a price that college students can afford.

She said the International Series was dropped last year because it simply lost the group too much money. But the format has been changed and the committee is trying it again, she said.

The format change consists of adding five current international films to the regular list of international movies shown by the group. The first of these films, "Britannia Hospital," will be shown Sunday. The four films are "Veronica Voss," "Gregory's Girl," "Fitzcarraldo" and "Night of the Shooting Stars."

Tickets for these films will be \$3 instead of the usual \$1.50. Riely said the price has been raised because recently released films are more expensive to rent.

A pass for all five movies is

available for \$10.

Riely said the series has been doing well so far this semester because of the increased audience for international films.

"People are finally discovering that these films are not just for an elitist audience," she said.

The Travelogue Series will begin Tuesday with a film on the Holy Lands. Riely said these films will be quite different because the producer will be on stage doing the narration.

"We're hoping that students can explore foreign lands through these films," she said.

Tickets for the travelogue films for students will be \$3, if bought beforehand, and \$4 at the door. Non-students will be charged \$4 beforehand and \$5 at the door.

The other film series shown by the group, including popular movies and midnight movies, will continue as before but with more variety, Riely said.

"We're trying to get more comedies for the midnight movies and also some rock and some cult films such as "Reefer Madness," she said.

Another feature, Pirahnacon, in April this year, will

once again be a showing of the "best of the worst" lasting from 8 p.m. to 4 a.m.

Riely said the group chooses films through polls and member input. She said they then rent these films from three non-theatrical film services.

"One of our biggest problems is that we can't get films still being used theatrically," she said. "That and cable has really hurt us."

Riely said another problem was renting a place to show the films. Most of the films are shown in Rudder Theater.

"People always complain because we don't show more films in Rudder Auditorium," she said. "They don't realize that it costs \$50 more an hour to rent the auditorium than it does the theater."

Riely said they are trying to work around these problems in order to achieve their goals.

"We're trying to bring entertainment and culture to A&M at a cheap enough price and still break even," she said.

Band favors 'party rock'

by Louis Hilgartner

Battalion reporter

The Executives is a band torn between two cities.

Guitarist Greg Phelps and lead vocalist Rhonda Korte live in College Station. Bassist David Miers, drummer David Watson and keyboardist Rick Morgan live in Austin. So far they haven't let this logistics problem hold them back.

Formed in mid-summer '83, the Executives have been playing since the first of August.

"We specialize in dance and party music," says Phelps.

The Executives prefer to play smaller gigs such as parties and fraternity or sorority functions, says Phelps, and the band's primary goal during a gig is to have a good time and party with the audience.

The main reason the band steers away from playing large clubs or concert halls is the loss of contact between the audience and the band, says Phelps.

"We like it for the audience to be able to be right there where they can interact with the band," he says.

Improved sound quality is an advantage when playing smaller shows, says Phelps.

"We have a small sound system," he says, "and our sound man, Vince Kapchinski, really works hard to make us sound good."

Gone are the massive stacks of

amps, mountains of drums and piles of keyboards. Smaller more portable equipment is used.

The Executives is strictly a cover band — they only perform other artists' material. The members realize the importance of not trying to play songs that the band can't handle, says Phelps.

Playing the smaller dates isn't necessarily less profitable, says Phelps.

"We play in Austin and there are fraternity parties every weekend just like clockwork," he says. "The action is incredible. There may be eight or ten parties in an area of only a few blocks, each one with a band and an entertainment budget of \$800 to \$1500. And every band is making that — week in and week out."

The potential of making big bucks isn't the main reason for playing, and none of the members are in the band to make millions. All have logged their share of miles on the road and look at the band as a way of having fun and making a little money on the side. All have day jobs and the band only plays on weekends.

The Executives will be playing at the White Rock Hall at Eastgate on Thursday. Tickets are \$3 and are available at Hasting's Books and Records in the Culpepper Plaza or at the Dixie Chicken.