Duranduran's Boston concert shortchanges audience

By PAULA CUCURULLO

DURANDURAN
The "Clifden USA" tour.
Wednesday, November 3 at Citi.

Mub has been the metamorphosis of Duranduran from teen-idol pop group to Duranduran, a group with a darkly growing identity at best. Lead singer Simon LeBon professed a dislike for the bubble gum pop that was the band's still embraced openly in concert and, after the release of their latest album, Big Thing, they decided to play clubs in nine cities to back to their roots. There is a humorous irony in the 88 tour "program" (really just a foldout poster) proudly announcing that "it's been over eight years since Duranduran played Clifden USA." When they played clubs like Boston's RadioShack in the early '80s, they had nowhere to go but up. But recent tours have been more abundant to fully take advantage of the unique visual opportunities presented by a rock band. While colorization wimps may be scared off, the result is remarkably sharp, and the audience wanting more. The band members, LeBon in particular, seemed to disrepect the audience with newer songs, leaving the audience wanting more. The band members, LeBon in particular, seemed to disregard the crowd for much of the performance, as if the show were more a rehearsal than a public event. After playing only for an hour, the band left the stage at 11 pm and didn't return. Loud cries of anger could be heard when the house lights came up a minute later — the management must have feared a riot as many could be heard bemoaning paying $15 (or up to $70 on the street) for a mere hour and a half in vain to grab a mention of the band. It is a shame that Duranduran couldn't have given the crowd more to remember them.

Young girls could still be seen in front of the stage almost an hour later, crying in vain to grab a mention of the band. It is a shame that Duranduran couldn't have given the crowd more to remember them.

Fans of their music and those who saw their exciting live shows in the past can only hope that this club tour is just a dress rehearsal for something better, perhaps an arena tour in the near future. Unfortunately, the fans may be reluctant to give the band another chance.

Black-and-white filming makes for sharp, clear images

(Continued from page 12)

One subject about which Bono chose to express his point of view is the political situation in Ireland: "I've had enough of Irish-Americans who haven't been back to their country in 30 or 30 years come up to me and talk about the glory of dying for the revolution - F. the revolution! No one ever talks about the "glory" of killing for the revolution." This speech came before a passionate performance of "Sunday, Bloody Sunday" hours after a bomb killed 11 people during a parade in Boston. The explosion was blamed on the Northern Ireland. Bono and U2 and has several live performances which should have been placed on the album, most notably Sunday, Bloody Sunday, "With Or Without You," and "Into the Night/Ina." It also has some great footage of the band charting it up with B. B. King before performing together on "When Love Comes to Town." U2 fans will love it, and people dragged to it by U2 fans should enjoy it as well (unforget, of course, they hate black and white film).