

## Queen Release: best of '78

By MARC PEPIN

Queen's release of 1978, *News of the World*, is easily the best rock album released this year. It is a fantastic album to listen to because it has all the essential ingredients a good album should have. It has plenty of variety, in music, versatile musicianship, excellent production, and is also progressive enough for the group Queen. Every song on this single album is a winner except for maybe one.

The album starts out with 'We Will Rock You' and it has become the national anthem of rock '78. There is drum and multiple clapping combined with vocals that give the song an anthem effect. The lyrics are of those today's youth can identify with. This song could probably be an excellent concert opener. The guitar comes in and holds one note until the chord is played which comes in very strong. The chording is heavy and effective. It is a simple ring but yet effective. Between this song and the next 'We Are the Champions', there is a short pause. This song is nice and slow and has a nice melody to it. The melody on piano is accompanied by the same melody on the soft vocals. The bass in this song has a nice touch too. The song is excellently produced and has excellent background vocals that provide nice harmony. Drums in this song add a nice effect by the crashing of cymbals. The lyrics

are good and the vocal range is wide. The tempo and style of the song changes and provides a touch of class! Queen have extraordinary talent and these first two songs were released as a 45 and is one of those few 45's with hits on both sides. This tells you something about the group.

'Sheer Heart Attack' is advanced punk rock. It is a hard rocker type of song with punk rock lyrics. Lyrics talk of the space between your ears which is full of LSD. The vocal line 'inarticulate' is very effective and accompanied with an offbeat on the drums. The rhythm guitar is very heavy and blends in well with the punchy screaming vocals. The electric synthesiser and drum roll produce a 'freak out' effect. This song has plenty of adrenalin in it and ends very abruptly with a huge blast.

After recovering from that song you begin to listen to 'All Dead'. It is another excellent song where the melody of the piano toys around with the melody of the vocals. It is based on 19th century classical type British songs. The song changes moods, it contains different harmonies, and proves how versatile Queen really is! Brian May handles the vocals.

'Spread Your Wings' is the next song. Piano once again accompanies the lead vocals. Drums come in after one bar. It's a catchy tune and a cross between Elton John and Supertramp. The bass jumps an octave which adds a nice effect. The acoustic song brings out a different style for this slow

song. The lead guitar carries the vocals and the song fades out.

'Fight from the inside' ends the flawless side one. This song has a slide guitar beginning as well as a bass synthesiser which combines a disco beat with a heavy guitar beat — nice effect. The vocals are raunchy and produce a variety of tone in his style. Bass synthesiser continues on during the whole song and is very deep. Screams and feedback end side one. This side is very impressive for someone who likes rock with variety.

Side two is no different. 'Get Down Make Love' opens up the side. A bass playing two octaves starts out the song and then decides to become funky. The hi-hat of the drums is prominent and is combined with guitar feedback, whining guitars, weird noises and an offbeat which all adds up to a very nice peculiar sound. The production here is at its best on the album. Lyrics would be considered gross to some people but they do get the point across the easy way. This could be the answer to the orgasmic screams that Donna Summers used in 'Love to Love You'. The vocals are like those of the old Alice Cooper. The chorus switches to a faster tempo and the drum through a phase shifter adds something new and effective in this song. Someone else is screaming like Yoko Ono used to do, and someone else's vocals go through a brief period of time through a phase shifter. This song was definitely well thought out.



'Sleeping on the sidewalk' is a fast blues number — standard 12 bar blues. The vocals resemble Bob Dylan and the lead guitar solo

'Who Needs You' is acoustic and is either a rumbu or sumba. Its incredible, I don't believe it. The musicianship is astonishing, there is a spanish guitar solo accompanied by the maracas. Its mellow and nice to listen to.

'It's Late' is the only song on the album in my opinion that could have been somewhat improved. It's not bad for the worst song on the album. Vocals are too

repetitive and guitar, bass, and drums are too simple and is nothing new or impressive.

'My Melancholy Blues' ends the album. The piano accompanies the slow song. It is a 40ish type song. You could picture Bing Crosby singing this one with a drink in one hand and a piano player playing along with him in some bar.

Overall the album excels and Queen prove how versatile they are. The album is probably the #1 album of 1978 as far as musicianship and production goes for rock musicians. This album however will be a tough one to top by Queen. If you really want to appreciate this album, listen to it through the headphones.

BEAVERBROOK ART GALLERY  
NOON HOUR FILM PROGRAMME  
Thursday, November 16, 1978, 12:30 p.m.  
Admission Free  
"LOUISBOURG"  
"FORT WHO"

## Young musicians perform

Young and established local musicians will be featured in a benefit concert in support of the New Brunswick Youth Orchestra on Sunday, Nov. 19 at the Fredericton High School auditorium at 2:30 p.m.

The performers, all seriously committed to music as advanced students or young professionals, will present a varied program.

It will include interesting combinations of instruments — a woodwind quintet, clarinet and

bassoon and guitar with recorder. There will also be piano, violin and voice solos.

The young musicians bring with them a wide range of exper-

iences. Susan Bradley, a university student in piano performance, teaches music in Fredericton. Jane Bowden, clarinetist, has performed with symphony orchestras and chamber groups as had bassoonist Valerie Lidstone.

The guitar and recorder duo of Steven Peacock and Marc Lulham have collaborated together for many local recitals. So have violinist Marc Sabat and pianist Neil Swindells who performed at last year's NBYO benefit concert.

Soprano Paula Hebert, a frequent soloist with St. Dunstan's choir will perform with guitarist Yvon Belliveau. Tenor Matthew Hendrickson, who sang lead roles

in two major Gilbert and Sullivan productions, will sing from his classical repertoire accompanied by Judy Kavanagh on piano.

Completing the list of performers will be the RCR Woodwind Quintet from CFB Gagetown. This professional group of musicians join with the other performers in donating their talent and time in support of the NBYO.

The Sunday afternoon concert is planned to appeal to both adults as well as families with children. Tickets are \$5 for families, \$2 for adults and \$1 for students and are available at Tony's Music Box or at the door of the Fredericton High School auditorium before the concert.

## New talent nipped in bud

On the night of March 11, 1977, a Canadian Indian was picked up in an Ottawa restaurant and charged with creating a disturbance. Less than half-an-hour after being arrested he was found hanging from the bars of a cell in the city jail. Two days later he was dead. So ended the promising career of 32-year-old Benjamin Chee Chee, who was just

beginning to realize his potential

as an artist. Art critics were raving about his work, and a Vancouver exhibition of 45 of his paintings had sold out in one day at an average price of \$400, with some going for as much as \$1200.

A few days before his death, Benjy Chee Chee recorded an interview in which he told his own story to freelance broadcaster Barry Penhale. CBC Radio's

on Saturday, Nov. 25, at 6:15 p.m. (7:15 a.m., 9:25 a.m. Nfld.) Production: Arthur Crighton in Toronto. The program also includes a look at the development of sculpture and graphic art in the Canadian north

over the last 20 years, prepared by Bob McKeown and produced by Nicole Belanger in Ottawa. Executive producer: Doug Mac-

### CHSR TOP 30 as of November 13, 1978

1. Kiss you all over — Exile — Warner Bros. (1)
2. Beast of burden — Rolling Stones — WEA (5)
3. Pink Lemonade Oceans — Vaughn Fullford — CHSR Prod. (15)
4. Who are you — Who — MCA (2)
5. Blue collar man — Styx — A & M (8)
6. Double Vision — Foreigner — Atlantic (4)
7. Raise a little hell — Trooper — MCA (3)
8. Josie — Steely Dan — ABC (9)
9. Don't look back — Boston — Epic (6)
10. Ease on down the road — Ross & Jackson — Motown (16)
11. Reminiscing — Little River Band — Harvest (7)
12. Whenever I call you friend — Kenny Loggins — Columbia (10)
13. Hollywood nights — Bob Seger — Capitol (17)
14. Shame — Evelyn King — RCA (11)
15. Right down the line — Gerry Rafferty — U.A. (12)
16. Over and over — Joe Walsh — Asylum (22)
17. Alive again — Chicago — Columbia (26)
18. It's over — ELO — Jet (27)
19. Hot child in the city — Nick Gilder — Chrysalis (24)
20. MacArthur Park — Donna Summer — Casablanca
21. Paradise by the dashboard light — Meatloaf — Epic (13)
22. My life — Billy Joel — Columbia
23. You never done it like that — Captain & Tenille — A & M
24. The load out/stay — Jackson Browne — Asylum
25. She's always a woman — Billy Joel — Columbia (14)
26. Lights — Journey — Columbia
27. My Best friend's girl — The Cars — Columbia (28)
28. When I think of you I cry — Jo-Anne Rooney (19)
29. London town — Wings — Capitol (23)
30. Badlands — Bruce Springsteen — Columbia