

chsr fm

presents...

... 8:00 p.m. on Saturday, IN CONCERT presents classic British rock group Woshbone Ash.

... and following that, at 9:05 join Max Conrad on the SATURDAY EVENING World Network, broadcasting to oppressed people around the globe. This week: Alternative Sports.

... and at 11 p.m. fade to NEON NITES, with host J.B. Shayne. That's right, it's live from Vancouver!

... et bienvenu a dimanche. C'est Les Bleus du Dimanche, avec Claudine Gee et la musique pour les personnes qui aiment le francais.

... at 6:00 p.m., Yadu Moharir brings you East Indian music on CULTURES.

... and The Case of the Missing C.D. Plates is this weeks chuckle on THE GOON SHOW, starting at 8:30 p.m.

... and on Tuesday at 7:00 p.m., Mark Zilbert and Kevin Ratcliff open the phone lines on FEEDBACK. Here's your chance to question our president, Dr. Downey.

... on Wednesday from 3 to 6 p.m., join host Vaughn Fullford for 3 hours of good music, commentary, and who knows, maybe even some poetry.

... at 6 p.m. on Thursday, SCIENCE MAGAZINE discusses bottle-fed babies and asthma, the fastest star spotter in astronomy, and tells you how to remove kidney stones the easy way.

... and end your hard week with two great shows on Friday morning. Bright and early at 7 a.m., DAYBREAK host Chuck Foster wakes you with upbeat music, lots of interesting tidbits, and guest Ace Hargrove, with his special brand of exercise. And, at 9 a.m., host Bob Mersereau brings you HIP CITY. Tune in and find out what it's all about.

CHSR-FM... Responsive to you... give us a call... 453-4979

ALTERNATIVE TOP 20 FOR THE WEEK BEGINNING MARCH 8, 1982.

1. I Love Rock and Roll--Joan Jett--(1)
2. Decomposing--Nash the Slash--(2)
3. Sons and Fascination--Simple Minds--(4)
4. Renegade--Thin Lizzy--(3)
5. Mesopotamia--The B52's--(10)
6. Non-Stop Erotic Cabaret--Soft Cell--(5)
7. From the Lions Mouth--The Sound--(7)
8. Reactor--Neil Young--(13)
9. Beauty and the Beat--The Go Go's--(8)
10. Nick the Knife--Nick Lowe--(20)
11. The Best of Dave Edmunds--Dave Edmunds--(9)
12. Once Upon a Time--Siouxsie and the Banshees--(6)
13. Wilder--The Teardrop Explodes--(25)
14. Standing Hampton--Sammy Hagar--(11)
15. English Settlement--XTX--(New)
16. For Those About to Rock--AC/DC--(12)
17. Inner City Front--Bruce Cockburn--(14)
18. The Church--The Church--(18)
19. Swords of a Thousand Men--Tenpole Tudor--(27)
20. Radio Clash--The Clash--(26)

10 CC rates 'ten'

By WILFRED LANGMAID
Brunswickan Staff

10 CC's reputation as a vintage pop-rock group shows no signs of slowing down as witnessed by their new album *Ten Out of 10*.

This English group, formed in 1972, has had several pop hits during the past ten years, such as "The Things We Do For Love" and "I'm Not in Love."

Their latest album shows the experience of original band members Eric Stewart and Graham Gouldman. The tracks have the qualities which make for commercially successful hits, while maintaining their quality as good, well-produced music.

A good example is the album opener "Don't Ask." Gouldman's vocals and guitars, admirable synthesizer work by Stewart, and strong background musicians make for a song with that proverbial good sound with hit single written all over it. However, what sets it apart from normal "pop" is a meticulously-produced sound and excellent lyrics by Gouldman. The song is about a man recently separated from his lover; when asked how he is doing now, his answer is the song's title. He sums it up by "I'll tell you what's the story, who's the judge and who's the jury - the past."

"Overdraft in Overdrive" follows. It has clever lyrics

about the financial woes common today and features good keyboard work by Stewart, and nice vocals by he and Gouldman.

"Don't Turn Me Away" slows it down somewhat. This song is all Stewart. He wrote the very enjoyable song which will almost surely be recognized as a single, and does the lead vocals as well as lead guitar, piano, synthesizer, and some of the backing vocals. Lenni Crookes sits in on sax, and does some nice solos.

"Memories" cuts down the tempo a bit more still, but, it characteristically picks up throughout the song, as an unusual beat is established by drummer Paul Burgess. Stewart's lead vocals are very strong, and Gouldman harmonizes nicely with him in the choruses.

"Notell Hotel" which closed side one, is a story song whose backbone is Stewart's electric piano work. Look at the album cover when listening to this one.

"Les Nouveau Riches" is one of the album's most interesting songs. It was written by Stewart about people on holiday in the Caribbean, trying to look and act like locals, but being only poor imitations. His synthesizer helps establish the West Indies sound.

"Action Man in a Motown Suit" has a similar theme. It takes a crack at a guy trying to

be "cool" at a local club, but finding that he just doesn't have it. There is a nice, laid-back sound in the beginning which picks up later. Throughout, the harmonies and instrumentation are strong. Marc Jordan fits in well on electric piano and organ.

The "followers" of the world are talked about in "Listen With Your Eyes." The singer urges them to listen with their eyes instead of blindly following.

A beautiful ballad, "Lying Here With You" follows. Like many songs of this type, it starts out with piano and vocals only; a synthesizer later adds a string orchestra background sound. Stewart's vocals are at their peak in this song.

However, the album's best ballad, and in many respects its best song overall is "Survivor." It starts out as a bit more complex ballad than *Lying Here With You*. Then, it picks up a bit with a sound that is classic 10 CC. The lyrics, vocals, are strong in this song, which really grows on the listener.

Like this triumphant final cut, 10 CC is a survivor of the past ten years, during which time music has evolved greatly. They have done it by means of a slick, versatile sound that always spawns enjoyable hits. This latest album will be no exception.

Reggae rocks on screen

Rockers, director Theodoros Bafaloukos' first effort, is the second film about the reggae musicians of Jamaica, the first being *The Harder They Come*. He is less abrasive and more searching than the latter; beautifully human, very funny and touching, it uses black Jamaicans playing themselves in a story of oppression and exploitation.

These musicians are poor people, slum dwellers of Kingston, and for the most part they are Rastafarians, worshipping Haile Selassie as the embodiment of the Almighty. They have made music of their own, rhythmically seductive and often with subversive lyrics, which outsiders do not understand because of the radically modified form of English used. However, the film is subtitled, and this almost incomprehensible dialect is translated into standard English; still, the rhythms, coined words, and altered vowels are fascinating in themselves. The music and

speech of Jamaica moves in beats and emphases that seem to come from a common source.

The star of the film is Leroy "Horsemouth" Wallace. He plays a drummer and peddler of 45 rpm's that are made by his colleagues, since the larger "mafia" companies invariably exploit them. Leroy is a shambling man of exceeding grace, apparently irresponsible but proudly faithful to the tenets of his sect. He is resigned to injustice, slow to anger,

but beyond a point he will stand and fight. *Rockers* is an account of what was done to him by "Mr. T." (the boss) and how, with the help of his band of friends, Horsemouth got his revenge. However, the whole story is built out of and is incidental to, the music of the film, the music of Jamaica and the domestic recording industry that has grown from it. *Rockers* will play at Tilley 102 tonight and tomorrow at 8 p.m. It is sponsored by the UNB Film Society.

Art gallery news

BEAVERBROOK ART GALLERY LECTURE PROGRAMME

JOSEPH DRAPELL, Toronto Artist

will speak on his work at the Beaverbrook

Art Gallery on Tuesday, March 16, 1982, at

12:30 p.m.

ADMISSION FREE