

# entertainment

## Beaverbrook Gallery - New Brunswick exhibit

The first exhibit opening in the Beaverbrook Art Gallery's exhibition programme is "The new Brunswick Landscape print: 1760-1880." The exhibition began September 13th and will run through to October 15, 1980. It includes 117 prints whose subject matter is the geographical area presently known as New Brunswick.

The earliest print in the exhibition is "A View of Miramichi, a French Settlement in the Gulf of St. Lawrence, Destroyed by Brigadier Murray Detached by General Wolfe for that Purpose, From the Bay of Gaspé" after a sketch by Captain Hervey Smyth (1734-1811) and engraved by Paul Sandby (1730-1809) and Peter-Paul Benazech (c. 1774-c. 1783). This print dates to 1760. The latest print in the exhibition is dated 1877 and titled *The Great Fire, Saint John, N.B. June 20, 1877*

after Edward John Russell (1832-1906). It was decided to end the exhibition at 1880, as with the introduction of photography and the large newspaper print by the late 19th century, earlier print-making forms were replaced by faster and cheaper means of recording pictorial images.

Although the listing of the works in the fully-illustrated catalogue which accompanies the exhibition is chronological, *The New Brunswick Landscape Print: 1760-1880* can be roughly divided into five themes: military strategy, economic development, civic pride, tourism, and reportage of news events. Categories of prints in the exhibition include engravings, aquatints and lithographs.

Wood engravings as well as the later commercially

produced chromolithographs and photographic prints have been excluded.

The majority of prints in the exhibition were either printed in England or the United States. Only four were printed in Canada with seven of undeterminate origins. There is a possibility that two lithographs by Timothy O'Connor might have been printed in New Brunswick.

Loans for the exhibition have been received from the New Brunswick Museum, Public Archives of Canada, The National Gallery of Canada, McCord Museum, Royal Ontario Museum, and York-Sunbury Historical Society Inc. as well as from numerous private collections.

## CHSR 700

By JOHN GEARY

A good number of people don't realize that CHSR is not just a radio station that 'plays rock'n'roll'. While we do play a great deal of contemporary music of various types, music only constitutes about fifty per cent of our on-air programming. The other half consists of news, public affairs and sports as well as a variety of other general interest programs including radio drama, readings and special presentations.

An important point that most people fail to consider is that a great deal of work behind-the-scenes has to be done in order that CHSR can go on the air. This, in fact, is where most of the work lies - in the technical dept.; in the news-editing room; in the production studios; the list goes on. Without these departments and functions there would be no on-air broadcast.

What does this mean to the average student? It means that even if you're not all that interested in music, or if you don't think you can handle being an on-air "radio personality," there are still lots of things you can do around CHSR. And a lot of the experience you gain can be both useful in a future career. For example, anyone (and this isn't restricted to engineering students) interested in electronics or engineering is welcome to come up and help out in our technical dept. Budding English majors are invited to use their talents for writing radio-drama and short stories for production and subsequent broadcast. Business students: we have people in charge of personnel and public relations departments as well as opportunities to gain experience in the advertising field. CHSR gains a good amount of revenue from ad sales).

For any people who are interested, but not sure what aspect of CHSR they would fit into, why not come up and dabble a bit, until you find something you enjoy doing. We urge all interested students as well as faculty members to drop up to CHSR and make use of the excellent facilities we have.

Next week: A breakdown of the various departments how each one operates and what functions they fulfill.

## 'Emotional Rescue'

By MARC PEPIN

The new Rolling Stones album *Emotional Rescue* is a step in a new direction. The album is excellent overall and ranks among the best in 1980.

The Stones have been together a staggering 18 years. It all started with the Beatles giving them the song *I Wanna Be Your Man*. During the sixties, the Stones were rated number 2 and were very influential to the music of that decade. The sixties saw them as the new youth. They had lots of energy, a new sound, and rhythm and blues till 1967. They recorded *Satisfaction* in 1965 when Mick Jagger said he couldn't see himself singing at the age of 40.

When Brian Jones left and the seventies came, the Stones got shittier and shittier; caused by the "I don't give a shit" philosophy of Jagger. They experimented with other drugs than heroin and cocaine and got into some legal hassles. They acquired Mick Taylor and later replaced him with Ron Wood. The seventies saw them get busted on heroin, record *Starr, Star* get divorced from Bianca and Anita and get panned by the critics. Last year the Stones released *Some Girls* which was received well and showed promise of a comeback.

Now, for the first time since 1971, Jagger sees new life in the Stones. He has mellowed out a bit as he approaches 40. He even sees himself doing *Satisfaction* and enjoying it. The Stones want to dominate the 80's. It is a clear message in this album, carefully planned and mixed by Jagger. Disco is dead and New Wave is fading slowly in Britain. The sound is rock and roll and on this album there is plenty of it.

The album is well mixed and sounds good at high volume. The first song called *Dance* should be a single. Its a Keith Richard influ-

enced-reggae music song. The bass and drums are very tight here. You can see what 18 years of playing together has done for Bil Wyman and Charlie Watts. Jagger sounds like he is singing in the streets here - but not Jamaica - New York. The NY influence is very strong. The bass sounds a bit like *Miss You* but it's the beat and the background vocals that make the song so great. Reggae all the way. Jagger slurs his words as Fats Domino told him to do in 1963 - this is plain all over the album.

Unfortunately *Summer Romance* is probably the most plain song on the album - basic rock'n'roll with the word "fuckin" which Jagger accentuates. It's now becoming acceptable to do this on albums, but only 7 years ago this was taboo.

*Send It To Me* could be another single - it's commercial. The vocals and the bass highlight the song. The best part is the Bulgarian-Austrian - she could be the alien bit. It's different.

*Let Me Go* has a classic Keith Richard's intro on the guitar; just listen to it. It sounds like 1965 all over again. The tambourine is used effectively here. Jagger talks of hanging around gay bars in N.Y.

The last song on *Side One* is *Indian Girl* which reminds me of *Wild Horses*. It's a joke, in that he pokes fun at Indian girls. He sounds like he forgot this one off *Some Girls*. He copies the 60's attitude here. When you run out of lyrics, it's "nah-nah-nah-nah."

*Side Two* contains the classic *Where The Boys Go* on a Saturday night. It's the hardest rocker on the album - straight rock'n'roll in B and E. There is good guitar here plus the background go through a phase shift at the end of the song - "Where the girls all go."

Jagger has always like the blues and that's why *Down In the Hole* is included here. It is a standard blues number with inter-

esting lyrics.

*Emotional Rescue* is a song describing life and grills in NY city to Mick. The bass, drums and high Jagger vocals make the song stand out. It contains first class Jagger lyrics.

*She's So Cold* is the closest to new wave, with excellent Richard's guitars and Jagger swearing to highlight the song. Basic rock'n'roll in C, G and F.

*All About You* has Jagger doing a Dylan style with lyrics like "She's always the last bitch to get laid...hanging round with dogs like you."

If you like the Stones, you'll love this album. If you don't like the Stones you'll simply like this album. It is their finest since 1971. Jagger says he will continue for at least 10 more years. He still has long hair, no baldness but the wrinkles are settling in. Bill Wyman is quitting in 1982, so they'll need a new bass player. Richards is still doing a lot of drugs and Watts is listening to a lot of jazz. Jagger hasn't been this excited over an album of his since the late sixties. If you listen to this album you'll see why!

### TODAY'S WORLD



"Ridiculous, isn't it, sir! I can put you in this luxurious sedan for a mere five cents a minute!"

## New projector at Tilley

For those you who are fed up with poor film presentation quality in the Tilley 102 theatre, take heart. As of this coming weekend, all films will be shown on two brand new Bell and Howell auto-load projectors that come complete with their own updated changeover system which helps ensure smooth film showing. The new replacements will be a welcome and long-needed change

from the fifteen year-old projectors presently in use. Over the past couple of years, the old projectors have plagued audiences with innumerable sound and picture problems. This Sunday, Sept. 21st the virgin Bell and Howells will be put to their first real test when Sunday Cinema presents the two-hour feature film, *The Jerk*. Showtimes are at 7 and 9 p.m. and all are welcome.

## MPBN reception

The Maine Public Broadcasting Network (channel 13 here in Fredericton) is holding a reception tonight (Friday, Sept. 19) in the Petitcodiac Room of the Lord Beaverbrook Hotel, from 7:30-9:30 p.m. Station representatives will be there to discuss PBS

policies and to answer questions; in addition there will be a screening of the new fall preview of PBS programmes. There will be refreshments and a prize of a three-day ski vacation in Maine for two people. All are welcome to attend.