

# REEL REVIEWS

By CHRISTIE WALKER

## "The Verdict."

It seems, at first glance, that everything in director Sidney Lumet's movie "The Verdict" is gray, stark and dirty, everything, that is, except Paul Newman's very blue eyes.

After three decades of screen acting, and five Academy Award nominations, Newman may finally have cinched a well deserved Oscar for his performance as Frank Galvin, an ambulance-chasing, alcoholic lawyer. His shadowed, broken face and shaking hands make the viewer decidedly sympathetic towards him, from the movies pinball opening to its somewhat predictable but satisfying conclusion.

"The Verdict" is not so much but a court case, which deals, with a malpractice suit, as it is about Galvin's return to the surface of society. The case is Galvin's last chance at regaining hope in life, faith in himself, and some self-respect for his profession and his ability to perform his duties as a lawyer.

Supported by a marvelous cast, including Jack Warden, as Mickey Morrissey, Galvin's friend and mentor, James Mason as Ed Concannon, the lawyer defending the hospital and doctors, Milo O'Shea, as the prejudicial judge and Charlotte Rampling as Laura Fisher, Galvin's love interest, the movie moves amongst the lives of these people with concentrated ease.

Yet, despite those conflicts inherent in courtroom drama's, the biggest tension is within Galvin himself and only he can resolve the problems he encounters. The movie relies on the audience's capacity to believe in Galvin's ability to reform himself, and in the end win the case when all the odds seem against him.

Despite the grayness of the film, despite its opening sense of hopelessness, "The Verdict" fills the viewer with an overwhelming belief in justice, not only for the beraved family but for Galvin himself. Justice for all. . . .

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1983 should see some interesting films hit the theatres. A leftover from 1982, and a definite Oscar contender, "Tootsie" starring Dustin Hoffman is a thoughtful, yet hilarious portrayal of role reversal and should not be missed.

Sally Field, fresh from "Absence of Malice" and a live television show, "All The Way Home" stars in "Kiss Me Goodbye", a ghostly comedy with co-stars James Caan, and Jeff Bridges.

Finally Clint Eastwood fans will be surprised at Eastwood's latest role as a country singer in "Honky Tonk Man." Kyle Eastwood, Clint's son, has a substantial role in this film.

Until next week, happy viewing.

## "Un-coffee" house perks

This January will see the UNB Christian Folk Society into its third year of operation. C.F.S. is composed of a group of musicians and concerned university students dedicated to the propagation of Christianity through the medium of music. With several accomplished performers in its ranks, C.F.S. offers a mellow brand of coffee house music.

The main activity of C.F.S., "The Un-coffee House" are being held this year at the Lady Dunn Dining Hall. They provide a casual atmosphere in which students are welcome to talk, do homework, or just relax and listen.

Past performers have included Willie McKueon and Randy Tracy, both popular artists from the St. John area; Dan Curry, a student from St.

Thomas; Kevin Thompson, a former member of the College Hill Folk Collective and a UNB alumnus, and Ruth Dunfield, known throughout Eastern Canada and the United States for her original Christian music and for her smooth folksy style which earned her several appearances in Boston, as well as the CBC. Ruth has just completed her first album, "Times Like This" which is available at the UNB Bookstore.

The next 'Un-coffee House' of this term will be held Sunday evening, January 13 at 8:00 p.m. at the Lady Dunn Dining Hall. C.F.S. will be featuring some of the best talent found on the campus at its coffee houses throughout the term so keep an eye out for posters in a building near you.

JANUARY 21, 1983

THE BRUNSWICKAN-17

# CHSR celebrates

By ANN KENNERLY  
Brunswickan Staff

CHSR-FM began as an idea in 1959, with support from a number of interested parties across Canada, including the Canadian Association of University Broadcasters. After much intensive planning and some generous donations from various electrical firms, the UNB Radio Society, under the direction of Dr. Barry Yoell, MD., launched the history of Student broadcasting at UNB. Radio UNB went on the air at 6:15 p.m., Sunday, January 22, 1961, from studios in Memorial Hall through a closed-circuit system to rooms in Jones House.

The steady expansion of the station took a great step in January 1969, when new offices and studios were occupied in the Student Union

Building; along with new equipment ranking with the best professional set-ups in North America.

Radio UNB became College Hill Student Radio at 6:15 p.m., January 22, 1971. CHSR received Canada's second AM Carrier Current broadcast licence on July 18, 1973, enabling the station to broadcast, within a few years, to 27 buildings on and off campus, with an estimated potential audience of 4,000 people.

January 1979 saw work begun on the application for a low power FM broadcast licence, which was submitted to the CRTC in August '79. On November 4, 1980 following a public hearing in Hull, Quebec, CHSR was notified that the licence had been granted.

January 24th, 1981, at 6:15 p.m., CHSR-FM began broadcasting to a population of

over 50,000 people.

This Saturday, Jan. 22, marks the 22nd anniversary of CHSR. They will mark the occasion with an anniversary social including prominent alumni, Dr. James Downey, Art Doyle (Director of Alumni Affairs), David Folster (free lance journalist with MacLean's and the CBC) present to present the Barry Awards.

Station members entitled to recognition for their accomplishments are candidates for the Barry Awards, named after CHSR's founding father. Categories for these awards include rookie of the year; best news, sports, and specialty show and behind the scenes person.

Congratulations from the Brunswickan to CHSR - keep up the great work!

# Plasmatics raunch on

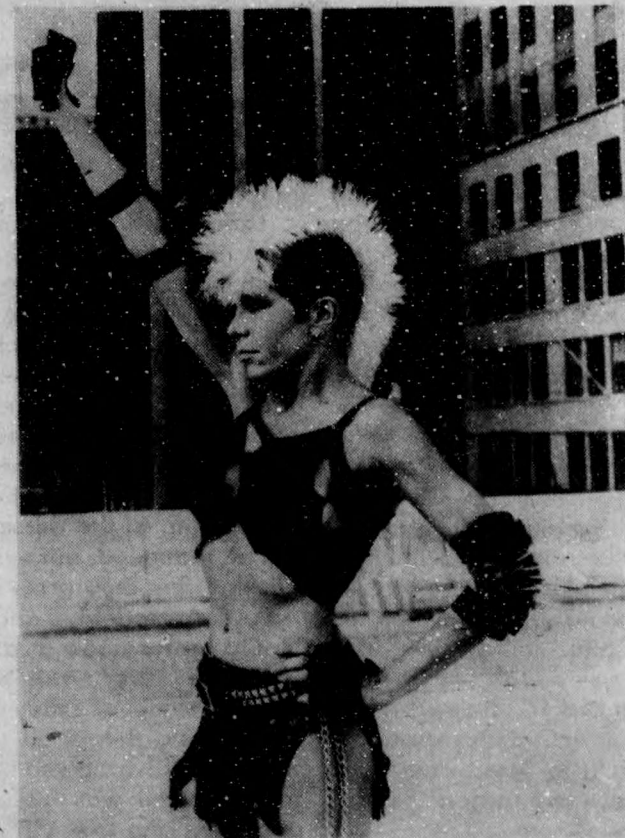
By WILFRED LANGMAID  
Brunswickan Staff

They have been described as the most outrageous rock and roll band in the world today, and the Plasmatics' new album *Coup d'Etat* will certainly do nothing to dispel that well-earned reputation.

The focal point of the Plasmatics is undoubtedly their flamboyant lead singer Wendy O. Williams, who makes such female rockers as Pat Benetar and Susi Quatro look and sound like Karen Carpenter and Marie Osmond. One glance as her will make it clear that she is anything but a typical music artist. Her Mohawk haircut is certainly distinctive, and her stage apparel is revealing, to say the least. In fact, the outfit which she wears on the album cover photographs is downright obscene.

Williams' abrasiveness extends far beyond her appearance. In fact, she has the toughest and raunchiest female voice that this reviewer has ever heard. Combine this with her celebrated stage antics, which have led to her being put on obscenity charges in the past, and you have an eye-catching artist.

What makes *Coup d'Etat* different and better than earlier Plasmatics albums is a markedly more tight and professional instrumental sound provided by the rest of the Plasmatics, namely rhythm guitarist Wes Beech, bass and keyboard player Junior Romanelli, drummer T.C. Tolliver, and particularly lead guitarist Richie Stotts, who



provides the backbone of the Plasmatics' tough rock sound.

The music of the Plasmatics is obviously ruffianly and thug-gish rock, and this is further reinforced not only by the fact that they look like a bunch of hoodlums, but also by the fact that their lyrics are tough and defiant. From the time that *Coup d'Etat* begins with the none-too-subtle "Put Your Love In Me" until it comes to a screeching halt in "The Damned", the album is a statement by a bunch of angry young men with one tough lady as their spokesperson.

Even when the Plasmatics come down a bit in such cuts as "Country Fairs" and "No Class", there is no respite; it is nothing more than a momentary lull by a group of musicians who remain seething inside and just waiting to cut loose again on the ensuing track.

The Plasmatics will never have a widespread assemblage of fans; their particular brand of raunch and roll is just too fervent and abrasive for that. However, by coming out with a more polished album in *Coup d'Etat*, they have increased their chances for success considerably.