

## Reelspiel

By SIOBHAN LASKEY

"And I don't love you anymore" Joanna (Meryl Streep) tells her husband, Ted Kramer (Dustin Hoffman) as the elevator doors close. It is not just the breakup of a marriage, but something that will force a father to become a single parent for a son he hardly knows.

Their introduction to bachelorhood is a disastrous experience making French toast. The tenseness of the situation eases into a routine of sleeping in underwear, (vs p.j.'s whom Mom was around) and T.V. dinners.

Ted is thrown into learning how to love Billy (Justin Henry), his seven year old son. He has no time for hesitations. His job suffers as his focus swings from landing the advertising company's biggest account to housekeeping, meal getting, trips to the park, attending class Hallowe'en pagents, and the PTA meetings.

The adjustment doesn't come easily for Billy. How can a seven year old understand that his mother just walked out?

Initially confident that she will be back, his father explains that Mom only to be alone for a while.

Their growing life together is shattered when Joanna returns from California after 'finding herself' through therapy. She knows now that she can have a creative life as well as being a mother, and sues for her son's custody.

The court scenes are as taxing for the audience as they are for the characters. Accusations fly and one's loyalties switch with a blinding speed.

The acting is excellent, although some still have a hard time separating the Dustin Hoffman of the 'Graduate' with the Hoffman of the grown-up world. Justin Henry is not just a kid you want to take home and love, but is the carbon copy of a little brother, the kid you babysit or the young relative.

One is captivated by this movie, rather than being deceived by a rather simplistic tear-jerker. The dialogue is so believable that an intelligent reason exists for some of the tears at the end.

## Records in Review

"In Through the Out Door"  
LED ZEPPELIN

By MARC PEPIN

Led Zeppelin have been together twelve years and have reigned the hard rock world during this time, eclipsing rivals such as Deep Purple, Grand Funk. They have been together with the original lineup longer than the Beatles (must mean something). The band consists of Robert Plant/vocals, Jimmy Page/guitar, John Paul Jones/base, organ and John Bonham/drums.

Led Zep formed in July '68 when Page left the Yardbirds along with the acts name, a recording contract and a string of unfulfilled dates. Page contacted Jones and originally wanted Terry Reid and B.J. Wilson but had to settle for Robert Plant and John Bonham. They went on a Scandinavian Tour billed as "The New Yardbirds" as suggested by the late Keith Main, they changed their name to Led Zeppelin.

Led Zep quickly became rivals of Cream and Jeff Beck group. Their first five albums did well commercially as Page dazzled everyone with his guitar playing ability. Led Zeppelin carefully releases an album every 18 months with concert tours. They draw heavy crowds. On their last four albums they have been experimenting and still are in a way on this one.

"In the Evening" opens the album begins like "It's only a northern sky" with Page using his guitar through a phase shifter. The rhythm is catching and Bonham offers a solid basic drum beat. The song revolves around the key of 'A'. Slide bass through a phase shifts is very effective. Jones toys around with his bass two octaves higher than standard pitch. (lead bass). You can see here why Jones is highly regarded bass player. Plant sounds like a cross between Jagger and Daltry. Overall Page does an excellent production job.

"South Bound Saurez" has a piano intro and it contains simple rock and roll licks in the key of 'C'. Page does wonders with his guitar here.

"Fool in the Rain" is in the key of "G" and uses an off-beat-effective.

Bonham's drumming is much better and more varied than the previous two songs. The song switches to a rumba beat with a piano solo, disco whistle and xylophone. The song peaks in beat and then goes back to original intro. Fuzz organ and guitar is utilized here, something different.

"Hot Dog" ends side one standard Elvis/country rock song. Plant imitates the 50's style of music here including the lyrics. Page and Jones exchange simple riffs and Bonham adds a simple drum beat. Its hard to believe this is Zep.

Side II opens with "Carousellambra," a very long song with a strong rhythm guitar beat. Jones uses lots of organ and bass and Page sustains a single note throughout most of the song. The song is in the key of 'C', but switches keys here and there. Halfway through the song, Plant does a Blues solo with Jones and Page effectively contributing their blues patterns on their axis. Jones does some synthesizer experimenting in the end but the effect is more like Kraftwerk.

"All My Love" is the best

commercial song in the album but not musically, it sucks. The reason it was not released as a single, the officials at Zep thought the single would kill the album sales. They're full of shit! This is a great album. All my love is a nice easy slow tune. The album ends with "I'm Gonna Crawl" a blues number. A good blues number because the vocals and lead guitar sound like they're crawling.

Overall an excellent piece of art-an excellent album by a band who generally stays out of shit from the press. This album is much better than their previous three or four and further establishes that Led Zep will be around in the 80's. Hopefully they'll outsell the 6 turds (The Village People), the 3 Eunuchs (The BeeGees), the Two Wimps (Donny & Marie).

The fact remains that Robert Plant's voice is a little rougher than 11 years ago, Page and Jones are excellent musicians and John Bonham is still fat. Overall their individual talents are displayed in the different rock and blues numbers that they do on this album.

## CHSR 700

Things are really cookin at College Hill student Radio. Last Saturday night CHSR's Anniversary Social was held, we're nineteen years old! That's older than some of our station members. We had the usual amenities, along with some excellent food and super punch. And, as always we presented the Barry Awards. These awards are presented annually to CHSR members who have excelled in the various aspects of radio programming. The winners this year were as follows:

Rookie of the Year: Carolyn Michaud  
Best Speciality Program: Dan Cohen  
Best Open Format Program: John Bingham  
Behind-The-Scenes: Rondi Frisch  
News and Public Affairs: Todd Cornish

Along with these usual proceedings an excellent slide show the history and development of CHSR was presented by David Miller, a long time station member and former director. This weekend we're busy once again. The Programming Dept. is presenting a Production Workshop from 2 to 5 on Saturday afternoon; various aspects of production will be demonstrated such as production of ads, editing, echo effect, and many others. Also, the News Dept. is presenting a workshop on news-reading/editing/interviewing and some of the other five points of news journalism. That will be on Saturday also, from 10 a.m. to 5 p.m.

Also, don't forget CHSR is holding another disco-pub tonight in the SUB ballroom.

## At the Harriet Irving Library

NEW BOOKS

Thomas, Hugh *THE MURDER OF RUDOLF HESS PEASANTS AND PROLETARIANS* ed. Robin Cohen, Peter C.W. Gutkind and Phyllis Branjer.

Genza, Vermees *THE DEAD SEA SCROLLS*

MEDIEVAL MONASTARIES OF GREAT BRITAIN Lionel Butler and Chris Given-Wilson

Large, Peter Somerville. *DUBLIN TWENTIETH CENTURY IRAN* ed. Hossein Amirsadeghi.

MYSTERIES OF THE MUMMIES ED. Dr. Rosalie David.

# students' night

at the Cosmo

Sunday is student's night at the Club Cosmopolitan.  
2 for 1 from 9-10  
Rock 'N' Roll & Disco  
Student's with UNB and STU ID and proof of age will be admitted without membership.

THIS WEEK AT THE COSMO

ROCK AND ROLL BASH  
Tuesday Jan 29th  
Contests, prizes, Happy Hour 2for 1 from 8 til 10

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