

Play or

By CHRISTIE WALKER
Brunswickan Staff

In 1975 four talented musicians gathered in Colin Mailer's basement for a classical jam session. Six years later the Fredericton Chamber Orchestra is much changed but the premise on which it was founded has remained constant, that is, to promote music for both the artist and the audience.

Under the direction of Douglas Hodgkinson, the Fredericton Chamber Orchestra includes students and faculty of both UNB and STU, as well as members of the community. Hodgkinson has been involved with the orchestra for three years and in addition is directing the Fredericton Choral Society until Christmas.

The orchestra's first concert of the year will take place with the choral society at Christ Church Parish Church on October 27 at 8 p.m. Their combined efforts will produce Mozart's Requiem and should provide an entertaining evening for all in attendance.

Since this is such a large undertaking, it will be the orchestra's main concert for the fall. However, Mr. Hodgkinson says the group would be more than willing to play within the residences or for other groups on campus. For more information interested parties should contact Mr. Hodgkinson or Professor R.C. MacDonald.

The executive of the Fredericton Chamber Orchestra, which includes president Dave Morris, Hilda Thompson, Kirby Keyser and Margie King are anxious to promote the orchestra and to urge those musically inclined people to get involved. The orchestra is always looking for more members, and if you play either the trombone or trumpet they'd especially like to hear from you!

Dance

The Fredericton Scottish Country Group is holding its 10th Fall Weekend, on October 9th to 11th. About 80 participants are expected, many of them from out of town. One measure of the continued success of the Fall Weekend is the number of those who return year after year, coming from places as far away as New York, Boston, Montreal and Toronto. All four Atlantic provinces are also represented.

The Fredericton group always welcomes new members and anyone interested in dancing might enjoy coming to the Friday night welcome Dance (Memorial Hall at 8 p.m.) and the Saturday classes (in Keddy's Motel).

Hot air supply

By WILFRED LANGMAID
Brunswickan Staff

Lost In Love by Air Supply was one of last year's most successful albums. The success seems sure to continue with the recent release of the group's latest album, *The One That You Love*.

This Australian group began its career in 1976, and their first efforts showed potential but they took North America by storm in 1980, when the double platinum album *Lost In Love* spawned three consecutive hits - *Lost In Love*, *All Out of Love*, and *Every Woman In the World*.

Air Supply succeeds with a very specific type of music - the slow love song. All of their 1980 hits were of this type, and the better cuts from *The One That You Love* do not stray far from this successful formula. However, it is encouraging to see them trying some different types of music on this latest album.

One of these 'different' songs for Air Supply is the album's opener, *Don't Turn Me Away*. It is an energetic, up-tempo number, which is undoubtedly pop and almost bubblegum, but it does display the group's tight sound and good harmonies, and introduces us to the talents of the group's fine lead vocalist and co-founder Russell Hitchcock.

The next cut, *Here I Am*, is vintage Air Supply. It opens with an orchestral introduction, and then Hitchcock starts singing, accompanied initially only by keyboardist Frank Esler-Smith. Eventually the whole group comes in vocally and instrumentally, culminating in the chorus. This song displays the richness of Hitchcock's high voice, which sound remarkably like the fine voice of Karen Carpenter.

Co-founder and acoustic guitarist Graham Russell opens the vocals on *Keeping the Love Alive* in each stanza, leading up to Hitchcock in the latter part of the stanza and the chorus. This song provides a stage for guitarists Rex Goh and David Moyse, who do not really play an assertive musical role for the group most of the time, largely due to the fact that pianist Esler-Smith has a very major and dynamic role in most Air Supply numbers, and does much of the lead.

The title cut and first release from the album as a single, *The One That You Love*, is the next song on side one. Another slow one, it again displays the fine vocals of Hitchcock, aided by good harmony, and a symphony orchestra in the background. Drummer Ralph Cooper, as always, is basic but excellent.

This *Heart Belongs To Me* closes out side one in an upswing. It characteristically opens with piano work by Esler-Smith, with drummer Cooper and bass guitarist David Green helping establish the beat before Hitchcock comes in. This type of bouncy pop is not Air Supply at its best, but it is an attempt at diversity within the album.

Side two will be one of those 'old-reliables' for the perfect background music late during an evening with a special someone. It is exclusively made up of slow love songs. It opens spectacularly with electronic sounds and stimulated ocean waves, but when the songs *Sweat Dreams* actually begins, it is only Hitchcock accompanied by Esler-Smith.



By the time the chorus begins, the others join in, Russell on harmony and the others with instrumentation. Everybody takes a turn here; there is even a guitar break. This is a superbly orchestrated and performed song with a great deal of diversity.

Russell's acoustic guitar talents come to the forefront for the first time on the album on *I Want To Give It All*. This is the most ballad-type, subdued song on the entire album. Keyboards, electric guitars, and drums are absent; vocalists Hitchcock and Russell are accompanied only by the acoustic guitar and the orchestra in the background. This is a song that is beautiful in its simplicity, in sharp contrast to *Sweat Dreams*, which preceded it.

What follows is conceivably the album's best chance for a chart topper *I'll Never Get Enough of You*. Like some earlier cuts, each stanza opens with Hitchcock accompanied, only by Esler-Smith on keyboards, and then develops to involve the entire band. This has hit single written all over it, because it is a compromise between the two fine cuts which preceded it on side two.

The mood is further-established by *Tonite*, which opens with the orchestra. Before Hitchcock begins singing the song, the backup vocalists set the stage in a manner very similar to the opening of their smash hit from last year, *Lost In Love*.

I've Got Your Love closes the album. Again, it starts with piano followed by vocals, this time by Russell. Hitchcock takes over mid-way through the verse, and which time the entire group comes in instrumentally.

Detractors of Air Supply will say that *The One That You Love* is a repetitive album. However, there is diversity in even the slow songs that they perform, as particularly witnessed in the first three cuts of side two. This band specializes in the type of music in which they excel, and no matter how you look at it, that's the thing to do.

As a special event for this year's UNB United Way Campaign, arrangements have been made for a

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October 11, 3:30 TO 5:30 P.M.

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