

# chsr fm

## presents...

Welcome to another great week of quality programming on your radio station. This week...

...on Saturday at 8:00 a.m., IN CONCERT presents British jazz fusion band Soft Machine.

...on Sunday, March 21, CULTURES presents an hour of African music beginning at 6:00 p.m.

...following that, at 8:30 p.m. THE GOON SHOW brings you this week's comedy offering, with the intriguing title of "The Sleeping Prince".

...and at 9 p.m. on Sunday, tune in to JAZZ ON RECORD for three hours of fine jazz with Mark Bartlett. Tonight: many bizarre sounds.

...and at 7:00 a.m. Monday (and every weekday), invite our good morning D.J.s into your bedroom. We're a great bunch to wake up with. ...on DAYBREAK.

...and at 9:00 a.m. on Tuesday, join the mysterious Avenue EX for three hours of music to do housework by.

...sports fans, tune into SPORTS SCENE '82 at 6:00 p.m. on Tuesday for our weekly review and scores of the university and local teams, and a weekly sports editorial comment.

...and at 7:00 p.m. on Tuesday, FEEDBACK brings you a chance to phone in and question Dr. Downey. Hosts Kevin Ratcliff and Heather Sandilands will officiate.

...and on Thursday at 6:00 p.m. SCIENCE MAGAZINE discusses rebuilding the human heart, a safer vaccine for whooping cough, and what happens before the monsoons. Should be a good one.

...and don't forget, from 7 to 8 a.m. on Friday March 26, THE CHUCK FOSTER SHOW plays a tribute to Hawaii, and an interview with Margaret Trudeau. Don't miss it!

...and, following this, at 10:00 a.m., HIP CITY host Bobbie Mersereau takes you back in time.

CHSR-FM...97.9 on your dial. Tune in and turn on.

For the week beginning March 15, 1982

1. I Love Rock and Roll--Joan Lett--(1)
2. Decomposing--Nash the Slash--(2)
3. Mesopotamia--the B52's--(5)
4. Nick the Knife--Nick Lowe--(10)
5. Sons and Fascination--Simple Minds--(3)
6. Renegade--Thin Lizzy--(4)
7. Reactor--Neil Young--(8)
8. Wilder--The Teardrop Explodes--(13)
9. English Settlement--XTC--(15)
10. Radio Clash--The Clash--(20)
11. Non-Stop Erotic Cabaret--Soft Cell--(6)
12. Beauty and the Beat--The Go Go's--(9)
13. From the Lions Mouth--The Sound--(7)
14. Swords of a Thousand Men--Tenpole Tudor--(19)
15. The Church--The Church--(18)
16. Aldo Nova--Aldo Nova--(21)
17. The Best of Dave Edmunds--Dave Edmunds--(11)
18. Once Upon a Time--Siouxsie and the Banshees--(12)
19. Standing Hampton--Sammy Hagar--(14)
20. Business as Usual--Men at Work--(30)

## Reunion for Simon and Garfunkel

By WILFRED LANGMAID  
Brunswickan Staff

The reunion of Paul Simon and Art Garfunkel last September was a resounding success. The half million people who packed into New York's Central Park for their concert were emphatically shown that this fine duo, who had not appeared together for eleven years, still has it.

This special evening has been captured in *The Concert in Central Park*, a live double album that seems to re-establish Simon and Garfunkel's popularity, and may very well be the catalyst to bringing the duo back together for more than just a single concert.

About sixty percent of the album consists of new renditions of songs which Simon and Garfunkel released as a duo. The others are Simon songs from after the break-up, except for one song from Garfunkel's latest duo album.

They open the concert with great versions of "Mrs. Robinson" and "Homeward Bound," maintaining the elements that made them hits in the 1960's - thought-provoking lyrics and especially those beautiful harmonies - and they add a crowd-pleasing rhythm not present in the original versions. They use the same approach with "Wake Up Little Susie" on side two.

After listening to the first two sides, the listener quickly realizes that this is a special album indeed. However, sides three and four are even better.

Side three is seventeen minutes of Simon and Garfunkel at their very best. It begins with a duet version of "Slip Slidin' Away" that definitely is superior to Simon's original version, and is followed by "A Heart in New York", which features Garfunkel's pure, clear vocals, so beautiful in their simplicity. Next comes another Simon single, "Kodachrome", which is much better live in duet with Garfunkel as a strong rocker than it was as the pop-rock song Simon released in the early 70's. It fits perfectly with a strong version of "Maybelline" to make for a good medley. After this exertion, we are again ready to mellow out, and what better way than with "Bridge Over Troubled Water", where Garfunkel peaks and a hush settles over the crowd until the end, which brings about a spontaneous ovation.

Simon's long-time interest in Latin American music is clearly shown in this album. "Me and Julio Down by the Schoolyard" is expanded in the live version, and the Latin flavour is more pronounced than in the original. "Fifty Ways to Leave Your Lover" has been substantially altered. It starts with the same stoic, almost-brilliantly beat as Simon's original version but soon becomes Latin, especially in the horn-rich choruses, and concluded with a masterful drum solo by Steve Gadd.

In fact, throughout the album, the backing musicians are superb. Each has their

moments in the spotlight, and the eleven man band forms the strong background that gives Simon and Garfunkel the flexibility to make the old hits more pleasing for the half million people in attendance, even to the extent of making "The Boxer" a middle-of-the-road tune, without compromising the qualities of the original.

As a live album, there is an understandable decreased slickness compared to the studio versions with which we are familiar. Simon occasionally falters vocally, and the duo have to make a second attempt to get rolling in "The Boxer". A friendly snicker comes over the mike when the audience's hand clapping doesn't quite match the beat in the "The 59th Street Bridge Song (Feelin' Groovy)", the second last song on the album, but this all adds a pleasing human touch to the whole thing. After this, we can hear people in the audience shouting "Sounds of Silence", culminating in one leather-unged individual bellowing "Sound of Silence...". Much to the delight of the audience. When Simon and Garfunkel then do this song better than ever to close the concert, it is nothing short of magical.

One could very well say the same thing for the entire album, especially if it leads to Simon and Garfunkel's permanent reunion. Something like this is just too good for only a one night stand.

## Bubble bursts for Stewart

By DARYL BARTON  
Brunswickan Staff

Rod Stewart slumped into disgrace in 1978 when early menopause made him insecure about his sex appeal ("Do You Think I'm Sexy"). With *Tonight I'm Yours* he continues in 1982 to grope for mass approval. Stewart's voice - sobbing and raspy - used to be the perfect vehicle through which the emotion and candor of the artist's music emerged. Not anymore. Here, in "How Long" (a remake), Stewart strains for effect, the tenderness of the song lost in the band's tight but tasteless support.

Apparently, Rod Stewart's life is failing to provide him with real inspiration, the kind of inspiration that once made his music pant with intimate, personal feeling. The best songs of rockin' Rod's heyday were cosmic in their scope and yet devastating in their realism. "Tonight I'm Yours" is imbued with teenage flirtations that impede this entire album's sincerity. Bar rockers like "Tora, Tora, Tora (Out

With The Boys)" and "Tear It Up" (an old Burnette brothers composition) might prove that Stewart is still in with the boys but they do not prove that he belongs there.

Even the record's most moving ballad, "Sonny," dwells upon past pleasure: "She craves like you/Behaves like you/Lays like you/But she ain't you." Rod's carefree lifestyle just does not seem up to par anymore. Frankly, neither does his music.

Only an optimistic attitude saves *Tonight I'm Yours*. Persistence is the saving virtue for this artist. Rod pushes feverishly into the faster tunes, and his vivacity generates some tenderness even in the slower songs, including "Sonny." Bob Dylan's "Just Like A Woman" has both the country-flavored guitar work of Jim Cregan (co-writer of four selections) and that powerful, paradoxical combination of fragility and virility to give it substantial weight. If only Rod had written this himself.

A faster "Jealous" is rollick-

ing and genuine in tone. But as a whole, this LP lacks character. It is certainly not the band's fault. In fact, Jim Cregan may be the best guitarist Rod has played with in the last decade.

"Young Turks" is the worst betrayer of all. In this disco-ish narrative, Rod reveals himself as a man right in step with society, a man who encourages nightlong parties, dangerous driving, elopement, and premarital sex. Rod shakes off his laxity as youthful, harmless fun. Then he has the senility to follow this up with the tender "Never Give Up on A Dream," dedicated to Terry Fox and including the line, "you don't need no restrictions." Are we supposed to take this with a straight face?

No matter. Teenage girls chew up these records as if they are bubble gum in disguise. Rod is no bubble gum artist though, folks. Just the same, he sure is full of bubbles.