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Stop by our booth at the Toronto Nursing Job Fair, Harbour Castle Hilton, February 18-20. If you're unable to attend the event, we will be available for local interviews by appointment. For more information, Call COLLECT (213) 667-8928, Jan Wuori, RN, Regional Director, RN Recruitment, 4747 Sunset Blvd., Los Angeles, CA 90027.



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Police - another step forward

by Gisele Marie Baxter

You'd think by now **The Police** would just sit back, rest on their laurels and rely on the tried and true; they're guaranteed international success, after all. Not this band - **Ghost in the Machine** is a step forward, and only a heart of stone could fail to be captivated by it on some level.

The reggae influence is still often present, also the clean production, but the instrumental line-up has been augmented to great effect by brass and keyboards. Sting (on bass), Andy Summers (guitar) and Stewart Copeland (drums) are less emphasized as individual virtuosos than on **Zenyatta Mondatta**; they still exercise their talents wonderfully, but give more indication of contributing to the whole, which, despite the varied rhythms, is very unified.

There are love songs, songs of spiritual quest, and a number of very perceptive political songs, from the plea for global harmony ("One World (Not Three)") to the well-aimed stab at neo-fascism and militarism ("Rehumanize Yourself"). The lyrics are pointed and intelligent, whether used for social comment or lighthearted pop. "Every Little Thing She Does is

Magic", recorded at Quebec's Le Studio, is incredibly immediate; Jean Roussel's keyboards provide brilliant touches, and while the lyric is lovely simplicity, Sting sings it with joy and an utter lack of pretension.

Instrumental talents are showcased well on "Demolition Man", which Sting originally wrote for Grace Jones. At the end, it becomes a smouldering jazz-reggae-rock jam session, repeating the saxophone motif with individual variations (bursts of percussion, throbbing bass lines, glistening guitar riffs) that draw you right into the magic.

Also, this album demonstrates that the band can be effectively moody, with songs such as "Secret Journey" (about a spiritual voyage to truth), the pensive "Darkness" and the magnificent "Invisible Sun", which was banned by the BBC for its commentary on Northern Ireland. The songs starts off with an almost eerie sense of menace, growing to a powerful brilliance in music and lyrics.

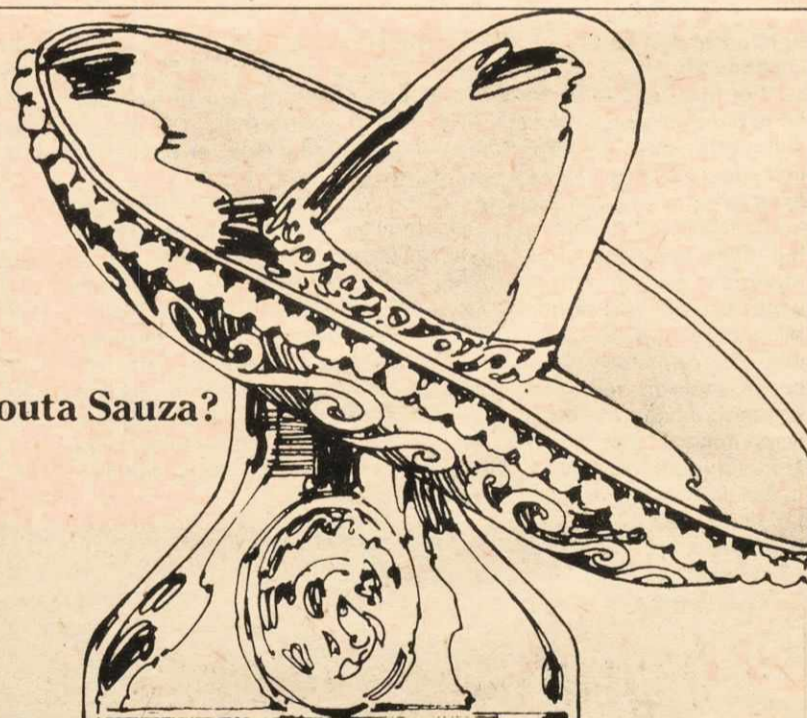
I don't want to spend my time
in hell
Looking at the walls of a prison
cell

I don't ever want to play the part
Of a statistic on a government chart

The imagery is terse and scary ("Dark all day and it glows all night/ Factory smoke and acetylene light") but it leaves the one source of hope, the invisible sun, undefined yet very real. It may be pro-Republican, but it is also an intense plea on behalf of the children caught up in the sadness and violence (you've seen them on TV news reports, looking so old so young). "Invisible Sun" pleads for a future without the constant threat of soldiers or sight of Armalite rifles; without the fear of dying young.

The album's title, **Ghost in the Machine**, seems rephrased in the song title, "Spirits in the Material World". The Police perceive and sing of forces of compassion, wisdom and hope trapped in the dangerous, mechanistic, militaristic world of today. Their concerns are valid and though their music relies more on immediacy than experimentation, **Ghost in the Machine** is an intriguing, infectious, worthwhile effort.

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