



After an absence of nearly a year, Cano, one of Canada's contemporary bands, returns to SUB Theatre this evening. In the middle of a Canadian tour, Cano will present its blend of musical styles, with even a bit of theatrics

worked into the show. Opening the show is Toronto's three-piece group, FM. The band is touring hot on the heels of its new album, "Black Noise."

Perryscope Concerts Productions has announced that an extra show has been added tonight. Cano and FM will now perform at 7:30 and 10:30, and tickets are available at HUB Ticket Office.

Albums of the Decade: a Gateway series (II)

In keeping with our strict logging of trends and movements in contemporary music, the Arts Department is beginning its series: "TOP ALBUMS OF THE SEVENTIES." Each Tuesday from now until the end of the year, various local experts will offer their opinions on this controversial and important issue. Readers are encouraged to reply, comment, and contribute their own opinions.

This week, the narrow-minded opinions of Arts Editor Gordon Turtle.

Bruce Springsteen *Born to Run* 1975

An album that is possibly Dylan's best is almost automatically the top album of the decade. With *Blood on the Tracks*, Dylan quickly silenced the mounting criticism that developed during his leaner times of 1972. The best of the Seventies because it reminds us that "There was music in the cafes at night and in the air."

Joni Mitchell *Hejira* 1977

This was the last Fairport album that guitarist/songwriter Richard Thompson cared on, and, despite the lack of a great vocalist, Fairports proved beyond all shadow of a doubt in 1970 they were the best band in England. *Full House* broke open new ground in folk/rock, and paved the way for later successes for bands like Steeleye Span. Readers, your record collections are dull without this album.

Caravan *In the Land of the Grey and Pink* 1971

Though bands like Yes and Genesis are often credited for the development and perfection of the so-called British "progressive rock" movement, there is no doubt that Caravan was the single-most important band of this type. The witticisms of lyricist Richard Thompson were delivered perfectly by his vocal prowess, and the musical level of the band, especially on this album, has yet to be matched by any progressive rock band.

Though somewhat dated now, the group's experimentation with lead instruments was both successful and daring.

Camel *The Snow Goose* 1973

Where Caravan led, Camel followed, but by 1973 keyboard work of Peter Bardens and the guitar of Andy Latimer had combined perfectly, culminating in *The Snow Goose*. Largely instrumental, this album is a rock symphony of sorts that proved that all-clear production need not be slick. (Take note, fans.)

Neil Young *On the Beach* 1973

Young's best album, *On the Beach* is bleak, late, depressing and therefore scathingly brilliant. It hooked a lot of *Harvest* fans, but hard-core Young fans certainly recognize the special position this album holds in Young's discography, and in the Seventies.

6. Bruce Springsteen *Born to Run* 1975

Springsteen might not be the next Dylan, but his sincerity and occasional ferocity give his music the punchiness and timelessness that are inherent in Dylan's best work. Possibly the best American male vocalist, Springsteen's songwriting is versatile and consistent. *Born to Run* was his first big album and for that reason is a milestone.

7. Talking Heads *Talking Heads '77* 1977

The best of the new wave bands. David Byrne's frenetic psychosis provides listeners with a scary and often bewildering intensity of vision that was at best only suggested by other new wave groups. With songs like "Don't Worry About the Government" and "Psycho Killer", the relevance of the Talking Heads is unquestionable.

8. Joni Mitchell *Hejira* 1977

Mitchell's best lyricism was brought together with the swirling, repetitive guitar style (which has since become a Mitchell trademark), on *Hejira*, making it her strongest album. Though she has often been misrepresented as some sort of maudlin flower child, Mitchell proved that she ranks with Joan Baez as the best of American female performers.

9. Steeleye Span *Hark! The Village Wait* 1970

It was Steeleye Span that broke open the British folk/rock movement in the mid-Seventies, but their first album remains the purest example of the rare combination of traditional excellence and often shocking experimentation that the band was built upon. A beautiful, well-balanced album, *Hark! The Village Wait* is a once-in-a-lifetime work.

10. Derek and the Dominos *Layla and Other Assorted Love Songs* 1971

This double album would have made a positively classic single record, but even the throwaway material on the LP is not enough to remove it from its Top Ten status. The itinerant group's interpretation of Hendrix's "Little Wing" is stunning, and, of course, what can one say about that all-time rock classic, "Layla"?

1. Klaatu *Hope* 1977

In response to our reader's poll, Education student Tom Myrick has contributed his assessment of the decade's rock music. Though space does not permit us to reprint Mr. Myrick's conclusions in their entirety, here is an edited version of his Top Ten of the Seventies.

1. Queen *Queen II* 1974

2. Alan Parsons Project *Tales of Mystery and Imagination* 1975
An infinitely listenable album.

4. Rush *Caress of Steel* 1975

Caress of Steel is a record that only heavy metal fans would enjoy. This is the least heavy metal of all of Rush's records, but that is like saying "Night Fever" is the Bee Gees' least commercial single!

5. Queen *A Night at the Opera* 1975

6. Kansas *Point of Know Return* 1978
Kansas plays music in the Yes-Genesis style, but with a hard rock edge. *Point of Know Return* illustrates this well.

7. Kansas *Song for America* 1975

8. Yes *Tormato* 1978
Intermixed within the grooves of this record are ecology, philosophy and the circus. Lyrically, nobody comes close to Yes.

9. Yes *Going for the One* 1977

This record marks the return of Rick Wakeman to Yes, and his impact can be felt immediately.

10. Rush *Hemispheres* 1978

Hemispheres is an album that may appeal to heavy metal fans who haven't liked any of Rush's previous works.

Arts quiz

By Mark Stanley

- Which of the following actors never appeared in a film with Humphrey Bogart? (a) Bela Lugosi (b) Errol Flynn (c) Clark Gable (d) Pat O'Brien
- Who plays Bogart in the film *Play It Again Sam*?
- What two actors appeared with Bogart in both *The Maltese Falcon* and *The Treasure of the Sierra Madre*?
- What is Bogart doing the first time we see him in *Casablanca*?
- What is the name of the cafe owned by Sydney Greenstreet in *Casablanca*?
- What is the name of the ship the Maltese Falcon arrives on?

(Answers on page 12)

- What is the name of the piano player (played by Hoagy Carmichael) in *To Have and Have Not*?
- What is the name of Bogart's (Roy Earle's) dog in *High Sierra*?
- Identify the first film in which Bogart received top billing? (a) *The Wagons Roll at Night* (b) *The Maltese Falcon* (c) *Action in the North Atlantic* (d) *All through the Night*
- Match the following films with the role character Bogart played in them.

1. <i>Across the Pacific</i>	a) Joe Gunn
2. <i>Casablanca</i>	b) Rick Leland
3. <i>Three on a Match</i>	c) Baby Face Martin
4. <i>Sahara</i>	d) The Mug
5. <i>Dead End</i>	e) Rick Blaine