chsr fm

presents...

. . .on Sunday, Jan. 31, begin your day at 9:00 with Claudine Parent and "Les Blues du Dimanche." Enjoy three hours of French music, conversation, and culture. . .

. . .and at 8:30 p.m. on Sunday, chuckle with "The Curse of Frankenstein," this week's comedy offering on "The Goon Show". . .

. . .and following that, at 9:00 p.m. the best of Blue Note is featured on "Jazz on Record." Host Mark Bartlett brings you the sounds of Jimmy Smith, Cecil Taylor, Eric Dolphy, Donald Byrd, and Joe Henderson. . .

. . .on Monday at 9:00 p.m., Paul Jenson reviews the year 1968 in music on "Time Warp". . .

. . .then Tuesday brings "A Touch of Class," with award-winning host Signe Gurholt, at 2:00 p.m.. . .

. . .tune in at 6:00 p.m. Tuesday evening for "Sports Scene '81" Our knowledgeable sports department provide the latest in campus, local, and national sports. . .

. . .don't forget to catch the exciting adventures on the continued story of "Hitch-Hiker's Guide to the Galaxy" at 11:30 p.m. the same night. . .

. . . and when Thursday afternoon rolls around, Brian Kinney and Daryl Barton will entertain you with the mello sounds of folk and bluegrass, from 2 to 5 p.m. on "Open Heartland". . .

. . . and at 9:00 p.m. on Thursday, Bruce Oliver features Janis Joplin on "Feature," including some rare recordings and concerts of the legendary singer. .

CHSR-FM -- We take requests -- Give us a call -- 453-4979.

A second glance at the Police

Editor's Note: Although we have had one review of the album, Ghost In the Machine, Daryl Barton offers another look at this popular album.

By DARYL BARTON
Brunswickan Staff

The dominant characteristic of the first three albums by the Police was an unrestrained experimentation. Exploring the best grounds on which to illuminate their collective talents, the band refused to ride a single musical highway. Their latest album, *Ghost In the Machine*, partially duplicates this trend. However, the Police are now much deeper into the reggue experience. Most songs on this album no longer encompass the reggue beat, they exist on it. The lyrical themes also undergo dramatic change: political outcry and rebuff of materialism prevails. The lean toward standard reggue is most evident in One World (Not Three) in which pleas for world unity and a prodigious horn section combine for a demanding political address.

With the exception of their current AM single, Every Little Thing She Does Is Magic, the Police have transcended any obligations to recent followers. Having discovered at least a temporary mode, this band is much too disciplined and progressive to need to bow and absorb mass applause. It is appropriate that in this song, where the Police purposely conform to mainstream, the performance is one of lethargy, the lyrics shallow, the song just a childish mirage of love. In other words, I expect the days of pettiness and frills - - - eg. De Do Do Do De Da Da Da - - -will soon be obliterated.

There are recognizable rockers on this album (Spirits In the Material World, Omegaman) but even these are caught up in intellectualism. Last year's Zenyatta Mondatta's most intruding track, "Driven To Tears," was politically grounded, an obvious result of observations from last year's Third World tour. But with this LP, almost every song is linked to the band's new awareness of the world around them. Hence, several cuts could stand alone as the paradigm of *Ghost In The Machine*.

Appropriately, the Police (Andy Summers, Stewart Copeland and Sting) have realized that their civic concerns emerge best within the frameworth of reggue, using the simpler style of Jamaican-like recordings (e.g. chorus repetition). The contemplative picking in Spirits In The Material World flavors the basic instrumentation with spice, effective and subtle; however, the overall improvement is considerable. Likewise intertwining horns in Too Much Information sustains listener advertency successfully.

Political matters and self-evaluations approach ubiguity, from world unity (One World) and pleas for a meaningful existence (Invisible Sun) to the world's barbarity (Rehumanize Yourself), spiritual destitution (Spirits In the Material World) and images of human annihiliation (Omegaman). The result is hypnotizing: one song keenly perceptive the next lethargic, one at full-tilt pace, the next more leisurely. And while reggue in its purest form is largely trimuphant *Ghost In The Machine's* most effective numbers do not rejoice. Instead, they compel the listener's mind to contemplation and his soul to isolation. Invisible Sun is especially sardonic, epitomizing the disorientation of the writers:

"And they're only going to change this place
By killing everbody in the human race
They would kill me for a cigarette
But I don't even want to die just yet."

Accordingly, the final cut, "Darkness," is the most fatalistic of all:

"Instead of worrying about my clothes
I could be someone that nobody knows
I wish I never woke up this morning
Life was easy when it was boring."

Slumping into a sullen base line, the words express a self-pity over and above the actual pain. The tempo enhances the serenity of the lament, the steady tonality falling with Sting's hollow howls into sobriety, as if the singer is wallowing in a land of futility and has long since accepted his fate.

Luckily for us, the ambitions of this band contrast completely with this feeling of futility. Interviews have revealed the Police as extremely arrogant, after much critical acclaim and much-increased profits over the short space of two years. With controlled egos and concentrated musical direction, the Police can continue to make their own laws and interpretations. My money says they will. Judging from their past, the odds look decent.



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