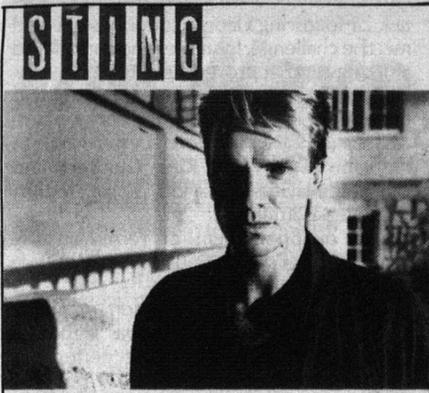


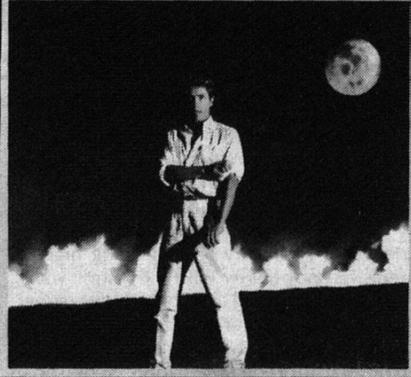
The musical beat of 1985 goes on



If you love somebody, let them see



AFTER THE FIRE ■ ROGER DALTREY



by Sean Gynane and Don Teplyske
This is the second of two parts.

Video

Sean: Videos, though definitely still with us in 1985, did not have the same impact as in 1983 and 1984. The video medium has become more like AM radio and their novelty is wearing thin.

Videos will always be with us as long as certain artists depend on an image being projected through this form of entertainment. Record companies will continue to cater to those consumers who need their favourite new acts to not only sound good, but look good.

Outstanding videos would fill only a short list. Among the best were: **Sting**, "Love Is the Seventh Wave"; **Talking Heads**, "And She

Was"; **Dire Straits**, "Money for Nothing"; **Bruce Springsteen**, "Glory Days"; **Howard Jones**, "Like To Know You Well".

Don: I'm more enthusiastic about video, the videos themselves and their presentation.

I am encouraged by the level of professionalism achieved by **Much Music**. The vees-jays thrive on the spontaneity of live television and are typically humorous, informative and wonderfully snarky. **Erica Ehm** continues to endear herself to me as she succeeds despite her apparent naivete.

1985 was a strong year for George Jones, and the video field was no exception: "Who's Gonna Fill Their Shoes" was my favourite video of the year and by far the best country video I've ever seen. In a mere four minutes, using a montage effect, it provides a history of the last thirty years in country music. A homey, low key yet invigorating video effort for the country fan.

Kid Creole and the Coconuts, always a

very visual group, succeeded with their video for "Endicott". "Sun City" also had a well put together video, surpassing the other benefit videos, notably the one with **Lionel Richie's** thumbs all over it.

My favourite videos are usually those that contain a story line or simple concert footage. In the first category **Nick Lowe** ("I Knew the Bride"), **Sister Sledge** ("Frankie") and most strikingly, **The Blasters** ("Colored Lights") grabbed me. With performance footage, **Pete Townshend** ("Face the Face"), **Bruce Springsteen** ("Glory Days", "My Hometown"), **Lone Justice** ("Sweet, Sweet Baby") and all **Katrina and the Waves** videos stood out above the rest.

Videos that incorporate computer graphic don't interest me, the exception being **Amazulu's** "Excitable".

The most important thing to remember about videos is that the music comes first — you need a good song to make a worthy video.

On that note, we'll move on to our favourite singles of 1985.

Jane Wiedlin, "Blue Kiss"; **Strange Advance**, "The Second That I Saw You"; **Matt Bianco**, "Yeh-Yeh"; **Pat Benatar**, "Ooh Ooh Song"; **John Mellencamp**, "Smalltown"; **Stevie Wonder**, "Go Home"; **Katrina and the Waves**, "Que te Quiero"; **Love and Rockets**, "Ball of Confusion"; **Dream Academy**, "Life In a Northern Town"; **Strawberry Switchblade**, "Jolene"; **Belinda Metz**, "Subway Dances"; **The Nelsons**, "I Don't Care".

Sean: Great singles in the past year were few and far between, though I have never been totally enamoured with the seven-inch record. Granted, they may have cute pictures on their sleeves, but the music for the most part doesn't cut it.

The songs that did cut it in 1985 were: **Tears for Fears**, "Everybody Wants To Rule the World"; **Godley and Creme**, "Cry"; **Style Council**, "Shout to the Top"; **Phil Collins**, "Take Me Home"; **Simple Minds**, "Don't You"; **Dream Academy**, "Life In a Northern Town"; **David Lee Roth**, "Just a Gigolo/Ain't Got Nobody"; **Waterboys**, "Whole of the Moon"; **Strange Advance**, "We Run".

Singles

Don: I like to consider myself as one of the few people who pay attention to singles. I really like singles — they are cute, easily stored and come attired in attractive sleeves.

My favourite single of 1985 was a number one in Britain, but did not even chart in Canada. **Sister Sledge** released a snappy tribute to **Sinatra** titled "Frankie"; the song sounds as if the **Andrews Sisters** could have recorded it in the 'forties.

Kirsty MacColl went top five in the UK with her version of **Billy Bragg's** "A New England". **Kirsty's** lively vocals and hubby **Steve Lillywhite's** soaring production couple to make a searing recording.

Other singles I could listen to every day for the next ten years (in addition to those mentioned as videos): **Roger Daltrey**, "After the Fire"; **Rosanne Cash**, "I Don't Know Why You Don't Want Me"; **The Roaring Boys**, "Every Second of the Day"; **The Judds**, "Have Mercy"; **Heart**, "What About Love";

Local Concerts

Don: Edmonton missed out on many of the major tours this year. But the secondary bands made a valiant attempt to compensate for this.

Sean: **Richard Thompson** put on an excellent show at the Provincial Museum. Utilizing equal parts talent, warmth and humor, Thompson performed the most memorable performance Edmonton saw this year.

Don: I did not see a lot of shows in 1985, but the hottest concert of the year had to be the **Los Lobos/Jr. Gone Wild/Dusty Chaps** triple bill at the SUB Theatre. **Los Lobos** served a steaming set of red hot Tex-Mex taco rock and roll that was tastefully garnished by the enthusiastic **Jr. Gone Wild** and the campfire novelty of **Dusty Chaps**. **The Blasters** and **Eurogliders** also performed better than good shows at SUB. Under **Gerry Stahl's** watchful eye, SUB continues to develop as a credible venue.

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Student Ombudsman Service

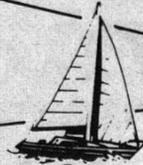
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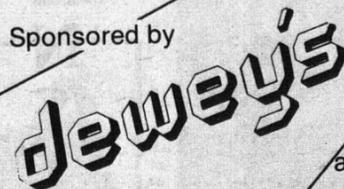
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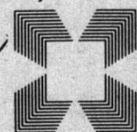
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