

Bruce Foxton
SOS My Imagination
 Arista/Import 12"
U2
Pride
 Island/Import 12"

review by Don Teplyske

Bruce Foxton and U2 represent everything that is both wonderful and disappointing about rock music. Foxton has the determination and sweat that make rock and roll so exciting; U2 comes from the "Ain't The World A Bitch" school of frustrated young men.

Bruce Foxton, late of The Jam, has had a hard ride since Paul Weller pulled the plug on the band early last year; while Weller was offered the world by record companies, Foxton was unable to attract the attention of a major label. He did eventually sign with Arista in England, and released his first single about eight months ago. "Freak" musically had little resemblance to The Jam, and this alienated a large majority of The Jam's followers. An uneven album (*Touch Sensitive*) followed and, a couple of months ago, a remixed version of the album's strongest song appeared in a 12" single format.

The extended remix of "S.O.S. My Imagination" is a masterpiece, filled with swaying trumpet and intense saxophone, and is destined to become an unheralded classic. On "S.O.S. My Imagination" Foxton comes to grips with the voice that failed him throughout his debut album. In this version, Foxton has placed his bass lower in the mix and has pushed the horns into the foreground, giving the song a swing that it had previously lacked. "S.O.S. My Imagination" is a bouncy, energetic and, most importantly for Foxton, testimony of Bruce Foxton's potential.

British twelve-inch singles are usually worthwhile, since they normally contain non-album songs on the flip side. These songs are often re-arrangements of rock and roll favorites, and in this instance, "S.O.S. My Imagination" is backed by versions of Chicago's "25 or 6 to 4" and Smokey Robinson's "Get Ready." In this version of "Get Ready," which sounds a bit like "Beat Surrender," Foxton delivers a strong vocal performance and reveals his love for soul flavored horns. "25 or 6 to 4" is more laid back but is an adequate showcase for Foxton's band members.

For the time being "S.O.S. My Imagination" is only available on import and as such will cost you almost \$7; fortunately, this three-song single is worth every dollar of it. It shows Foxton battling to find his niche in the overcrowded music world, and "S.O.S. My Imagination" promises that he will soon find it.

Pride is the latest musical offering from U2, and is a major disappointment. Everything about this four-song EP is offensive, starting at the cover. On the front is a black and white picture of Bono, Edge and the boys (complete with gloomy faces and mandatory upturned collars) and on the back is a b & w of Martin Luther King. Are U2 trying to equate themselves with human rights activists? Better question: how can they do this and still show their faces?

Even without the pretentious cover design, U2's *Pride* EP is still unacceptable. "Pride (In the Name of Love)" is the first single from their soon-to-be-released fourth album; the song is not as immediately enjoyable as "I Will Follow" or half a dozen tracks off last year's *War*. The legendary U2 guitar edge has been softened by producer Brian Eno and its absence removes all distinctiveness from U2's sound. While the band may feel that the song is a tribute to Martin Luther King, "Pride (In the Name of Love)" does not deserve to be mentioned alongside him.

U2 have often expressed concern for their fans, and have made much of their "of the people" image.

However with this EP, U2 seems to be content with giving their legion of fans as little as possible for their money. The b-side of "Pride (In the Name of Love)" is composed of three, count them, three worthless pieces of YUK! The first is an "instrumental in progress" ("Boomerang I") that goes nowhere except into the finished product ("Boomerang II") which is worse only because it contains Bono's hideous voice. The EP is closed by yet another instrumental, this one evoking pictures of birds and trees. Triple yuk!

On the basis of this hideously disappointing effort, I would have to say U2 has lost the magic that made their previous albums so endearing. Maybe it's because they've begun to take themselves too seriously.

Spoons

Tell No Lies (EP)

Ready/WEA

reviews by Warren Opheim

After the release of the disappointing *Talkback* last year the Spoons have tried to make up somewhat with this new EP. Okay, it is better than anything on *Talkback*, but not by any great length. At times, the song sounds so much like the vastly overrated "Let's Dance" by the vastly overrated David Bowie. Not a big surprise in the least considering the producer (Nile Rodgers) and the brass section were main features on the vastly overrated album *Let's Dance*. At least Gordon Deppe has retained the wonderfully unique exaggerated diction in his vocals. The b-side "Romantic Traffic" is a neat little analogy, but it's surely gonna be an elevator staple before long. They're slipping, slipping...

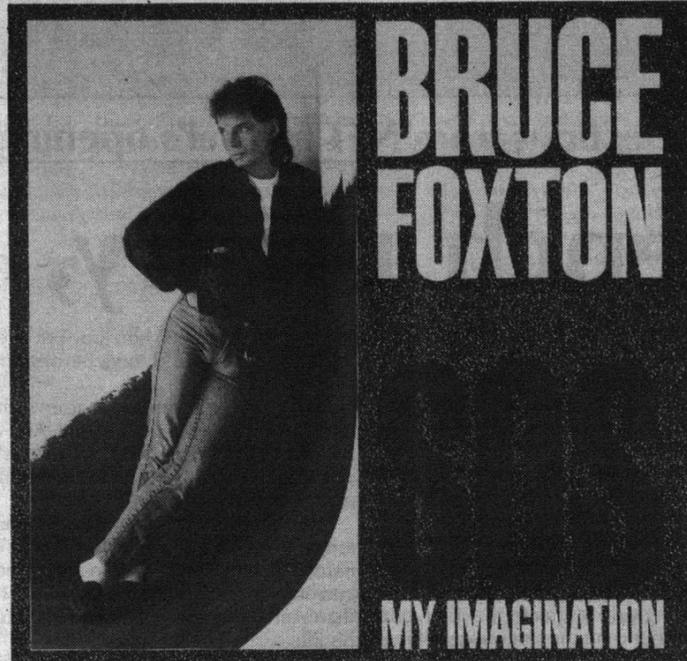
The Talking Heads

Stop Making Sense

Sire/WEA

Don't let the big booklet or the fact that this is a movie soundtrack fool you. This actually *Talking Heads' Greatest Hits Live*. Who needs it? Didn't we just have *The Name*

of this Band is *Talking Heads* a couple of years ago? Maybe they're hoping that their newer fans won't notice. And all this time you thought they were artists. In a nutshell? Read the bold type at the top of this review as though it were one sentence.



The Album Playlist is based on Airplay — a combination of programmer preference and listeners' requests. Tune in every Sunday at 12:00 for the **Alternative Countdown** - the favorite albums, EP's, singles and tapes.

TOP 15 ALBUM PLAYLIST

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| 1. Carmel — The Drum is Everything (London/Polygram) | 14. Battlefield Band
Anthem for the Common Man (Temple/Celtic) |
| 2. Rip Rig & Panic
Everyman (Breakthru') | 15. Romeo Void
Instincts (415/CBS) |
| 3. Various Artists — Ten From Texas — Herd it Through the Grapevine (Elektra/WEA) | |
| 4. Sonny Terry
Whoopin' (Alligator/WEA) | |
| 5. Pekka Pohjola
Everyman | |
| 6. Various Artists
Buttons & Bows (Dambuster/Celtic) | |
| 7. Bobby McFerrin
The Voice (Elektra/WEA) | |
| 8. Art Hodes
South Side Memories (Sackville) | |
| 9. Talking Heads
Stop Making Sense (Sire/WEA) | |
| 10. Rainy Day
Rainy Day (Rough Trade) | |
| 11. Andy Summers and Robert Fripp
Bewitched (A&M) | |
| 12. The Church
Remote Luxury (Warner Brothers/WEA) | |
| 13. Yo
Good Tidings (Deadbeat) | |

TOP EP's, SINGLES & TAPES

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| 1. Bolero Lava
Bolero Lava (Mo Da Mu) |
| 2. Jerry Jerry & the Sons of Rhythm Orchestra
Rhythm Crazy (Tape) |
| 3. Condition
Lonesome Trails (Tape) |
| 5. Direktive 17
Direktive 17 (Macbeth) |
| 6. The Sound
Shock of Daylight (A&M) |
| 7. U-men
(Bomb Shelter) |
| 8. BFA
Poor Boy (Bourgeoisie Dog Productions) |
| 9. WAL
Come Back (Beggars Banquet) |
| 10. Condition
Stranded in The Jungle (Tape) |

CABARET

DINWOODIE
2nd Floor SUB

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 NOTE: These events are open only to U of A students, staff, and guests. Absolutely no minors admitted!



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 present
A Jekyll & Jive Party
 Part of Science Week '84
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U of A Progressive Conservative Club
 presents
NEW RIDERS OF THE PURPLE SAGE
 with guests
Saturday, September 29

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