

The experts' favorites of 1980

In case you didn't know what to think about last year's records, *the Gateway* has compiled a list of picks from some of the record connoisseurs on campus.

by Gene Kosowan, Music and Program Director, CJSR Radio.

As in any other year, 1980 was a mediocre year for music. Commercial efforts by artists as Split Enz and Bruce Springsteen had their moments, but they were few and far between. Let the uninitiated check out such banal "only rock" stations as Kick-Ass-97. The alternative market was more interesting.

THE FIVE BEST:

Dixie Dregs *Dregs of the Earth*
This Atlanta based quintet released probably the most eclectic album of the year. The Mahavishnu Orchestra meets The Allman Brothers.

Cowboys International *The Original Sin*

Impressive production techniques make up for laclustre virtuoso performances. Despite the presence of P.I.L. guitarist Keith Levene, lead singer Ken Lockie is the only prima-donna on the album.

Echo & the Bunnymen *Crocodiles*

Positive proof that Liverpool can still be a hotbed for new talent.

Tom Verlaine *Tom Verlaine*

The former leader of the now defunct New York group Television surpasses his previous efforts. His B.B. King-like guitar work and musical arrangements prove to be the high points on his solo debut.

Pointed Sticks *Perfect Youth*

Arguable, their compositions aren't unique, but they're also no prototypical new wave band either. This Vancouver based band has a sound all their own.

Honorable mentions: The Talking Heads, the Reels, Pat Metheny, Lou Reed, The English Beat, Elvis Costello, Fischer-Z, Joni Mitchell, The Psychadelic Furs, The Pumps, The Kinks, Johnny and the G-Rays, and the Diodes.

THE FIVE WORST:

Pat Benatar *Crimes of Passion*

Her second album produced more ejaculations from every lonely sixteen year old than any artistic acclaim whatsoever. She should don her Viking breastplates and stick to opera singing.

Toronto *Lookin' for Trouble*

Sleazy nymphs and hunks of hedonism do not an album make. Take a Marshall amp to bed.

Loverboy *Loverboy*

This crotch rockin' spinoff from Streetheart created a stir with a platinum debut in a matter of weeks. Their presumptuous name suggests better performances in hotel rooms than onstage or in the studio.

Patrice Rushen *Pizzazz*

I expected a dynamic album from this L.A. woman whose keyboard work graced portions of John McLaughlin's Electric Guitarist album in 1977. The results are disappointing at best.

Norada Michael Walden *The Dance of Life*

Another alumnus of McLaughlin's, this time from the late lamented Big M Orchestra, Walsen produces sheer thigh thumping drivel. The title track is excellent, but it fails to save the rest of the album.

Sloppy Seconds: The Brecker Brothers, AC/DC, Nantucket, Saxon, Prism, The Prince of Darkness, Arctic Fox, Van Halen, and any other axe grinding facsimile.

by Gary McGowan, a former station manager of CJSR and barefoot shelf painter.

Gary's favorites

Bruce Springsteen *The River*

Beyond "wave", "metal" or any other catchphrase stands Springsteen with his words, his music and those breathtaking live performances.

The Clash *London Calling*

The conscience of new music delivers a sparkling, baroque double album. Their apex? As the year closes, they deliver a ten-inch American EP with almost twenty minutes of music per side and a new triple LP called *Sandinista*. The world holds its breath.

The Pretenders *The Pretenders*

Mom says I can't go out with women like Chrissie Hynde, but I sure like to hear her sing about eighties ladies.

Martha & the Muffins *Metro Music*

Rolling Stone called the band's writing "whimsical"; which meant that "Echo Beach" was full when they tried to check it out.

Peter Gabriel *Peter Gabriel*

It's not for nothing that Gabriel re-recorded these lyrics in German. He has a chilling Wagnerian edge to his music that reminds me of Calgary, funnily enough.

Pointed Sticks *Perfect Youth*

The candle-holders of the Lower Mainland have been rewarded with a brilliantly understated L.P. Hopefully, it will let the rest of the us in on the secret.

Talking Heads *Remain in the Light*

How the white folks are going to swallow this remains to be seen. But after years of disco and funk slugging by the uptown crowd Byrne and band are to be congratulated.

Marianne Faithful *Broken English*

Beautiful, haunting work from Sister Morphine ten years gone.

Elvis Costello & the Attractions *Get Happy*

Not as accessible as *Armed Forces* but an unfairly ignored effort by a stunning talent.

by Hollis Brown, *Gateway* alumnus and longtime audiophile.

Hollis' favorites

Dire Straits *Making Movies*

Dire Straits' best album yet, with an edge that was missing from the previous two. Mark Knopfler is without equal, and Roy Bittan's keyboards don't hurt. Knopfler for God.

Bruce Springsteen *The River*

The boss is back with a double album that's all you could ask for. His band is great, his songwriting consistent, and his voice unbelievably haunting.

Richard & Linda Thompson *Sunny Vista*

A witty, poignant, razor-sharp album by the world's best living guitarist (Richard) and a stunning mature singer (Linda). Technically released in 1979, but not available in Canada until 1980.

Bert Jansch & Conundrum *13 Down*

A great comeback album for Bert and also for fiddler/singer Martin Jenkins, formerly of Hedgehog Pie. Diverse and subtle, Jansch at his best is unbeatable.

Steve Forbert *Little Stevie Orbit*

Forbert's third album, and a strong, well-written set of songs that remind one of you know who. Could Bobby D. be the next Steve Forbert?

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