

That Was 1985

Sean's Favorite Albums

1. Kate Bush — Hounds of Love
- in no particular order:
- Phil Collins — No Jacket Required
- Tears for Fears — Songs From The Big Chair
- Van Morrison — A Sense Of Wonder
- Sting — Dream of the Blue Turtle
- Simple Minds — Once Upon A Time
- Marillion — Misplaced Childhood
- Strange Advance — 2wo
- Propaganda — A Secret Wish
- Tom Waits — Rain Dogs
- Dire Straits — Brothers In Arms
- Style Council — Our Favorite Shop
- Howard Jones — Dream Into Action
- Bryan Ferry — Boys and Girls
- Talking Heads — Little Creatures
- Dream Academy — Dream Academy
- Todd Rundgren — A cappella
- Joni Mitchell — Dog Eat Dog
- Pete Townshend — White City — A Novel
- Al DiMeola — Soaring Through A Dream
- Stanley Jordan — Magic Touch
- Willie and the Poor Boys — Willie and the Poor Boys
- Yello — Stella
- Squeeze — Cos Fan Tutti Frutti

Sean Gyname is a U of A student currently taking a year off. He is employed at Records on Wheels, West Edmonton Mall.

Todd Rundgren uncovered interesting ground on *Accappella*. Using only his voice and emulator, Rundgren layered and textured songs in a manner that far surpasses anything you would ever hear from the **Nylons**.

Accappella need not be a dirty word. Don: For me, one of the most exciting trends of 1985 was the renewed presence of country music elements in rock. **Lone Justice, John Mellencamp, Neil Young, The Del-Lords, The Blasters**. These artists, and others like them, released albums that contained obvious country roots.

Jason and the Scorchers produced an energetic album (*Lost and Found*) of whiskey drinkin', lyin' and cheatin' songs that would do **Haggard** and **Jones** proud.

While on the topic of great honky-tonk vocalists, **George Jones** released his strongest album in memory. Throughout *Who's Gonna Fill Their Shoes*, George shows off his tremendous vocal range while producer **Billy Sherrill** has mercifully toned down the smothering layers of strings that have always polluted Jones/Sherrill recordings.

Sean: Two of the most interesting debut albums of the year were **Dream Academy's** and **Stanly Jordan's Magic Touch**.

Dream Academy contains obvious hints of many other performers, such as **Peter Gabriel** ("Life In a Northern Town"), **Nik Kershaw** ("Bound To Be") and brushes of new wave **Pink Floyd** throughout, while establishing its own identity.

Moving to a different type of music, **Stanley Jordan's Magic Touch** allowed the listener a glimpse at a unique, developing talent. Though void of true emotion, Jordan's overwhelming guitar talents compensate for the shortcomings born of his inexperience.

Canada

Albums We Regret Buying

Don: 1985 was not a stellar year for music, but probably no worse than any other, particularly in regard to Canadian music. **Corey Hart** and **Bryan Adams** achieved superstar status in the United States, but that was expected. Unfortunately, few others managed to penetrate the widest musical barrier — the forty-ninth parallel.

Strange Advance eclipsed the sophomore jinx with *2wo* and in the process produced my favourite Canadian album of 1985. The contributions of **Paul Ganz** (*High Strung*), **Rational Youth** (*Heredity*) and **Darkroom** (*A Test of Time*) deserved a higher profile. Releases by **Platinum Blonde**, **Gowan** and **Idle Eyes** should have been buried.

FM reformed and produced an outstanding single, "Just Like You", even though it did sound a bit too much like the **Cars**. **Images in Vogue**, a band I normally enjoy ignoring, caught my attention with "Call It Love". **Skinny Puppy** released another enjoyable album of bizarre angry noise. **The Spoons** appear to be back on track with "Romantic Traffic" and Thrifty's commercials.

One of the biggest Canadian stories wasn't about a Canadian band. For a couple of years and two albums, Canada was the only market to support **Katrina and the Waves**. Finally, in 1985, the Waves achieved international success, a feat that would not have happened without Canada's long time support.

On the local front, **Voice** released *Anno di Voce*, a too brief collection of comfortable pop/dance songs in a **Human League** vein.

Turning again towards **Darkroom**, it was an injustice to the band and their second album that they received so little support from WEA Canada; *A Test of Time* deserved much better as it contained three bonafide potential hits.

k d lang continued to garner acclaim across the continent and **Ohama** produced more tape recorded gems.

Two local bands that did not release vinyl, but who became prominent were **Idyl Tea** and **Dusty Chaps**.

Henry, Craig and Ev of **Idyl Tea** performed several times during 1985, including a refreshing ninety-minute set at the Chinook in October. **Dusty Chaps** experienced all too brief a time in the Edmonton Skyline but will be remembered for their emotional "Yukon Buddy".

Don: Along with the high points of the musical year, we must also discuss the low points. There is no sense in discussing the worst albums of 1985 because no one needs to be told how bad the **Julio Iglesias** or **Motley Crue** albums were. Instead, we discuss the records we regret buying.

Sean: Low points? **Asia's Astra**: albums cannot get much lower than this. The term 'contractual obligation' was developed for discussing albums the likes of this one. Just as with their previous albums, the talent contained in *Asia* should produce something incredible. This never develops.

Platinum Blonde's Alien Shores can be filed under 'living hell'. The FM reunion album *Contest*, was a minor disappointment. Though commercially successful, **Gowan's Criminal Mind** was a weak release.

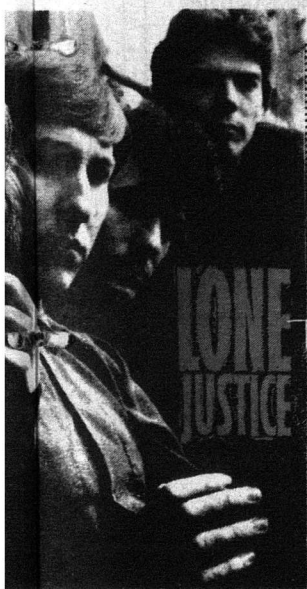
Don: I was really disappointed with **Corey Hart's** second album; I honestly enjoyed his *First Offence* album (1983). Unlike his first album, which contained several strong songs ("Sunglasses At Night", "Araby"), *Boy in the Box* contained nothing slightly interesting. Well, not true — the enclosed poster is mouthwatering.

Another big letdown after a strong debut was **Clarence Clemon's Hero**; the album is a study in 'how to ruin a good thing'.

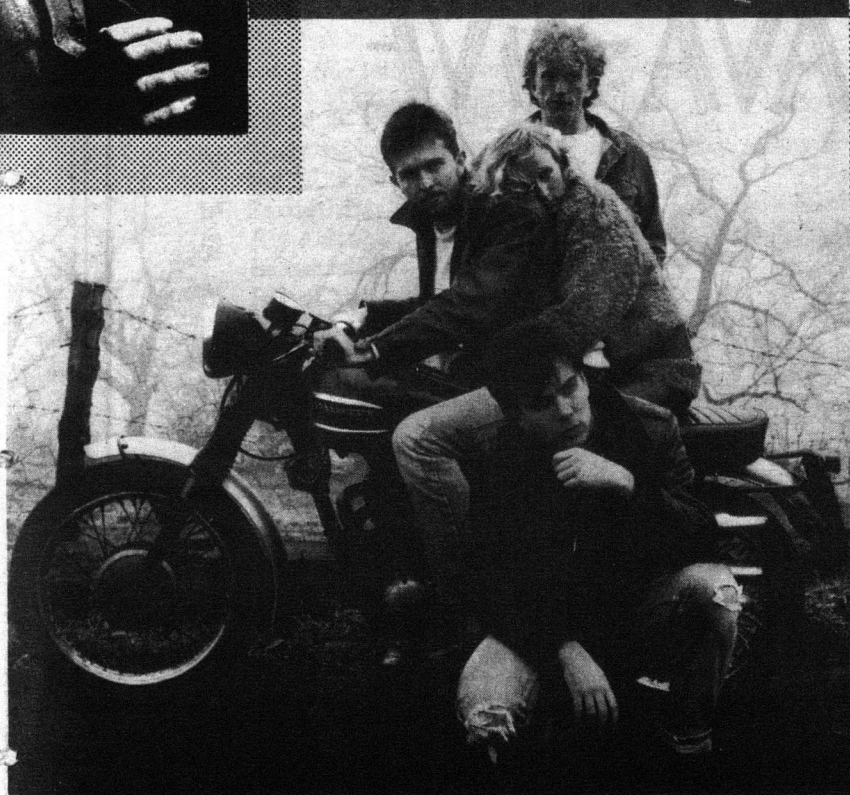
First, drop your powerful backing band (**The Red Bank Rockers**) and strong lead singer (**J.T. Bowen**). Second, find your roots and adopt a traditional African name, like **Mokshagun**. Then bring in the King of the Delete, **Narada Michael Walden** to produce your album. Put all together and you get a lacklustre collection of west coast rhythm and blues.

After his speaker blowing debut, *Rescue*, I expected much more from rock's greatest second banana.

This article will be continued in the next issue.



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