

aboutroundaboutround

by Michael Dennis Skeet

"Don't you miss it, don't you miss it ... Some of you people just about missed it!"

I certainly did; it's amazing how easy it is to slide into sloth when your editor is busy becoming a living legend in the Laurentians. The past few weeks have seen new albums by Kid Creole and the Coconuts, Ry Cooder, and the revitalised Steeleye Span; not to mention those records released in December which yours truly hasn't had time to review yet.

Well, there's no sense in doing today what you can put off until tomorrow or next week, so I won't be reviewing any of those records today. Maybe later. For now, I will hit you with yet another look back at the year that was. No you can't leave yet; sit back down and take your medicine like the others had to!

Everybody and his avacado seems to have concocted a list of the Top Ten Albums of 1980, and I'm no exception. What with year-end radio broadcasts and the compendium in the *Journal*, this list is starting to become a little fuzzy around the edges. If you

want to move on to the classifieds, then, I won't complain too loudly. You'd better be back here by next column, though, or there'll be hell to pay.

My Top Ten Albums

1. *Remain in Light* - Talking Heads (Sire). This is not an easy album to get into. It's well worth an extra bit of effort, though: this band has made a giant step forward into the exploration of rhythm for rhythm's sake.

2. *The River* - Bruce Springsteen (Columbia). This is an accessible album, and one of the best from North America's premier rocker. There's something on this record for just about every taste.

3. *London Calling* - The Clash (Epic). The best in political rock 'n' roll from a band with the talent and smarts to survive England's punk phase. They're still angry, but they're no longer discordant.

4. *The Wall* - Pink Floyd (Columbia). The album of the first half of the year. Electronic Angst and Roger Waters asking 'Is that all there is?!' Music to wait for 1984 by.

5. *Off the Wall* - Michael Jackson (Epic). The best soul record of the year, this was a crossover hit as well. Superb production by Quincy Jones, and some nifty songwriting, resulted in no less than four hit singles. How can you argue with that?



6. *Zenyatta Mondatta* - The Police (A & M). Screw the critics. Just because an album is a commercial success, it does not automatically become an artistic sell-out. The fusion of pop and reggae works very well.

7. *Pretenders* - The Pretenders (Sire). An uncommonly effective debut album. This is rock 'n' roll that is sexual without being sexist.

Who'd have thought someone from Akron, Ohio, could sing so well?

8. *I Just Can't Stop It* - The (English) Beat (Sire). The dance album of the year. This is the best release so far from England's Two-Tone scene, and it's impossible to listen to it without tapping your feet.

9. *Uncut* - The Powder Blues (RCA). Canada is rediscovering the blues, and this album is one of the main reasons. It deserves to be on this list if only because it became a hit when no record company believed in it.

10. A multi-way tie. Albums by Martha and the Muffins, The Specials, Madness, Yachts, Peter Gabriel, Pete Townsend, Led Zeppelin and yes, even the Nervus Rex, all deserve kudos. Take a bow, all - you know who you are.

In terms of the year's over-rated records, I could easily vent my spleen to the tune of another 700 words. But why start the new year off in a negative frame of mind? Let's just hope that Neil Young, Bob Dylan, Jackson Browne, Supertramp, Billy Joel, and the Rolling Stones come up with better efforts next time.

Next week: Michael spends six hours listening to *The Nothing Record Album* before he gets the joke.

Editors' note: Although *The Gateway* aspires to be an alternative media, providing fresh insights and outlooks not covered in the commercial medium, when the "other" press starts copying our ideas and stealing our writers it is time to re-examine seriously what we are doing.

Unfortunately, the reflection required to break with tradition takes time, and while we were wondering whether or not ranking records promotes the competitiveness of our capitalist society a review materialized on the arts desk. Rather than deal with rejection and other repressive reactions we decided we would print a year-end record review, even though it has already been done. And next week, just to give other people a chance to express themselves, we will run year-end record reviews by critics untainted by the clutches of the monopolistic press.

THE CANADIAN MINERAL INDUSTRY EDUCATION FOUNDATION

offers

UNDERGRADUATE SCHOLARSHIPS

in

MINING or MINERAL ENGINEERING and
EXTRACTIVE or PROCESS METALLURGICAL ENGINEERING

\$2,000 - 9 months

to students wishing to enter the first or subsequent professional year of a degree course in Mining or Mineral Engineering and Extractive or Process Metallurgical Engineering.

For applications contact:

The Secretary,
Canadian Mineral Industry Education Foundation,
P.O. Box 45, Commerce Court West, Toronto, Ont.

or

The Dean of Engineering
Applied Science

CLOSING DATE FEBRUARY 27, 1981

TEXAS INSTRUMENTS INCORPORATED

SPECIALS!

LIMITED
QUANTITIES
AVAILABLE

T1 - 59	\$339.95
T1 - 58C	\$139.95
T1 - 55	\$ 49.95

CAMPUS DIGITAL SHACK

9113-112 St. (HUB Mall)
EDMONTON 432-0521

Good Bros. are great

LIVE
The Good Brothers
Solid Gold Records
SGR 1001

by Jens Anderson

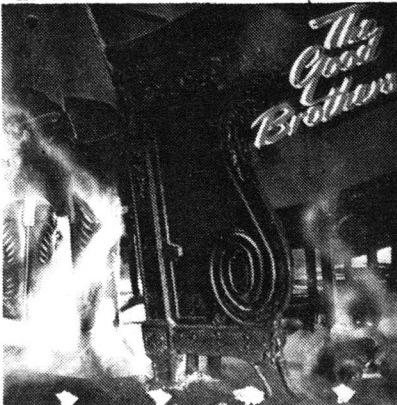
Some years ago I attended a Jesse Winchester concert at SUB and at the end of the show the distinguished-looking generalissimo of Keen Kraft Music came out and announced that the next concert would be the Good Brothers, and that it would definitely be the best of the year.

Back then I didn't know the Good Brothers from the New Koto Ensemble of Tokyo, but I decided to risk my bucks and go. To make a long story short: woooo-EEEE!

When they came back the next year I made sure I was there again to get propelled into the ozone by their excellent country music. The boys did the job, and with much the same songs as before: "The Battle of New Orleans," "Uncle Billy's Breakdown" (with 'Earl Hendrix' on Banjo), "Fox on the Run," and "Kitty Starr," surely the greatest hymn to puberty since Donny Osmond's voice broke:

*I will not forget you
If I live to be fourteen,
And I love you more than baseball
Kitty Starr.*

Later, when I ran across a copy of their first album, I snapped it up expecting the same euphoric rush that their live show induced.



No such luck.

The record began, true enough, with a genuine rock-and-roll classic, "Midnight Flight", followed by a fair version of "Fox on the Run", but the rest of the album merely sagged. It seemed that a recording studio just didn't inspire the band the way an audience did.

Cut to the *Gateway* office just before Christmas, where I stumbled across a review copy of this new live album. Though careworn and disillusioned by the intervening years I picked it up, hoping against hope for a taste of the old thrill. To make a long story short: woooo-EEEE!

The album is, from beginning to end, a romping, stomping, delirious delight; two records jam-packed with down-home ecstasy. Never mind that the Good Brothers are only the best bar band in the world; which is to say commercial and beneath the consideration of stuffed-shirt intellectuals. And never mind that their repertoire has stayed almost the same since day one.

When these boys launch into a number like "Okie from Muskogee," "Hot Knife Boogie," or "Alberta Bound," all such quibbles become irrelevant and even those afflicted with arthritis wiggle their buns.

Oh yes, if your local record man tries to tell you that Solid Gold Records is a hoax, inform him with a touch of worldly-wise contempt that they are distributed by A&M Records of Canada.

boogie!

saturday night is
cabaret night
in dinwoodie

Doors at 8
Adm: \$3.50 adv. (HUB Mall)
\$4 Door

**THIS WEEK
JENSON INTERCEPTOR**