



Left, Cliff Richard 1980s style. Below, Richard as he looked in the heady 60s.



Cliff gets back on the road

CLIFF Richard is in Australia this summer, but he's not on a holiday. From February 16 Richard begins a tour of the country which will end on March 19, and include all state and territory capitals, Launceston, Rockhampton, and Townsville.

Speaking from his hotel room in Melbourne recently, Richard said his work this summer would begin at the NSW Bicentennial concert at the Sydney Entertainment Centre on Monday.

He said he would be performing a solo item and also sing a duet with Olivia Newton-John, who sang back-up vocals for Richard when she first went to England.

"Then I am going to New Zealand to rehearse with the band for the tour," he said.

Richard spent 1986 engrossed in his role in the hit musical *Time*, which broke all advance booking records in the history of West End theatre — his year-long run in the musical was completely sold out. David Cassidy replaced Richard

in the role when he opted out in April last year.

"*Time* was fantastic, I did it for a year and 750,000 people came and saw it in the West End," he said.

"I loved it because it was regular...you know, I'd go to the theatre at the same time every day, and generally have the mornings to myself...the challenge was to keep my concentration and my energy level."

Richard said he had not had any trouble with maintaining his voice on such a regular basis, and that he had not suffered from any strains.

"It helped [my voice] a great deal, I didn't miss one performance, and if anything it has made my voice much stronger."

But he said he would break tradition on this tour by reserving the last half of his performance for his new album, *The Guarantee*, and play his older, well known songs in the first half of the act.

Describing this new album, he said it couldn't be a departure from norm because: "I don't know what the norm is any more...it is pop and rock, a mixture of anything."

He said the two singles from the album, *My Pretty One* and *Some People* were, "The type of songs which give you goosebumps...I wish I could write like this."

He said he would be performing with six musicians and three singers, all of whom were British.

The Guarantee contained only a couple of tracks which Richard classified as "Rockspl" — "Gospel tends to infer hymns and black spirituals," he said.

"My next single will be my 100th, so I want to make it pretty special," he said.

Cliff Richard will perform at Bruce Stadium on March 12 and 13. Call 474910 for details.

—JEFF WATERS

Memorable singles?

One is a throw-away piece, the other a sure-fire hit but for a job on the soapiers

Black, Wonderful Life (A&M)
THIS is a song about needing friends, and we all need friends.

Someone we can look good in comparison to, someone we can talk to when life is boring, someone we can tell about the good time we had last night, someone we can feel sympathy for. The song is slow-paced pop with a catchy chorus easy to sing along with. From the album with the same title; think of it as a haunting, atmospheric pop song.

The flip is *Sixteens*, a song which defies description other than as a cheap, throw-away piece, the type of comment not usually found in this review. It is not pop, nor is it filler designed to provide grooves on the other side of the single.

Sandra, Everlasting Love (Virgin)
IF THE thought of *Everlasting Love*

done as a disco mix is enough to make you shudder, copyright your movements as a new dance step. The song survives the treatment, proving its enduring worth. Unlike a lot of dance tracks featuring unknown female singers doing cover versions of old hits, the arrangement of this song succeeds in being more than the usual pop/click/thump stuff. While those elements are present, this 12-inch single has an extended mix on the first side that is actually better than the single mix — a rare achievement.

On the flip, *Change Your Mind* is from the English School of Haunting Love Ballads, which means it is not the theme of an American movie. It is not haunting enough, lacking the chains and moans to linger in the memory. The single mix closes the side, and would be a sure hit if Sandra had the credibility and exposure that being a soap-opera personality provides.

—MICHAEL WELLMHAM

Rock VIDEO

Queen *We Will Rock You*
Polygram Music Video 90mins

WHILE I have been reviewing this tape I have had a procession of female friends and relatives through my television room oohing and aahing over the incredible Freddie Mercury.

It seems all these female fans are just besotted by him, and when I inquired what was the thing that most stimulated their adulation the answers ranged from his body to the way he moved and on through to his TEETH. Now I suppose his body is all right, his moves are passable, but I never thought that

such bands as Cream and Led Zeppelin while they were studying at university. Bassist John Deacon gained first-class honours in electronics while Taylor graduated in biology and May in physics. Mercury was always at them to leave uni early and hit the road but they preferred to get their qualifications under their belts before getting into the uncertainties of a touring band.

This is a great tape with all Queen's hits performed to an adoring crowd. Right from the first song, *We Will Rock You*, there is no let up as the band moves on with rollicking energy. They have been criticised for being over-extravagant in both style and content and while it is not really my type of music they have the runs on the board in both their record sales and their tenure.

Mercury, of course, is at centre stage, and with the progression of the show he disrobes till he ends up in little else than a brief pair of white shorts. He switches the mood like the consummation of a... he is from the un-