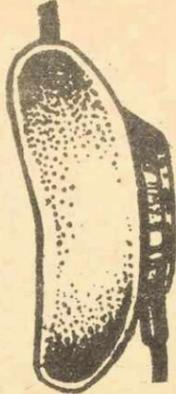


SOUND TRACKS



MONTROSE-"Paper Money" (Warner Bros.)

QUEEN-"Sheer Heart Attack" (Elektra)

DEEP PURPLE-"Stormbringer" (Warner Bros.)

There are signs these days that high decibel loud-hard rock, classified by rockologists as heavy metal, is undergoing some major changes and entering a new era. Just like the dinosaurs. The Anglo groups that have led the 2nd generation assault of heavy metal during the 70's so far - Deep Purple, Led Zeppelin, Black Sabbath, and Uriah Heep - are either wisely changing gears and expanding their musical horizons or running out of energy and ideas (in the case of the last 2). Only Led Zep, far above the pack and in the process of unloading a new double LP (advance word: good stuff), continue to exude that solid confidence and careful craftsmanship which has always been a hallmark of their artistic endeavors. But the big development in the past 2 years or so has been the emergence of a new wave of Canadian-American groups playing the high energy trade. In general, they have brought a more basic, r'n'r feel to the loud-hard arena, injecting some badly-needed vitality into it. And while nothing earthshaking or particularly original has come out of this newer, 3rd generation of bands, the results up to this point have been encouraging.

In the vanguard of this lava flow is Canada's own Bachman-Turner Overdrive, who have put the mobility back into hard rock and shown that high quality energy can be sold without ripping anybody off. Aside from the likes of Mahogany Rush, Rush, and Painter on this side of the border, the Yanks are finally starting to come up with something other than Alice Cooper and Blue Oyster Cult: Jo Jo Gunne, Aerosmith, Montrose, Kiss (there's a hype for ya), Hydra, and Masters of the Airwaves. This trend towards a more eclectic approach has also occurred across the ocean, with Nazareth making a niche for themselves as hard r'n'r sluggers, Queen adding a touch of glam to their hard polish, and Golden Earring blending such diverse influences as Alice Cooper, the Doors, and Jethro Tull to come up with some of the most engaging metal in along time. Another good thing about this new wave is that they're breaking through the schlocky mush and gettin' a few singles played on AM radio. Granted it's the most commercial oriented stuff that gets played but at least it's an improvement. BTO's metallic pop-rock singles are a good example of this.

Nevertheless, some of the newer groups are having a little trouble following up earlier successes as we shall discover in the subsequent examination of 3 recent specimens of the genre heavy metal. We shall be on the look-out for traces of radioactivity and other qualities treasured by experienced metallurgists. All 3 specimens here are in a high state of flux, which may or may not be good depending on which way the winds blowing. (Don't ask me no questions).

Montrose, named after famed Edgar Winter group guitarist Ronnie Montrose, were picked up in LA for the second time. The first LP radioactivated my speakers so much last summer that they flipped out - ridin' a bad motor scooter, rockin' the nation, and goin' to space station #5. That first album was a solid dizz-buster of growlin' power chords - a genuine orgy of energy. Excellent for anxiety-frustration, perfect if you're feeling anemic and out of everything but your head. And with Led Zep

conspicuous by their vinyl absence, the riboflaviv, ribb-rocked riffing of "Space Station #5" sounded even better. The new LP "Paper Money" is unfortunately a different story - sounds like the band took a few trangs or something. Basic problem: weak material, some uninspired playing, and plastic production (not enough bite). Suspect an attempt to go for more "refined" LP - shuld have stuck with what they can do best. Real saggars pulling the radioactive level down to near danger point are title track (true inertia), "We're Going Home" (languid zero), and to a lesser extent "Spaceage Sacrifice" (plodding metalloid pabulum). What saves the album from being a total writeoff are "Underground", a non-original dynamic rocker with a sentimental break, and "I Got The Fire" (manic metal with throbbing rhythm and slashing riffs). Otherwise, the band turns in a slowed-down version of the Stones' "Connection" that, thanks to Sam Hagar's measured vocals and the tasteful arrangements, works like a charm. The rest? Recycled cliches I'm afraid. Pass-reject. Bring in the next specimen.

Aha, it's those Angloid cuties who've been tryin' to square the circle. Queen. On their 3rd LP they generate more of a reaction than Montrose, but I've got mixed reactions about "Sheer Heart Attack" - it's a marginal success when considered overall perhaps, but on an individual track basis there's a number of disconcerting holes. Comes across as a tightly-arranged, lushly - produced mosaic of 13 tracks, sort of a metallic operette. While I admire the group's innovative approach and attempt to break out of the conventional stranglehold of the genre, there's too much self-conscious cleverness and over-arranged drecky tracks to have any lethal affect on the jaded miner. It's still a vast improvement over "Queen II", which had to be the most pretentious bullshit these ears heard last year. Except for the single "Killer Queen" (where vocalist Freddie Mercury proves once more that he's a poseur who can't really write) and "Lily of the Valley" (1:41 of nothingness), Side 1 is moderately likeable, and "Now I'm Here" is a real cherry of a Who-pastiche that should stand the test of time. Brian May emerges as a superb guitarist - well-controlled dexterous flash with deep texture. Oh yeah, "She Makes Me (Stromtrooper in stilettos)" on the flip get the honey goin' all right. For real radioactive metal though you're referred to the group's first red LP - if you can find "Liar" and "Keep Yourself Alive" (with cousins) then you won't be sorry. I can think of worse things than getting stuck inside a closet.

Bringing up the rear are Deep Purple, those battle-scarred vets of the metal wars who somehow keep sloggin' on. After carving out a place for themselves in the decibel hall of fame with LPs like "In Rock" and "Machine Head", the Purple went thru some personnel changes at the end of '73 which saw young David Coverdale replace Ian Gilliam as vocalist and Glenn Hughes takes over bass chores from Roger Glover. The resulting LP of last year, "Burn", was schizoid in true Purple passion but time has shown me how nicely radioactive Side 1 of that album was - just watch the needle jump on the title track and "Sail Away". And of our 3 specimens, "Stormbringer" gets the highest readings; it has to be the first Purple album in awhile with some measure of consistency about it. The band continue to experiment, to get back to those bluesy roots - they even get a little funky in places ("You Can't Do It (cont'd on pge. 11))

WHITE-DRY

CARTA BLANCA

RUM

Ron
BACARDI
Superior



**BACARDI
and 7UP.
UNderful.**

Uncanny how the smooth, subtle flavour of white or light-amber BACARDI rum brings out the brightness of 7 UP.

BACARDI rum. Bacardi Rum(s) Produced by Special Authority and Under the Supervision of Bacardi & Company Limited. "Bacardi" and Bat Device are Registered Trademarks of Bacardi & Company Limited. Bottled by FBM Distillery Co. Ltd., Canada. 7UP and UN are the trademarks identifying the products of the Seven-Up Company.