

## New album fills gaps

Amon Duul-Made In Germany [Atco, SD36-119] Amon Duul II in their fifth album (Second for Atco) to be released on this side of the Atlantic have taken a rather different approach to their music. Since **Wolf City**, Amon Duul II has moved from a pseudo-experimental space jazz-rock melage to a more traditional German-flavoured approach in their music. If one is familiar with Amon Duul from their **Wolf City** and **Lemmingmania** days then you know of their tendency to use electronics and production techniques to a wide degree and to the person unaccustomed with this particular music medium the tendency was for the listener to undergo a type of musical rejection. But in **Made In Germany** the electronics have been used in a more pleasing and melodious style. In some aspects this album is very similar to **Hijack** which seemed to indicate at the period in their careers an alteration in their musical style. From reports I have heard pertaining to this album, most listeners seem to be highly supportive for this rather radical departure. **Made In Germany** sees the addition of Robby Heibl and Nando Tischer to Amon Duul II to fill the gap left by the departure of Lothar Meid, one of the more prolific writers in the group.

In a departure from past efforts, **Made In Germany** includes a traditional German selection (La Krautoma) slightly re-arranged by the group to give it an electric feel that is still highly reminiscent of the original version that we've all heard at one time or the other. "Ludwig" deals with a mad, impotent Bavarian King who commits suicide in the waves of his favourite bathing place and one is struck here with the

fact that instead of dealing with future shock, Amon Duul II are looking at the realities of the past. And the past according to the words on the album seems to be as uncertain as the future, particularly when one questions the true nature of this Bavarian King as it is outlined in "Blue Grotto", "Emigrant Song", an acoustic up-tempo number seems to be in many ways an American folk derivative that deals with the uncertainty a person feels when they leave familiar surroundings and move into the unknown. "Dreams", which opens the album gives an excellent indication of what the listener can expect in this album. The selection encompasses guitar, synthesizer and those other instruments that are associated with the tango of years gone by in this sound-pleasing selection.

Patrica Dahlquist-This Is... (Epic-KE33937) For a person who has been in the field of recording for less than six months, Patrica Dahlquist has accomplished something that most people in the same period can't boast of; two successful singles and a recently released album. Her singles, "Keep Our Love Alive" and "Bang a Boomerang", the latter a song featured and composed by Abba on their second album, have made a favourable impression upon many people and have awakened many to her unmistakable entry into the commercial music scene. Basically, the album has been structured in this way, to create a rather tight album featuring up-tempo music that will catch on in the music market, leave the people hungry for more and release the music to satisfy them; in most respects it

seems to be working as planned. The production of this album seems to be highlighted by the extensive over dubbing on Patrica's voice and most people have the tendency to say that this is the result of one thing; an immature and unsure vocal capability. Yet this notion is destroyed when you listen to "Broken Hearted and Free" and "The Dan Hill Song" both of which break through the production effects and show Patty's style in it's true sense. The notion of an artist who isn't vocally capable is broken when we look at her past musical experience. She was for a time a member of such Canadian West Coast groups as Patrica's Victorian Jules, Frames of Mind, Sunshine and later on a member of Hagood Hardy and the Montage. In addition to all this she was for a time a solo act in Vancouver. Once Patrica is torn away from the trappings of a disco back-up band and the simpering string section she is a charismatic singer. Somehow the extensive use of production casts her in a rather poor light (much like the one Olivia Newton-John is cast in) and it seems to create for her a musical image that she doesn't need much less deserve. In many ways it seems as if the producer is addicted with the desire to create something that is satisfying to him and not to anyone else. Instead of being featured as a mature and promising vocalist worthy of attention, Patrica is being presented as another endless face in a long line of vocalists that are best forgotten and not even mentioned. True, the advances that Patrica Dahlquist has made in the past half year have been remarkable, but this success could become transitory if she becomes stereotyped into a particular narrow musical range. The selection that closes off the album "Wind Up Toy" seems to in many ways describe Patty's future if she fails to heed the true inclinations of her career.

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