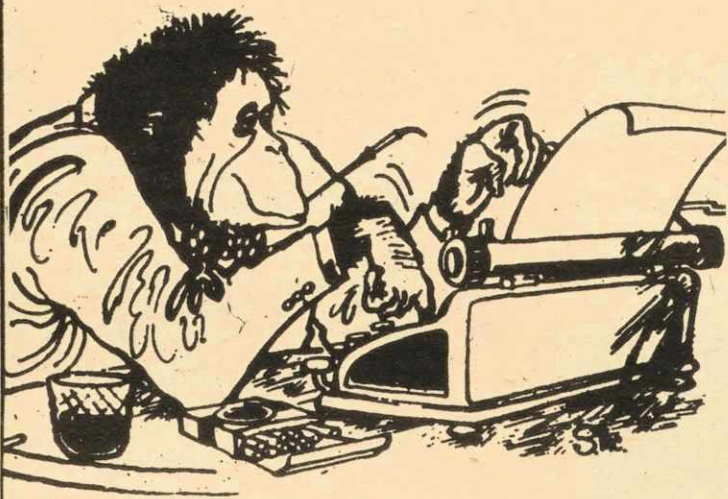


# Multi-Colour, Multi-Cost



by Peter Cameron

Well to start off I suppose that I should mention that I got quite a few comments on last week's column, the sensationalist headline was not my idea by the way. This

week I think I'll talk about records and Dal Radio (now CKDU).

Records, have you ever gone through the record stores in town and compared the prices. If you have

then you won't be that shocked by what I have to say, if you haven't then get ready for some big numbers. Since I'm dragging these prices from my not too good memory I will not mention any store names in case I've got the price wrong.

To do this little test I chose one record that I would look at and compare in six different stores. I got six different prices; \$5.14, \$5.98, \$6.35, \$6.69, \$6.98 and \$7.29 this is an average price of about \$6.40 and the lowest price is only 60% of the highest.

Now, why does the average LP cost so much? The answer is in that nice multi-color cover that the record is in, they range in cost (for the manufacturer) from \$1. - \$2., the record is about half to 3/4 the cost of the cover. The reason for

the wide range of prices is that a dealer has to pay about \$3 per LP, so he can only put a low price on his records if his volume turnover is quite high.

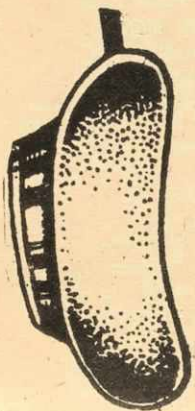
Enough on the subject of record prices and on to some better news. Dal Radio as you may or may not know is now called CKDU. The programming of the new station will be completely different from that of the old one. News and public affairs will now make up a fair portion of the listening day (about 20%).

This new station is to be an alternate radio station so it will be run in the F.M. style. In the near future CKDU will be broadcasting to Howe Hall, Sheriff Hall and Fenwick. The object of the new station is to provide unique entertainment and information for

the University community.

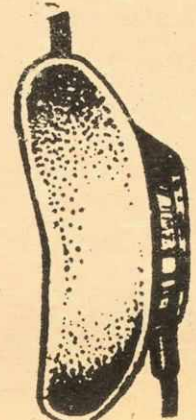
To run CKDU a staff of seventy to one hundred people would be ideal as it would not involve overworking any of the staff. The day that this issue of the paper comes out the applications for membership in CKDU should be available around campus.

The Gazette is also in need of staff this year as are many of the things around campus that depend on student involvement, so I urge people to get involved in something around campus because the way things look now a lot of these societies etc. may soon cease to exist.



By Mark Teehan

## SOUND TRACKS



**LITTLE FEAT - "Feats Don't Fail Me Now"** (Warner Brothers). These guys, formerly based in the LA area but last reported operating outa the Mid-Atlantic region, have chalked up an almost legendary reputation among rock critics as the "underground" American rock'n roll band to be reckoned with in the last 4 years. Reviewers drooled over the group's tightness and ability to effectively fuse country, blues, gospel, and r'n r into a unique sound, Lowell George's incredible slide guitar work and songwriting, the incisive/witty lyrics that made them stand out. Only trouble was that their record co. never really got behind 'em and they stayed pretty unknown, almost disbanding in the process after making 3 albums. Well, they hung in there and "Feats Don't Fail Me Now" is their latest offering, a solid & mighty fine LP burstin' with funky boogie/blues r'n r. Not having tried on any "Sailin' Shoes" or tasted some "Dixie Chicken" I ain't about to enter the debate on where Little Feat now stand artistically in relation to these past albums, though I must admit to being somewhat disappointed over the lyrics on "Feats" - they're OK but nothin' to write home about (expected better). But the music here is worth talkin' about; better yet, worth hearing if you get the chance.

Between cohesive playing and crisp production, "Feats" has pretty well got no holes-the dynamic rhythm section of **Ken Gradney** (bass), **Richie Harward** (drums) and **Sam Clayton** (percussion) meshes well with the imaginative keyboard work of **Bill Payne** and the superlative pickin' of **Lowell George** and **Paul Barrere**. This outfit plays as a team, and the clever arrangements on each heighten the impact. Throughout there's a distinct Southern flavor to the music, bolstered by George's half-drawled vocals. Like on the opener, "Rock And Roll Doctor," where he sings "If you wanna feel real nice/ask the r'n r doctor's advice" while the band lay down a funky undulated beat. "Skin It Back" is a more r & b-styled number nicely filled-out by Payne's organ and topped-off with some spicy riff trading between George and Barrere; here Georgia is affirmed as the best place to be when on the road, while the singer tries to

persuade his woman to split from all the r'n r madness to "ease" his mind. It ain't nothin' to worry about though-"so...the world keeps on turnin'...so what...I don't doubt it." Relax.

And on 2 songs written by George, "Spanish Moon" and "Wait Till the Shit Hits the Fan" the group slip a few good change-ups from the more straight forward boogie fare by. The first is a great soulful thing with punctuating horns and twistin' guitar work that bends to the clipped rhythms - my only complaint is that it ain't long enough. "The Fan" is equally interesting and even has a Tull-ish feel in places, with a winding progressive top to go with its churning bottom.

Then there's that great cover probably says more than any words inside could: Marilyn Monroe and George Washington ridin' in a '40s Lincoln on a high mountain road as a bolt of lightning strikes out towards the car; the headlights are brown eyes, and the license plate's in Spanish ("Day Day" me thinks). They don't make 'em like that no more...

**JIM CAPALDI - "Whale Meat Again"** (Island). This is by no means an outstanding LP, suffering as it does from some over drawn-out material, and several lame vocal performances, but it holds together well enough with a few high points to push it over the line. With rather restrained, low-key production to match its reflective mood, it's the kinda album that can get easily lost in the Shuffle; give it a few close listenings though and I think you'll find there's something in those grooves. For **Capaldi**, Traffic drummer and co-songwriter with **Steve Winwood**, it's solo sortie #2 and another chance to record stuff that he wouldn't get an opportunity to do with the main group (they do LPs quite infrequently compared to most bands these days - 1 every year or 18 mos). The cover is clever, effectively tying up the themes conjured up by the "Whale Meat" title: ecological and human awareness, gettin' old and fading away - a resigned, fatalistic attitude that still allows one to go on. Somehow.

Capaldi has written all the material himself as well as handled the vocal/production chores; for backing he's assembled a capable bunch of friends/

guests plus musicians from the Muscle Shoals studios that give "Whale Meat" its real substance, a subdued funkiness. Structurally Capaldi's songs are fairly plain, while his lyrics stay pretty straightforward - sometimes they're a little clumsy and simplistic. But the tasteful arrangements, continually shifting emphasis on the varied instrumentation, pull things through. When coupled with strong singing from Capaldi, as on the single "It's All Right", the result is some good enjoyable music. On this track his vocals are reminiscent of Jesse Winchester on his 2nd LP, exuding a gentle understanding that matches an easy rolling rhythm enriched by some pipe organ played by Winwood. "I've Got So Much Lovin'" and "Low Rider" are more uptempo tracks that showcase some well-crafted lead guitar work by Peter Carr and provide a few lighter moments.

On the title track, there's just enough echo on Capaldi's vocals to remind you of John Lennon; also noteworthy here is the imaginative use of guitars to play off the vocals-Carr turns in another excellent solo that speaks plaintively before soaring off. Meanwhile Capaldi rails against whalers and politicians: "Mr. Politician can't you see/You're gonna kill every thing including you and me/So while you're talking in your expensive clothes/I think somebody's going to shove something/Up your nose." Another stand-out is "Yellow Sun," with its full-textured sound that owes much to **Jean Roussel** bass and the organ work of **Chris Stainton**; Capaldi sings of one's need to give personally to another who's down and out, and in the absence of any outside help, offers a "grin 'n bear it" piece of advice for when you feel blue. Guess the Sun has to come out sometime, huh? On the album's closer, "Summer Is Fading," the singing is a bit on the weak side, though perhaps it fits the dying/end of a cycle theme. The song is also carried on too long so that it loses its initial effectiveness, but the judicious use of congas, cubassa, organ and subtle guitar combines to produce a haunting, mysterious flavor in the "Low Spark" vein. Rather hypnotic.

All in all, a worthwhile album that succeeds in spite of its imperfections and limitations.