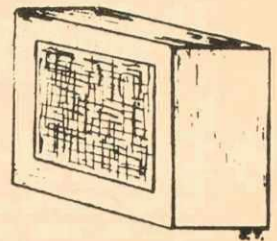


DÉJÀ



ENTENDU



by Hutch

Hi people! It's another of those lean weeks so I delved into Radio's files and dug up two albums that, if not brand new, are only about a month old, still relatively unknown and deserve some recognition.

MOUNTAIN "FLOWERS OF EVIL" (BELL)

Mountain has never been anything but a hard-rock group — they make no false pretenses. In their single, "Mississippi Queen", and at Woodstock they never wavered from their self-imposed categorization. The music is not heavy, just joyous rock; Felix Pappalardi on bass

(also producing the LP) and the incredible Leslie West on guitar make sure of that. This, their third I.P., follows another good album, "Nantucket Sleigh-ride".

Side One was recorded in New York City in Sept. 1971. Although the side is a collection of singles and has no real originality in music or lyrics, the group shows that it is good musically.

Side Two is another story — it's an incredible piece of work! It was recorded live at Fillmore East in 1971 and, at 28 minutes 20 seconds, is the longest album side I know of — great music too!

The whole thing consists of two "cuts", the first being 24 1/2 minutes of original jam that is so tight it squeaks. Leslie West exceeds every expectation of mine on guitar — it's one of the best hard rock guitars I've ever heard and that includes Clapton or Alvin Lee. Included in the jam is the hardest version of "Roll Over Beethoven" you'll ever hear. Near the beginning, West does a guitar solo, including a hard choppy break, fantastic runs, a delicate Spanish violin-type effect, and a 46-second note with beautiful feedback that leads into Berry's fantastic composition — this is all from one guy! The whole

thing is called "Dream Sequence" and shows on vinyl how the Fillmore audience reached that dream of hearing a super-concert that night in New York.

The other cut is their single "Mississippi Queen" not as clean live but more exciting. If you listen hard during it, you'll hear a few notes from Cream's "Politician" reminding you that Pappalardi also produced the LP of that super-group.

Mountain is not phony in vocals or music. They're much better than most other so-called hard rock bands could ever hope to be including Grand Funk, Black Sabbath, and, to some extent Uriah Heep. They don't put little "touches" in their LP's just to sound "cool" — I wish those other groups would take the hint.

Buy this LP — you'll love it. The group will never get here so, as the saying goes "Mountain can't come to you, so go to Mountain" at your favourite disc shop.

LARRY CORYELL
"BAREFOOT BOY"
(FLYING DUTCHMAN/
POLYDOR)

Coryell, a well-known guitarist, has given us an electric jazz album this time around. Larry used to play with Chico Hamilton and with the Free Spirits, but now he's making his own music and has found some good backup musicians to help.

The LP has only three cuts — two long numbers on side one and a still longer number on the other side. "Gypsy Queen" will surprise you. Although jazz is supposedly a one-shot thing, it's hard to believe this recording is

a first take, as are the other two numbers on the LP. Therein lies the difficulty of good jazz. By definition, it's spontaneous. Yet, while it may not seem so to the average rock or soul fan, it's hard to be spontaneous. Jazz is the only answer to the frustration of boring structured music which is why many rock groups are now recording jazz-inspired jam sessions.

But back to "Gypsy Queen". The composition is reminiscent of Miles Davis in concert but instead of Miles' trumpet we have a guy named Steve Marcus on soprano sax and, of course, Coryell on guitar. The sounds he gets out of the Gibson are remarkable. I'm not an avid fan of unstructured jazz but I do like this cut — you can tell it's good. Check the drum ending on this number — tight and crisp, really great!

The percussion also shines on an otherwise standard guitar jazz number, "The Great Escape". Coryell never really escapes on this one but the short sax burst reminds me of the better moments at Jazz 'n' Suds. "Call to the Higher Consciousness", on side two, is by no means standard, though. Starting with what sounds like an ending, Larry builds the song through a soft rock beat at beginning and end, and a drum solo in the middle. The composition ends a very nice album — and it was all "ad-libbed".

Abstract jazz — but by no means raucous. Give the LP a fair listen — I think you'll like it.

Well, that's it. On the stands now — Paul Simon's new album and Neil Young's "Harvest". I'll try to review one of these next week — see ya then!

WISE WORDS ...

(cont'd. from p. 2)

becomes more so every time one dollar is taken from the hands of someone already poor and put into the hands of someone already rich — the capitalist process. It gets closer as people get pushed around and frustrated by this process. It gets closer as people begin to think politically. Yes, it's imminent all right.

What the revolution is depends on the people who are

going to make it; the proletariat, lumpen proletariat and the students who take time to think about what is needed and who are willing to work for the change they see as necessary.

More than anything else, more than stressing our ideal of what the revolution should become, the GAZETTE wants people to think about things that can't be found in textbooks and lectures. That's what our

budget is for: pulling all of us out of the educational mire, as well as informing people.

Yes, we wage war against every form of capitalism, and if accepting advertisers' money will enable us to do it, then we will continue to accept ads. In a sense, we're taking their money and using it against them, and that's a part of revolution.

One contradiction from your letter: at the beginning you say that you want to see community-related articles, then at the end you say, "I would be delighted if you really would concentrate on campus activities." Perhaps you should learn to decide what you really want before complaining you don't get it.

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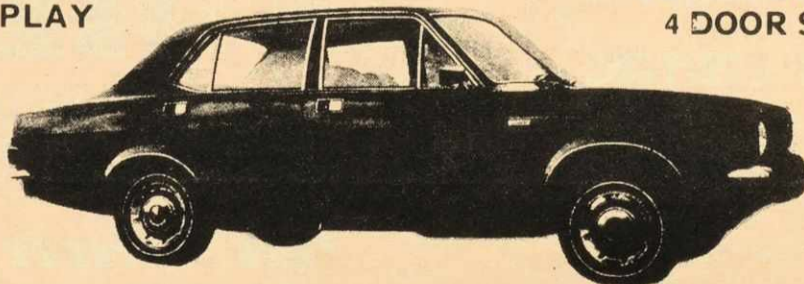
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