

NEW SOUNDS AROUND

by Rob Cohn

For your listening pleasure this week, we have twelve new albums for you to try out. Some are really worth it while others will send your eardrums into seclusion.

Saga—Images at Twilight. Classify them as a mixture of Kraftwerk and Supertramp. This, their second vinyl offering, shows nothing new from the band except a distinct ability to rip off other peoples music. It will definitely put you to sleep after ten p.m.

1984—Please Stand By. Karen Lawrence's vocals is the only thing that saves this record from the depths of obscurity. Nothing to distinguish the music from hundreds of other rock bands. Look for this album a year from now in the delete bins.

Mistress—Mistress. Boston, Stones, Firefall, Allman Brothers, The Eagles, the influences are all there. What comes from it is an album with variety of different sounds which make it passable. "China lake" is one of the highlights and there is also an adequate version of Neil Young's "Cinnamon Girl". All in all nothing to get overly excited about.

UK—Live. A must LP for their legions of fans but anyone else would be better off buying Red Sovine's **Greatest Hits**, for interest's sake.

Sad Cafe—Facades. A good choice of title for this album because there is nothing good inside.

Suzi Quatro—Suzi and Other Four Letter Words. Suzi can't make up her mind whether she wants to be punk or Top 40 and as a result she comes off as neither. Music and lyrics are reminiscent of the **Sweet** (produced by the same people).

L. Shankar—Touch Me There.

Finally, this is what rock is all about. With a lot of help from Frank Zappa, the music makes the LP. Strong lyrics also add to the effect. If you were wondering where good music got to, this album will help you find



it. **Joan Armatrading—Stepping Out.** This live LP is a good addition to any record collection. If you are not familiar with her work it is a good introduction as it features some of her best works as well as a couple of new cuts. Her voice will melt you.

Garland Jeffries—American Boys and Girls. Garland Jeffries is back. Thank God. In this day and age when so many artists are selling out,

Jeffries comes back as strong as ever. Highlights of this album are the five songs on side one and the five on side two. One of his best efforts.

Mendelson Joe Not Homoginised. Mendelson Joe is a poet. This

album is Poetry. What else can I say. Listen to it, every song is worth it. Expect big things from this man. The single, "Hollywood Would", is by far the worst cut on the album.

Talking Heads—Fear of Music. Don't be afraid of this album. Of the many new wave bands Talking Heads is one of the best. For those of you who are afraid of the new wave, Heads will show that music has survived disco.

Blondie—Eat to the Beat. Blondie is probably the most successful new wave band. Their last LP **Parallel Lines** was a huge commercial success due mainly to the presence of the Disco single, "Heart of Glass." Blondie is not disco! This their fourth album reinforces their position in the music world.

The LP opens with "Dreaming," an upbeat tune written by Deborah Harry and Chris Stein. Strong drumming by Clem Burke with Harry's usual good vocals make this cut. The Hardest Part is the next track written by Harry and Stein. The closest thing to disco in the album—it is more danceable rock than anything else. As a single release it is destined to go places.

"Union City Blue" is a tune penned by Harry and Bass player Nigel Harrison which is one of the better all round cuts. "Shayla" is written by Harry alone and is a slow ballad type song with a story to tell; it is well told. Exactly opposite to "Shayla" is the title track "Eat to the Beat". This song is the epitome

of early new wave, upbeat with strong drums and vocals. It features a harmonica riff that will blow you away. To finish the side "Accidents Never Happen" takes you almost all the way to punk rock but is much more subtle.

Side two opens with "Die Young Stay Pretty", the lyrics make this song, listen to it carefully. "Slow Motion" is the next cut on which Harry's vocals again stand out. Following this is another disco type cut which is unspectacular as far as disco goes but it does grow on you.

"Sound asleep" is a nice slow track which is very powerful. Harry's vocals will sooth you into a semi-conscious state if you're not careful. A nice change of pace. But don't fall asleep because the next song, "Victor", will bring you back to life quickly. Punk is the only way to describe it; Harry does effective Alice Cooper type screams. To finish the LP "living in the real world" shows what Blondie is all about. It is reminiscent of their first two albums. Good, upbeat new wave.



GET YOURSELF TOGETHER

at Halifax's #1 Young Fashion Store

From casual sportswear to *Exclusive Garments*
—all at reasonable prices



DROP IN AND SEE US!

Foreign Affair
1705 Barrington Street, Hfx.



ZAPATAS

FEATURING THIS WEEK

WILD CHILD BLUES BAND

OUR LOUNGE OFFERS THE BEST IN
LIVE ROCK & ROLL ENTERTAINMENT.

WE APPRECIATE THE SUPPORT DALHOUSIE STUDENTS HAVE
SHOWN OUR CLUB IN THE PAST. IN RETURN WE ARE OFFERING

FREE ADMITTANCE TO OUR LOUNGE
AND A COMPLIMENTARY DRINK

UPON PRESENTATION OF A VALID 1979-80 DAL STUDENT CARD

*(with purchase of first drink only)

ZAPATAS

1591 South Park Street
422-1454

Atwood in Halifax

by Paul Tyndall

Margaret Atwood was in Halifax last Friday evening to promote her new novel "Life Before Man". Ms. Atwood began the evening by reading two chapters from her most recent novel. This may have been a mistake because Margaret Atwood is a very dull reader. I do not think it an exaggeration to say that her monotonous voice could make the Iliad sound like the back of a box of cereal.

The purpose of such a reading is to whet the audience's appetite and have them race out at the end of the evening with the sole intention of paying \$12.95 for the hard covered version, too impatient to wait for the paper back or in most cases now the movie. I doubt that Ms. Atwood succeeded Friday night. Instead most people wonder out saying "nice lady but she sure writes dull stories," or "pretty eyes, they go well with her dress." The reading was sponsored by the Dalhousie Library Service and the Canadian Book Information Centre.

The first chapter that Ms. Atwood read gave us a glimpse of two of the novel's four main characters. William is an environmental engineer of bland Ontario descent. He is working on a solution to the oncoming energy crisis. It is his plan that methane gas from excrement be used as an alternative fuel source. Lesje is his bored lover. Lesje is a half-Lithuanian, half-Jewish paleontologist at the Royal Ontario Museum. When she is not thinking of interesting little tidbits of information concerning paleontology

she is ignoring William, who had his own little tidbits. Lesje also ponders the future of the human race but somehow it is hard to take her concerns seriously. This is the major problem with the novel. The soap opera drowns any of Ms. Atwood's more serious intentions.

The second chapter read by Ms. Atwood revolves around the other main characters; Nate and Elizabeth. Nate is a successful Toronto lawyer who has retired to find himself. He "finds his head" in the basement making wooden rocking horses and he joins it. When he is not playing in the basement he is having assorted affairs to compensate for the love his wife, Elizabeth, will not give him. Incidentally, Elizabeth is far too concerned with the loss of her lover, Chris, to be concerned with her husband's needs and so on. You may be wondering what happened to Chris—well he "blew his head off". Probably because his lover, Elizabeth, would not sleep with her husband, Nate.

This story is given to us in much the same style that Ms. Atwood reads. But in all honesty the subject matter demands such treatment. Atwood's style is analytical in approach and the preciseness in which she describes emotions is thorough, almost catalogued. If one of the authors intentions was to destroy the romance between man and woman she definitely succeeded. I myself feel that some illusions are better left unshattered, but not Ms. Atwood. Perhaps it is in this way that she is

obeying the writers' maxim as stated by Franz Kafka "If the book we are reading does not wake us, as with a fist hammering on the skull, then why do we read it? . . . A book must be like an ice-axe to break the sea frozen within us."

All in all Margaret Atwood does not succeed to "break that ice". Her book plods on and is so cumbersome it is difficult to read. She has selected her details very well to set the tone but the book seems to do nothing with this barrage of detail and in the end you are left wondering why she worked so hard for so little.

The second part of the evening consisted of an informal question period. Ms. Atwood gave her opinion on publishing in Canada, regionalism in Canadian literature and some insight into the research for "Life Before Man".

Due to the saturation of the Canadian publishing market Ms. Atwood suggested that amateur writings, looking to be published try the small literary magazines and publishing houses. When asked to give opinion on regionalism she said that for the most part each regional literary magazine in Canada did its best to publish a wide perspective of writings.

Ms. Atwood seemed to enjoy answering questions and she is very knowledgeable on publishing and marketing in Canada. However, I still think that she would have been better off having someone else read and although she considers herself a "serious" writer she manages to elude serious literature.