

# The Catch

By JANICE WALSH

The cover of this album should be enough to scare people away from buying Nazareth's new LP, *The Catch*. If it's not, perhaps the following words will sufficiently satisfy one's curiosity before spending his or her money on this disc.

First, it should be noted that this mistake is only half the fault of the group. Granted, their music has not

progressed in style and content since the 70's hits *Bad Bad Boy* and *Love Hurts*—this album, in fact shows more of a regression than a progression—but even a stagnating Nazareth might have been worth listening to for at least an hour. No, half, perhaps more, of the blame lies with this album's producer, John Eden, who has given the band a thumping, cluttered sound and taken from the band one of its most important trademarks, Dan McCafferty's distinctive and power-

ful voice.

While almost eliminating McCafferty's vocals, Eden also saw fit to increase the percussion and base on the album. This produces a thumping sound which overpowers both the vocals and the guitar rhythms, which, sometimes, are quite proficient. In most songs, the guitar seems to be merely an extra instrument that is kept in the background and even becomes an annoying whining sound in some pieces.

Songs worth noting for good content and production are few on

this LP but two are present. *Love of Freedom* has more happening musically and lyrically than perhaps any other song on the album, yet is minus the cluttered, unclear sound of most of the other tracks. *You Don't Believe In Us* makes use of a good (not overpowering) base and percussion unit as well as a strong guitar which is placed in strategic areas of the song.

Nazareth also has on *The Catch*, what may be the worst insult the Rolling Stones will ever hear—Nazareth's rendition of *Ruby Tuesday*. Equipped with the domi-

neering percussion and the whining of both McCafferty's voice and Charlton's guitar, this song is a watered-down, bubble-gum version of the Stone's classic.

Perhaps the best way to end this is with a lyric taken from *Road to Nowhere*, the last song on the album. "We've got to get off this road to nowhere." Hopefully, Nazareth will realize what they have written is truly applicable to their situation, and by ditching John Eden at the next intersection, will regain the proficiency they've shown in the past. □




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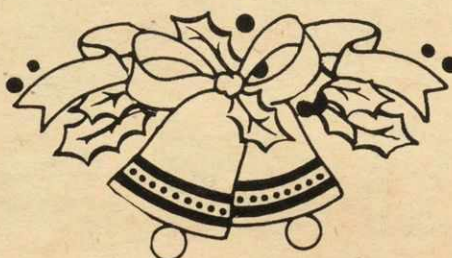
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