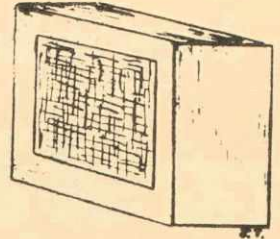


# DÉJÀ



# ENTENDU



by Hutch

Hello all! How's your musical collection feeling these days? Healthy, I hope. If you feel that this column has been of interest to you, or helped you to find some rare wax treat, let me know. I'd appreciate it. Also direct comments, complaints, and suggestions to me c/o Dal Radio. Now into the previews.

## CAT MOTHER — CAT MOTHER (POLYDOR)

The group has dropped the "and the All-Night Newsboys" from their title since their second LP, "Albion Do-Wah", a

rather countryish thing. You'll remember them from their first hit single, "Good Old Rock and Roll", a potpourri of musical hits of the past. This was from their first LP. Now they have a third and I'm impressed.

Side 1, Cut 1 brings us "Greenwood Shuffle", a good rocker featuring a fine organ that is much used on this LP, and introduces a masterful electric guitar using natural distortion — a bit countryish at times.

The group has a very distinctive sound vocally on all three LP's and the two guys supplying the familiar voices are Roy Michaels, the bass

player, and Bob Smith, the organist.

One of the exceptional pieces on the album is Charlie Prichard's slide guitar on the instrumental, "The Dribbleworks Blues".

It's a very rocky album, good to dance to (like Creedance) as usual for them. They may not know it, but they sound very much like the Everly Brothers on "Letter to the President". It's damn good — in fact all Side 2 is. It includes "Heebiejebies" that sounds a bit like "Grand Funk" or "Black Sabbath" but is instrumental and builds to an exciting climax. Finally the long (8 1/2 minutes) cut, "Love Until Your Heart Breaks" comes up and again they build to a great pitch, with congas doing most of the work on the driving beat.

I like the album — it's

alright! You'll hear it on the air soon. The group is reminiscent of many others, but they've got something that's theirs alone. If you like them, you can share that something simply by buying the LP.

## ROCKIN — GUESS WHO (NUMBER 9)

The album title says it all — it's mostly 50's and early 60's rock and roll and a lot of it is either poorly done or in bad taste. This, the Canadian (Winnipeg) group's latest is sort of a bomb. There are outstanding things on it though and I'll talk about them.

The problem is that they haven't gone anywhere with the LP. I'm not one of those who think a return to the 50's is progress — it's more regression. Even when the

music is good and they get into a song the vocals (courtesy Cummings) often wreck it.

Like most groups, Guess Who has a familiar and distinctive sound, and Cummings' voice is a large part of that familiarity. It's good and gutsy, screaming numbers or soft waltzes but on the gigantic area in between it fails.

The hit single, "Heartbroken Bopper" starts off and is the best cut on the LP. If you dislike this, Don't buy the album! I like it though, even though on the LP it has a pseudo-heavy intro, similar to Chicago's "Free Form Guitar". What saves the song is just that — using feedback and the savage beat to best advantage. I first heard this song at 9:30 a.m. on a Saturday morning on CBC you can guess how I felt!

"Smoke Big Factory" one of the protest songs on the LP, doesn't make it at all — it's slow, but that's not the reason. I can't pinpoint it, but I don't like the cut. The fine piano doesn't save it. "Arrividerci Girl", the flip side of the single and the next cut on the LP, is a different story though — straight, clean, and simple rock. It's good stuff.

"Guns Guns Guns" is another protest song. That is usually the album cut played on our local AM radio stations. It again features a great guitar, but the "Goodbye Mother Nature" thing is rather stock and Neil Young did it much better a while ago in the title cut of "After the Gold Rush".

As you flip over the LP you're hit with what must have been a lot of fun — "Running Bear", that old smash hit, done Cummings' style. Beautiful!

"Nashville Sneakers" explores how jazz came out of 50's rock via the guitar and piano. The ivories on this cut sound a lot different than the usual Little Richard, Chuck Berry type piano they used.

After these pleasing numbers comes the utter raucousness of "Herbert's A Loser". Trying to be deep and heavy, the group fails utterly and at times during that song, I did have to guess who.

The last cut is rather weird and the idea could have been done a lot better. It consists of three songs in one. The first is an odd song, "Sea of Love" sung by the group in the background of two members of the group talking about what comes across to me as nonsense. The idea was that they put a quarter in a jukebox (this sound effect also supplied) and the song plays behind them as they talk. Cool idea, but blown badly in practice. The other two "minicuts", are two rather standard 50's sounding numbers — nothing worth mentioning.

The end is abrupt — (Cum-  
CONT. ON P. 14



## Beauty at Birks

Canada's Leading Jewellers.  
In Principal Cities from Coast to Coast.



**VERN'S**  
SPAGHETTI  
&  
PIZZA PALACE

**FREE DELIVERY**  
4 P.M. TO 1 A.M. DAILY

**PIZZA IS OUR SPECIALTY**  
12 VARIETIES FOR YOUR  
EATING PLEASURE

OPEN FROM 11 A.M. TO 3 A.M. DAILY  
6448 Quinpool Rd.

**423-4168**



# Jean Junction

We Have All  
That's New in  
Threads for  
"SPRING."

Good Luck  
in your  
"Finals"

Located at the  
Village Square  
in  
Scotia Square



**BUELL**  
TYPEWRITER  
AGENCY  
STUDENT RENTALS  
103 PURCELL'S COVE RD.  
477-4618