

The new Pink Floyd

by Doug Wavrock

George Harrison-Extra Texture [Apple SW-3420] Only ten months after **Dark Horse**, Harrison is back with his latest L.P., **Extra Texture**. The name arose from a word play conversation between George and Paul Stallworth (who played bass on some of the tracks). In a way, the title seems to be very appropriate for this album with respect to the material featured on it. Instead of featuring lively numbers that were so numerous and well known on such albums as **Material World & Dark Horse**, Harrison here tends to move towards a more orchestrated-base album dwelling on a MOR-Easy listening formula. The people at EMI records, who distribute the Apple label, are saying it is an "unaffected, back-to-the sixties approach"; however after listening to it I tend to place the music period to which they are referring as early '60's, when the music world was then suffering from a lack of new musical ideas before the appearance of guess who?

Overall, **Extra Texture** is not a great album when you put it up against **Material World & Dark Horse**—especially the former by comparison. Harrison tends to move away from the horn-based or heavy guitar/percussion based format of such cuts as "Ding Dong Ding Dong", "Sue Me Sue You Blues", "and "Hari's on Tour" to the string based and ARP based cuts such as "Ooh Baby", "World of Stone", "Tired of Midnight Blue" & "Grey Cloud Lies" which when played in succession on the album tends to lull you off into a light sleep.

The album seems to feature a sequel to "While My Guitar Gently Weeps" called "This Guitar (Can't Keep from Crying)!" George, using a familiar selection of his own penning and using a slightly similar musical score draws both songs together in beautiful effect, if both are played back to back. The album, which opens with the successful single "You" followed by "The Answer's at the End" (a beautiful downtempo waltz focusing on George's voice) and then followed by "This Guitar", start the album off in a magnificent style. But then his preoccupation with several unspectacular slow tempo love ballads (There aren't any songs of a religious nature on this album) tend to quash those first impressions of the album. The closing song "His Name is Legs", referring to Larry Smith a former Member of the Bronze Dog Band, tries to move out of the lethargy of his love ballads; but the effort put into the song only seems to be a half-hearted one which becomes more apparent the harder Harrison struggles through the selection to its final notes. **Extra Texture** is certainly not one of Harrison's better musical efforts. The album in part may be the result of his recent U.S. tour that was so loudly criticized for his preoccupation with jazz-flavoured music. As a result, George Harrison has listened to the advice of his fans and not to the musical soul within himself. This has produced a less than satisfactory effort. But there's always a next time and I'm sure George will come through it O.K.

Pink Floyd-Wish You Were Here [Columbia-PC33453] What comes after the **Dark Side of the Moon** when we've been taken on a journey by one of the best known acid rock bands now referred to as a 'head group' to the other side of a mysterious land that we have never been to much less know about? Well, my friends, back to earth—or at least a few hundred miles above it—to a place so familiar that the words **Wish You Were Here** are uttered by Pink Floyd, so we can witness what new aspect of humanness they've tried to bare to

your ears. It's been three years since the last Pink Floyd pressing and judging from a lot of the music (if you can call it that) going around it almost is an eternity in the music world. But even in such a long wait, Pink Floyd haven't lost a bit of their power to communicate musically with the mind. The first few listenings of **Wish You Were Here** tend to be uninteresting and you almost want to take it off and play something else, like **Dark Side of the Moon**, but then, when **Dark Side** first came out didn't a lot of people say the same thing? Right! They did. Does this mean then that **Wish you Were Here** is another **Dark Side of the Moon**? Not necessarily because 3 years between albums tends to change the musical interpretations of any group and besides Columbia Records (they're now with a new label) quote them as saying it took three years to get the material that satisfied the Pink

Floyd as a whole. But what is apparent is this: after about the sixth listening I'm starting to like the album because it takes at least that many playings to figure out what P.F. are doing and translate it into concrete images in your mind.

The main preoccupation of the album is the selection "Shine On You Crazy Diamond" featured in two parts, one at the start and one at the end of the album. In reality, the piece seems to be three separate totally unrelated parts if taken and listened to apart from the others; but on listening to the extensive production work, an integral part of any Pink Floyd album, you can see that all parts are vital to the conception of the next piece. The music itself seems to reach out to you in such a way that you are convinced you've heard it before but then, you couldn't have for it was only recently created by Pink Floyd. Perhaps it was E.S.P. at work that gave you this premonition, but stranger things have happened to people who listen to

P.F. albums.

"Have a Cigar", from the words and the pseudo-pop synth-rock music score is plainly a song of success in the musical world and that's a subject that the Floyd have never written about in any sense before (not unless it was obscured in the clouds of sound laid down by them before). The song seems to be the result of their noticeable absence for three years from the new album racks of the record stores, during which time a lot of people were likely telling them they should release an album, which the group wasn't ready to release. The image of a record exec. is presented in the lines, "The band is just fantastic, that is really what I think. Oh, by the way which one's Pink (Floyd) ...you gotta get an album out/you owe it to the people/and did we tell you the name of the game, boy, we call it Riding The Gravy Train".

"Welcome to the Machine" with its machine noises and the use of an

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