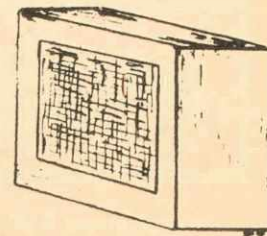


# DÉJÀ



# ENTENDU



by Hutch

Well it looks like it's Canadian talent week, at least in this column! Of the many LPs from which to select, the two most worthy of review seem to be Everyday People's LP and Syrinx 2nd "Long, Lost Relatives". The CRTC need not worry about Canadian content with these two albums as both are entirely Canadian in nature.

### SYRINX "LONG, LOST RELATIVES" (TRUE NORTH/COLUMBIA)

This Toronto group's follow-up to their debut LP is amazingly good! They've gone past the point where their music is only criticized — now they're praised. Noted for their appearance on the end of "Here Come the Seventies", doing the theme song "Tillicum", the group has come a long way in a short time. The synthesizer music, the sax, and the congas all combine to give a unique sound that is rapidly becoming world known.

Syrinx plays electronic music — abstract music — but still legitimate music. It's very interesting to listen to and you have to listen or leave because it's by no means background stuff. Listening becomes a full time occupation and analysis becomes useless as you become involved in the totality of the

experience. For this is one of the great things about the structure of this musical "concrete" — it was designed to include you, the "listener", as a participant.

If you know the group only for "Tillicum" you'll be surprised. They are masters of the longer cuts designed to weave a semi-classical mood out of a collection of notes. But you must become part of the music yourself, not something outside.

Perhaps the best selection from the album is the four composition set entitled "Stringspace". It is Syrinx at its musical peak. The music opens the windows of the closed house of conformity in structured music to let the freshness of experimentation pervade throughout.

John Mills-Cockell performs on the ARP synthesizer, the Moog synthesizer, and all keyboards. Doug Pringle the alto saxman also plays guiro, bongos and bells, and Alan Wells shines on congas, timpanies, gong, and tambourines. That's the line-up — three men making music that shatters your ideas of music but that you'll like and maybe even come to respect.

### "EVERYDAY PEOPLE" (ARP)

"Local Group Makes Good". It's quite an achievement —

good bands always seem to come from somewhere else. But this Halifax based group — five guys, one girl — are good — like Pepper Tree they can do a combination of "Top-40" and "heavy" songs and still come out on top. It can be a delicate balance, sometimes — like on this LP. They are not "great" yet — but they're on their way. It's a long hard road and, as the blues men say "you gotta pay yer dues". It wasn't that long ago I was playing their first single "Nova Scotia Home Blues" (which was a big seller here but ignored out west) and liking it — now they've got an LP of ten songs out and I find myself liking most of that too.

The group's sound isn't too hard to describe. Organ and guitar are done very well in a hard-rock format, while Pam Marsh and the guys belt out vocals. The selections are, for the most part, easy to dance to — you'll find yourself tapping your foot, which is always a good sign.

Side One has no real continuity — just a collection of six potential singles — like "Everyday People" and "Travellin". Side Two is a bit more progressive — four longer cuts.

This is a good Canadian and a fine first effort. Can they improve with their second? I'll be waiting.



Our man at the turntables — Hutch!

rick thornhill/dal photo

## Syrinx has great potential

by Don Retson

Those who took in the concert by Syrinx last week witnessed a performance by a musical group that could easily become the hottest one Canada has produced.

Several minor technical difficulties in the newly constructed Seton Academic Centre caused Syrinx to get off to a slow start. Also, throughout the first half of the concert the group had problems getting coordinated. Those whose only previous contact with the group was the very tight performance of "Tillicum" on "Here Come the Seventies" were obviously disappointed as Syrinx seemed to have difficulty establishing any kind of rapport with their audience. As a result, several people didn't bother waiting around for the second half of the show.

During this second part, however, Syrinx seemed like a different band. Whereas in the first half they relied heavily on John Mills-Cockell's synthesizer, in the second half they became a much tighter unit. Breaking loose on such numbers as "Sea Stop Shuffle", "Great White Bogie", and "The Aurora Springwheel" Syrinx demonstrated the very versatile and explosive talents of its four members.

Doug Pringle, the driving force of the group, alternated his talents between alto and tenor sax as well as clarinet. Alan Wells gave the group its distinctive beat with his work on the many percussion instruments strung across the stage.

Malcolm Tomlinson, a newcomer to the group, handled the drums and also did a superb job on flute when he and Mills-Cockell, on the Moog, combined for the group's best effort of the night "December Angel".

Syrinx still has a long way to go before they are fully recognized for the individual talents they possess but, for a group that has been together only five months, they certainly have made a good start.

# Jean Junction



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