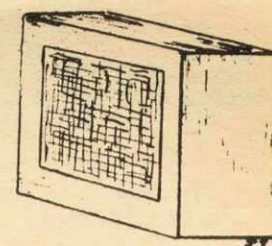


**DÉJÀ**



**ENTENDU**



**PINK FLOYD — MEDDLE (Harvest)**

by Hutch

Well hi, guy! Hope you're filling your head with some good music (a very relative term). If you're frustrated with your own stereo set, may I suggest you listen to your new or favorite LP's in the SUB Music Room. There are always people there for you to share your music with and it's great to pop in and hear all kinds of different stuff when someone else has the room. Try it!

This week we're back to phase one — rock music. Also I have an LP three people asked me to review, so I finally gave in.

This English group is constantly in avant-garde news circles — either denounced as crap or praised as a further progression in music. Parts of their previous LP "Atom Heart Mother" (especially Funky Dung) showed a promise of the latter, and this LP goes one step further.

Heavy, underground, weird — it's all here. Very much an LP of contrasts — soft instrumental to soft vocals to driving guitar. If you can even accept a group with a name like "Pink Floyd". I think you'll enjoy this LP, if only for the variety of material offered therein. The set opens with blowing wind and progresses via strategically-timed organ washes into a cut called "One of These Days" (no relation to Ten Years After's song of the same name). A repetitious guitar may make the opening boring to those who can't wait but every one I know likes it. In fact it's on a single released by Capitol. I doubt if it will hit the Top 40. A whining guitar, a distorted voice (one line only) and a synthesizer

near the end pounding out rhythm make this an excellent cut. It also ends with wind blowing.

Following this is a ballad with the soft-voices trick — not really noteworthy.

The flip side of the single is the third cut on Side one, "Fearless" (interpolating "You'll Never Walk Alone"). This is the only "message" cut of the set but it is unclear to me. Again a guitar and soft voices predominate with a chorus (sounding like the fans at a soccer match) softly singing verses of the Rodgers and Hammerstein tune. The only notable thing to this reviewer is the great stereo separation as the chorus fades out at the end.

"San Tropez" and "Seamus" are two more surprising cuts on an already surprising LP. They're nicely done soft songs — voices and all. Even your mother couldn't object to these. You'll like them too. A howling dog and a blues guitar and piano highlight the second cut mentioned. Well done.

All of side two is one cut, "Echoes", (23:31 minutes). It's a real masterpiece. Starting out with echoes of falling water droplets, the song builds slowly via piano, a guitar that equals anything Quicksilver ever did, and that famous organ that is so often in use for the Floyd. The excellent vocals sound like a continuation of the "Rime of the Ancient Mariner." The waltz moves into rock until the 13 minute mark, when we are spellbound to music of the dead an echoing albatross cry, blowing wind, and a general feeling of encountering the void. The pattern reverses later, back into rock then back into

the flowing, shifting lyrical patterns. One of the greatest extended cuts I've ever had the pleasure of listening to.

When I played this cut on air, I got three comments from people who wanted to go out and buy the LP immediately and one very nasty complaint to "get that shit off the air". I leave conclusions up to you.

If you're open-minded enough to try to understand the forefront of contemporary music, I think you'll like the album. Capitol's ad says "Pink Floyd's new LP is like throwing a party for your ears when all your ears were expecting were a few friends over for pinochle". I'm inclined to agree. I hate to end a review of a good LP with a bad pun, but there are some things you do anyway, so here goes: Don't make a Floydian slip and miss this LP. (.....oh that was bad....).

**CAT STEVENS TEASER AND THE FIRECAT**

Cat has been around for a long time (remember "Matthew & Son"?). He's come a long way, and been consistently good, so how come it's only lately he's recognized as the genius he is?

This LP follows the incredible (and successful) "Tea for the Tillerman" LP and contains his hit singles "Peace Train" and "Moonshadow" but an LP is not just a collection of singles. As in all his songs (from the soft "Where Do the Children Play" and "Lisa, Lisa" to the rockier "Wild World" and of course "Peace Train") the words are



very important. It's unfortunate I haven't got the space to show you what kind of writer he is. Even the cover is meaningful. Each aspect of the picture represents something. (I read about it in Billboard, but unfortunately I've forgotten it.)

Although Cat has a limited vocal range and is short of breath many times, it's his lyrics and excellent acoustics that make him come across as well as he does. His voice is very soft and delicate, but can break into harshness.

Besides these factors, the unusual rhythm he makes by way of the displaced drum-beats, the striking piano and the violin used in moderation make every cut on this LP a winner.

Yes, that's right. I like all the songs on the LP. Each is exceptional in it's own way. There are outstanding tracks of course — my favorites are "The Wind", "If I Laugh", "How Can I Tell You?" and the two

singles. It's a blessing someone can pick the right songs for singles. They've got real taste.

This LP is more uptempo than usual, but every second cut of the eleven here is softer than the cut just before it a nice mixture. The rockier cuts have his famous cut endings too. It's all here.

Rather than even try to review individual cuts and massacre Cat's well-planned continuity, let me just tell you that if you buy the LP, you won't be disappointed — it's good. Listen to it yourself — you'll agree — he's a mean Cat.

Oldie LP of the week to buy — Lighthouse "One Fine Morning" (GRT). I have to share my feelings on this LP to you. It's the best Canadian LP ever made (in my opinion) and ranks with the best in the world. Do yourself a favor and buy it.

That's about it! Don't spend all your student loan on records! See you next week!

**PAUL McCARTNEY — WINGS WILD LIFE**

by Greg Sloan from The Projector

"Wings Wild Life", despite moments of unquestionable brilliance, puts the status of Paul McCartney in question.

Since the break-up of the Beatles, McCartney has sought a new musical style to fit himself into, but lacks the artistic certainly to create a wholly new one. McCartney has presented us with nothing new since the demise of the Beatles. His last album "Ram", was merely a rehash of side two of the Beatles "Abbey Road".

Aside from the occasionally hot clicks of lead guitar and fine singing from Paul, "Wings Wild Life" is at worst boring, and at best mostly ordinary.

Unfortunately it is Paul's wife Linda who drags the album down most. She sounds like David Cassidy's female prototype rather than serving as any vocal asset to the group. Her saccharine sweet voice, which lacks both depth and range, tends to overshadow any feeling the music might have.

"Mumbo", the opening cut, is too long and boring, and "Bip Bop" has a catchy tune, but it suffers from its boring length.

by doing a second rate version of "Love Is Strange" which was made into a classic by Peaches and Herb a couple of years back.

On "Some People Never Know", Paul is relegated to swinging soft harmony so that Linda can sing along. It is still a pretty song but it seems to suffer from Linda's singing solo. "Tomorrow" is a mediocre song marred mostly by the female chorus which draws attention away from Paul's vocal.

"Wild Life" and "Dear Friend" are the only cuts on the album which feature Paul by himself. These two songs are McCartney diminishes himself

potent testimony — to prove that Paul McCartney far surpasses the musical inferiors that surround him now. Both are top-notch McCartney songs where Paul uses sounds against silence very effectively. Perhaps the main reason these two songs are successful is because Paul uses his voice as the focal point even when surrounded by instrumental sound.

If "Wings" is to be reckoned with in the future, Paul should dismiss the efforts of his wife and concentrate more on not straining the frail but quite lovely melodies to such absurd lengths as "Wings" does on this album.

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