



SOUND TRACKS

by Mark Teehan

BOB DYLAN — "Blood On the Tracks" (Columbia). At the risk of being redundant after the epic reviews in *Rolling Stone*, a few words on the Big D's latest. This is more like it, more up to mid-60's peak Dylan standards. "Planet Waves" may come and go (under), but "Blonde On Blonde" lives on. And while "Tracks" is surely not up to that classic (such things are indeed rare), it's not far behind. This sounds like the hard-bitten poet/singer we used to know, not some bland has-been drowning in his own satisfaction. But of course, that's his business—it has to come from inside or not at all. It's comin' all right here. All the pain and anguish, the love and venom, the restlessness and some searching. Sung in that newer '74 tour' style, but of robust timbre. Musical accompaniment lively, loose, effective in providing the right setting for THE VOICE. No more B(1) and. And the songs are all consistently good, giving the album a fresh together feel. Simple but honest. Great shelter from the storm. While the idiot wind rages all around us.

Dylan sings primarily about his own experiences, but his image-laced poetry allows for universal empathy, relating. Constant flux and variable meaning. Space where you saw walls. Hear the stylistic flash-backs that, implanted in the mindless void of the 70's, grow nonetheless: "Simple Twist of Fate," "You're A Big Girl Now," "Shelter From The Storm." "Tangled Up In Blue" gives off a warm glow with its memorable melody, and even contains (wonder of wonders) a tiny BTOism ("keep on keepin' on"). It must be 1975. "Idiot Wind", filled with a justifiable modicum of uncompromising bitterness and slashing invective, sounds like the perfect anthem for this desert of a decade. That organ just keeps on rollin' and surgin' while the words are spitten out. Direct hit, but the ship's already listing heavily. What really gets to me is the bracing tenderness of "If You See Her, Say Hello" - quite enduring. For mini-theatre you can't beat "Lily, Rosemary And The Jack Of Hearts," which is also worth seeing on account of those galloping

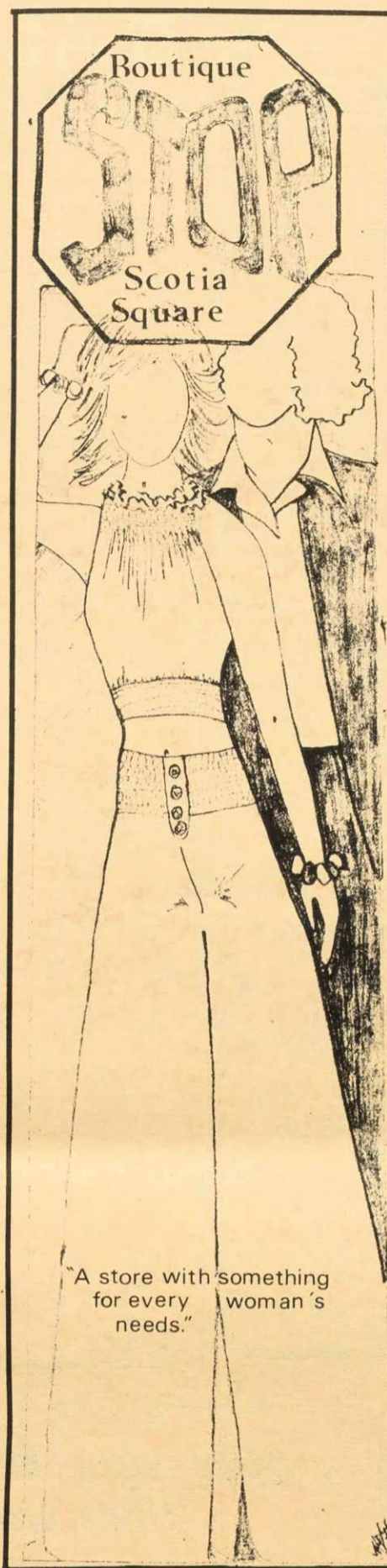
but on the latest, "Keep On Smilin'", all the material is self-penned. Although flawed (chiefly from some weaker material), this album has some fine moments, especially on Side 1. "Country Side of Life," the excellent title tune (down-home funk mixed with warm country breaks) and "Soul Sister" (led by the Williettes) all impress, and "Lucy Was In Trouble" comes off OK too. Lead vocalist Jimmy Hall does some crisp blowing on sax and harp, while brother Jack's bass playing holds up well throughout. Wet Willie supposedly go down a storm live, but are one of those groups that have trouble gettin' it on in the studio. "Keep On Smilin'" is thus a step forward, but the definitive Willie album still lies in the future.

As good as these groups are, the one that has really KO'ed me the most is the Atlanta Rhythm Section, consisting of 6 former studio cats from producer Buddy Buie's Studio One in Atlanta. The group has been together for 4 years and cut 3 LPs, the most recent one being the "Third Annual Pipe Dream." What makes these dudes so exceptional is their ability to transcend the genre and maintain a high standard of excellence in all departments: playing, arranging, song-writing, and lyrics. Suppose you could call these guys a southern Steely Dan in that respect. Buie is the band's mentor, and aside from sterling production work he's involved in writing most of the material, which is uniformly solid. The sound is mildly-funked, bluesy rock with country flavorings that smolders on 4-min. tracks. The rhythm unit is tight and punchy, while guitarists Barry Bailey (played with Taj Mahal among others) and J. R. Cobb can trade licks with the best pickers. And singer Ronnie Hammond is no slouch either, his well-timbered vocals faintly reminiscent of Jesse Winchester, especially on a number like "Jesus Hearted People." The band can harmonize well too, as they demonstrate on the quaintly upper "Doraville." Miss 'em at your own peril.

organ fills and Bobby's emotion-packed vocals. Better than most of the cinematic junk around these days.

Admidst the good feeling that comes from hearing Dylan alive and well, some folks wonder if The Man will still be heard in the 70's. All those ears that couldn't hear no matter how close you got; all the distracting noise that passes for civilization these days. Well, they do have a point, but it's too late to stop now. Dylan may not have the same impact today as in the 60's, but then the conditions, people, issues, etc. aren't the same. Dylan changes too. No matter what, his earlier stuff still hits home and his recent re-emergence is welcome. And "Tracks" brings it all back home. "We're idiots, babe/It's a wonder we can even feed ourselves."

Then there's Wet Willie from Mobile, Alabama, a 5-piece group backed up capably by 2 women vocalists (the "Williettes") and also on the Georgia - based capricorn label. Their music is, for the most part, gut-level Southern fried r&b delivered with real feeling. On their first 3 LPs they specialized in doing scorching covers of obscure r&b goodies,



"A store with something for every woman's needs."



PLAZA EUROPA

PIZZA

6021 LADY HAMMOND ROAD
(Near Robie)
HALIFAX, N. S.

Sun. - Thurs. 5:00 p.m. - 1:00 a.m. Fri. - Sat. 5:00 p.m. - 2:30 a.m.

TAKE OUT MENU

453-4248

FREE DELIVERY

On all orders over \$3.00

(50¢ will be charged on orders under \$3.00)

MENU

	SMALL 9"	MED. 12"	LARGE 16"	PARTY 18"
Plain Cheese	1.65	2.00	3.30	4.40
Pepperoni	2.00	2.50	3.75	4.75
Hamburger	2.00	2.50	3.75	4.75
Salami	2.00	2.50	3.75	4.75
Onion	2.00	2.50	3.75	4.75
Mushroom	2.00	2.50	3.75	4.75
Bacon	2.00	2.50	3.75	4.75
Olive	2.00	2.50	3.75	4.75
Green Pepper	2.00	2.50	3.75	4.75
Comb. of 2	2.20	3.15	4.25	5.45
Comb. of 3	2.40	3.45	4.50	6.25
Comb. of 4	2.65	3.75	5.20	6.85
Works	3.10	4.25	6.00	7.45
EUROPA SPECIAL	3.95	4.95	6.75	8.20
Extra Items	.30	.50	.70	.90