

parture from pure folk. n' roll chording. critics cry 'pre-recorded' be-



PHONOGRAPHTITI

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Ladies of the Canyon (Joni Mitchell) Reprise Records.
Oh, Joni, you have us in the circle game ("And the seasons they go round and round/And the painted ponies go up and down/We're a captive on the carousel of time"), you've taken us full circle, and now we know what love and life and loss is.

This is Joni Mitchell's latest album. There often seems to be a suppressed sorrow here and a preoccupation with time—isn't that life, though?—and Big Yellow Taxi has a lot of Joni's passing joy-sorrow in it. It is a bopping song with bopping vocal background. By—of course—the Saskatunes, and it shows most of us for what we are, talkers, while "they" tear down our world and put up a parking lot:

"Don't it always seem to go/That you don't know what you've got/Till it's gone/They paved paradise/And put a parking lot (giggle)."

About Joni's words, what can one say? They are all true and fine, and they all fit into her last song on the album, The Circle Game. There is rainwater love, the love you can't hold, in Conversation, Willy, and Blue Boy; there is searching, in Rainy Night House and The Priest. ("He asked for truth and he asked for time/And he asked for only now"; the price of success, in The Arrangement ("You could have been more") and For Free ("Now me I play for fortune/And those velvet curtain calls/... But the one man band/By the quick lunch stand/He was playing real good, for free.")

The best songs on Ladies of the Canyon, are Woodstock and Morning Morgantown, a song Joni wrote three years ago. In many ways Woodstock is a sequel to Big Yellow Taxi, not only because it follows the Taxi but because "they" paved paradise and now, through Woodstock (something more than a festival), "We've got to get ourselves/Back to the garden."

Crosby Stills Nash & Young do Woodstock very well—they were there—but it is still Joni's song.

Listen to Morning Morgantown some bright morning, like I did. It carries you through the day:

"But the only thing I have to give/To make you smile, to win you with/Are all the mornings still to live/In morning, Morgantown."

Not everyone will like Ladies of the Canyon. In a couple of songs Joni's voice jumps around too much, especially in Conversation, where her mid-chord rises almost substitute for melody. For Free could have been a gas, but Joni chose to keep it slow. Maybe the whole album is too bluesy.

Edward Bear Bearings (Edward Bear) Capitol Records; Canadian rock groups have more trouble making it to the top than their American counterparts. Groups that do hit the big time too often sacrifice their own sound and originality to become nothing more than imitations of the American sound.

Edward Bear is trying to change all that.

Larry Evoy on drums and vocals, Paul Weldon on organ, piano and harpsichord and Danny Marks on guitar come together in Edward Bear (a name they picked from A. A. Milne's famous children's novel, Winnie The Pooh) to make Bearings one of the outstanding Canadian albums this year.

Admittedly, the opening cut, You, Me And Mexico, is not the heaviest song of all time. It is, however, good top 40 material, and it is this kind of song that keeps many rock groups above the poverty level.

Following this, Edward Bear goes into a number of ballads of which Cinder Dream and Woodwind Song are the best. Nothing too heavy yet, just easy listening material. Don't be lulled into a false sense of security; there's more to come.

Side two of Bearings will shatter any preconceived notions you may have had about this group.

The opening cut, Mind Police, is a chilling Orwellian-1984 song on thought crime. The "mind police" arrest you for your dreams. They are always watching; you cannot escape. A bit paranoid, mind you, but then, who isn't.

Toe Jam is cool. It is the type of toe-tapping, knee-slapping song that one associates with Bourbon Street in the 1930s.

In Sinking Ship, Edward Bear gets into the blues (although one would expect it following Toe Jam which is kind of bluesy-jazz). The rebirth of the blues, started by singers like Janis Joplin and Johnny Winter, is a kind of rock blues. The blues, as played by Edward Bear, is a much purer strain of music and consequently much more enjoyable.

Every Day I Have The Blues concludes the album. The group gets into this song so evenly and so completely that they draw you in with them. Rock music, the experts tell us, is the new morphology of communication, Edward Bear has made this comment a reality with the final cut. The song will not be released as a single because it is six minutes, 30 seconds long. It can be cut down so that the radio stations can play it, but that would be an insult to the quality of this song.

Edward Bear's first album is a masterpiece. We hope it is not a flash-in-the-pan effort. The group will be in Regina early in July and it is hoped that the group's live performance matches the beauty of this album.

TOP TEN ALBUMS

... according to Regina record store sales in the last week.

1. Let It Be—The Beatles
2. Woodstock —Various Artists
3. McCartney —Paul McCartney
4. Deep Purple—The Royal Philharmonic
5. Live At Leeds —The Who
6. Band Of Gypsies —Jimi Hendrix
7. Bathing At Baxters —The Jefferson Airplane
8. Burrito Deluxe —The Flying Burrito Brothers
9. Benefit—Jethro Tull
10. Umma Gamma —Pink Floyd