

LPs



Who Are You
The Who
© 1978 MCA Records
MCA-3050

Hard-core Who fans must feel as if they've been on an emotional rollercoaster for the past four years.

Up until the August release of the Who's new album, *Who Are You?*, things were looking bleak for the group and for their listeners. Apart from a few solo albums by individual members, the Who had remained silent since *Who By Numbers* bombed in 1975. That album left many persons thinking that Pete Townshend and company had simply run out of musical fuel.

Then came 1978 and *Who Are You?*, and hope sprang once again from Who freaks' breasts. That hope was perhaps permanently squelched when the news came from London that drummer Keith Moon had gotten careless, mixing booze and downers and thus had joined the all-star dead band.

If the future of the Who is uncertain, at least they will have gone out in style. *Who Are You?* is their strongest effort since *Who's Next*.

The opening track of the new album, "New Song," lets the listener know immediately what's in store. In this tune Townshend claims to be writing the "same old songs," but even if most of the songs are unmistakably Who, this album is unique in many ways.

"The Music Must Change" in particular shows a new side of the Who — the blues side. Roger Daltrey's vocals on the song range from silky to raw; the rhythm and guitar work are almost as smooth and bluesy as Dave Brubeck's instrumentals.

The title track is a showcase for Townshend's outstanding guitar work, though the edited version that AM radio stations are driving into the ground excludes it. The song's catch-line is infectious — you may find yourself hooting "who-who, who-who" to yourself if you listen to it twice in a row.

If you own an "I Hate Disco" t-shirt, or if you wish you did, the album is worth having just for Townshend's put-down of the disco trend, "Sister Disco." The quality music put into the cut is as much a criticism of disco slickness as the lyrics are.

Townshend turns introspective on "Guitar and Pen," commenting on perhaps the two most fundamental elements of his personality: the tune runs from lilting to driving. "Love is Coming Down" is beautifully written and arranged in spots, but the background orchestration is a bit too syrupy.

Finally, *Who Are You?* is unique in that bassist John Entwistle gets the chance to show that he can compose Who songs for Daltrey that sound like Who songs. "I've Had Enough" and especially "Trick of the Light" are tailor-made

for Daltrey to belt out.

The only weak spot on the whole album is Entwistle's attempt to take on the microphone for his own composition, "905." As usual, he either sounds like he's out of breath or else like he's gagging on his own tongue. (This drawback is easily taken care of — that's what volume controls and movable tone-arms are there for.)

As with any Who album, Keith Moon's energetic drumming is an essential part of the music, yet it isn't overbearing. Ironically, the album cover shows Moon sitting on a chair bearing the inscription "Not to be taken away." Indeed.

Entwistle's gasping and the syrupy violins aside, *Who Are You?* is enjoyable for just about anyone, and it is a must for habitual Who listeners. **By Steve Rodgers**



New Directions
Eddie Gomez, John Abercrombie, Jack DeJohnette, Lester Bowie
©1978 ECM Records
ECM-1-1128

These four jazz men play a phantasmagoric assortment of tunes and muffled sounds. There are no repeated melody lines in *New Directions* and jazz free expressionism takes the formula feeling away from the music.

Think of this album as anticonceptual. Its search is away from repeated hook phrases upon which to hang a tune. Trumpetist Lester Bowie will occasionally play a series of notes we can almost recall but he never extends them into a melody we can identify. Before long, he takes off in disciplined musical thoughts that result in a mockery of classical and rock music's reliance upon a central musical movement in each song.

These virtuosos aren't Bob Seeger, Bruce Springsteen artist/star performers who contract emotions into poetic drama on vinyl. Although they play with a discipline as intense as any rock personality, I'll not get a headache from overexposure to *New Directions*, unlike the times I've listened too long to *Johnny*

Winter Live And and lost my ability to think clearly. Creative people interested in crafting gestalt will find this album a valuable addition to their record collections. Dilettantes of the musical audience need never fear the scorn of friends who are into the avant-garde. It's the kind of album that consciously attempts to achieve beauty and succeeds with no curtsy to the critics.

It's hard to believe four musicians are capable of such a diverse range of sounds organized into one musical theme. The cover instrument list mentions drums, piano, guitar mandolin, trumpet and bass but their electronic synthesizers (which I assume all the musicians are using) allow them to imitate a host of other instruments. The immediacy of each instrument is controlled by the engineer's mixing in the studio.

The bass of Eddie Gomez may suddenly be propelled into the forefront a brief moment, before his sound is merged into the swooshing synthesizer guitar of John Abercrombie. It will be interesting to note whether the group's live mix is capable of this same instrument separation when they play in the EMU Tuesday. **By Dave Steinman**

All-star jazz ensemble here Tuesday

If you want to know where progressive jazz is going, ask Directions. The all-star jazz group, Directions, featuring Jack DeJohnette (piano and drums), John Abercrombie (guitar), Eddie Gomez (bass), and Lester Bowie (Trumpet), will perform in the EMU Ballroom Tuesday at 8 p.m.

The group is a blend of classical and avant garde jazz styles. Their music is progressive enough to satisfy the toughest jazz critics, but close enough to the mainstream to strike a responsive nerve in even a casual listener.

Jack DeJohnette began studying the keyboards at the age of four. While still in his teens, he established himself as one of Chicago's best young keyboard stars.

The other members of the band have jazz experience as strong and as varied as DeJohnette's. Abercrombie released an album, *Characters*, last June. He has also collaborated with his fellow musicians on other LP's and tours with his own group, the John Abercrombie Quartet.

Gomez started playing bass when he was 12 and started ap-

pearing locally in his home town of New York at age 15. After attending Julliard for three years he began playing with Stan Getz. Today he is considered one of the premier bassists in jazz.

Trumpet player Lester Bowie is the most progressive musician in the band. His albums, recorded under the Muse label with the Art Ensemble of Chicago, are considered by many to be some of the best examples of free jazz ever recorded.

Opening the show will be a fine local group, The Bill Sabol Trio.

Advance tickets are \$4 for University students and \$6 for the general public, \$4.50 and \$6.50 on the day of the show. Tickets are available at the EMU Main Desk, the University Bookstore, Odyssey Records and Backstage Dance-wear. **By Raymond Voigt**

Hear and Now is edited by Judy Emerson. Information and material for Out and About must be received by Friday before publication.

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