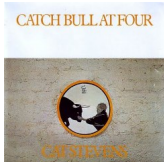


Cat Stevens - Catch Bull At Four (1972)

Written by bluelover

Tuesday, 01 June 2010 13:01 - Last Updated Saturday, 13 August 2016 15:46

Cat Stevens - Catch Bull At Four (1972)



01. *Sitting* – 3:10
02. *The Boy With A Moon & Star On His Head* – 5:55
03. *Angelsea* – 4:27
04. *Silent Sunlight* – 2:59
05. *Can't Keep It In* – 2:57
06. *18th Avenue (Kansas City Nightmare)* – 4:19
07. *Freezing Steel* – 3:36
08. *O'Caritas (Andreas Toumazis, Jeremy Taylor, Stevens)* – 3:40
09. *Sweet Scarlet* – 3:43
10. *Ruins* – 4:22

Personnel:

- Cat Stevens – double bass, bass, spanish guitar, acoustic guitar, electric guitar, electric mandolin, piano, electric piano, Böhm Diamond organ, RMI keyboard, synthesizer, penny whistle, drums, percussion, vocals, backing vocals
- Alun Davies – acoustic guitar, spanish guitar, backing vocals
- Alan James – double bass, bass, backing vocals
- Jean Roussel – piano, organ
- Gerry Conway – drums, percussion, backing vocals
- Andreas Toumazis – bouzouki on "O' Caritas"
- C.S. Choir – backing vocals on "Freezing Steel" and "O' Caritas"
- Linda Lewis – backing vocals on "Angelsea"
- Lauren Cooper - backing vocals on "Angelsea"
- Del Newman – string arrangements
- Jeremy Taylor - spanish guitar, who assisted in translating "O' Caritas" into the Latin language used in the song

Catch Bull at Four began with a statement of purpose, "Sitting," in which Cat Stevens tried to

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talk himself into believing that he hadn't stalled, beginning to worry that he might be falling behind schedule or even going in circles. It may be that Stevens' recent experiences had contributed to his sense that he was running out of time. Though he was never a directly confessional writer, one got the sense that his disaffection with the life of a pop star was reasserting itself. And while he was touring unhappily around the world, the world was still going to hell in a handbasket. Yet Stevens was still motivated by his urge to help mankind mend its ways. Love provided some comfort, but for the most part, the singer who had seemed so excited on his last album now sounded apprehensive. Stevens set his reflections to a mixture of musical styles that included traces of old English folk songs, madrigals, and Greek folk music along with more typical rock stylings, all performed with the stop-and-start rhythms that added drama to his performances. Nevertheless, *Catch Bull at Four* was a more difficult listen than its three predecessors. Coming off the momentum of *Teaser and the Firecat*, it roared up the charts to number one, but stayed in the Top Ten fewer weeks than its predecessor. Fans who had been stirred by Stevens' rhythmic tunes and charmed by his thoughtful lyrics were starting to lose interest in his quasi-religious yearnings, busy arrangements, and self-absorbed, melodramatic singing. His career still had a ways to go, but as of *Catch Bull at Four*, he had passed his peak. ---William Ruhlmann, Rovi

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