

## Pop recommended

**GEORGE BENSON**—Everything Must Change (3:45); producer: Tommy Lipuma; writer: Bernard Ighner; publisher: Almo, ASCAP. Warner Bros. WBS8360.

**BETTE MIDLER**—You're Movin' Out Today (3:19); producer: Tom Dowd; writers: B. Midler, C. Sager, B. Roberts; publishers: Divine/Begonia Melodies/Unichappel, Fedora, BMI. Atlantic 453379.

**SAMMY HAGAR**—Cruisin' & Boozin' (2:50); producer: Carter; writer: Sammy Hagar; publisher: Big Band, BMI. Capitol P4411.

**PROCOL HARUM**—Wizard Man (2:30); producers: Procol Harum, Ron and Howie Albert; writers: Gary Brooker, Keith Reid; publisher: Blue Beard/Chrysalis, ASCAP. Warner Bros. CRS2115.

**ACE**—You're All That I Need (3:35); producer: Trevor Lawrence; writer: Paul Carrack; publisher: Anchor, ASCAP. Anchor AN21004 (ABC).

**JOAN ARMATRADING**—Water With The Wine (2:48); producer: Glyn Johns; writer: Joan Armatrading; publisher: Almo, ASCAP. A&M 1914S.

**MONTROSE**—Let's Go (3:19); producer: Jack Douglas; writers: J. Alcivar, D. Carmassi, B. James, R. Montrose; publisher: Montunes, BMI. Warner Bros. WBS 8351.

**CRACKIN'**—Feel Alright (3:15); producer: Russ Titelman; writer: Lester Abrams; publishers: Big Ears/Crackin', ASCAP. Warner Bros. WBS8358.

**TERRY CASHMAN**—The Dreamer (3:25); producers: Terry Cashman, Tommy West; writers: Terry Cashman, Tommy West; publisher: Blendingwell, ASCAP. Lifesong LS45021.

**BUCKACRE**—Morning Comes (3:31); producer: Glyn Johns; writer: R. Halley; publisher: Hustlers, BMI. MCA MCA40702.

**MARTIN MULL**—Boogie Man (3:22); producer: Michael Cuscuna; writers: M. Mull, Eddie Wise; publisher: Used Furniture, ASCAP. ABC AB12251.

**ANSON WILLIAMS**—Deeply (3:04); producer: Charlie Calello; writers: Charles Fox, Norman Gimbel; publisher: Fox-Gimbel, BMI. Chelsea CH3061.

**GRAHAM PARKER AND THE RUMOUR**—Hold Back The Night (3:02); producer: Robert John Lange; writers: Baker, Harris, Sedler, Young; publisher: Carlin, ASCAP. Mercury 74000 (Phonogram).

**TROOPER**—Santa Maria (2:56); producers: Randy Bachman, Mark Smith; writers: Smith, McGuire; publishers: Little Legend/Legendary, BMIC/BMI. Legend MCA40685 (MCA).

**RITA COOLIDGE**—Higher And Higher (3:30); producer: Booker T. Jones; writers: P. Smith, G. Jackson, R. Miner, B. Davis; publishers: Chevis/Warner-Tamerlane/BRC, BMI. A&M 1922.

**DOUG OWEN**—Highway Flyer (2:51); producer: David Kastle; writers: D. Owens, S. Davis; publishers: Acuff-Rose/AI Gallico, BMI. ABC Hickory AH54011 (ABC).

## Soul recommended

**DRAMATICS**—I Can't Get Over You (3:48); producer: Don Davis; writers: J. Brinson, E. McGhee, F. Fleschman; publisher: Conquistador, ASCAP. ABC AB12258.

**ALBERT KING**—Ain't Nothing You Can Do (3:15); producer: Bert de Coteaux; writer: Chuck Brooks; publisher: Malaco, BMI. Utopia JB10879 (RCA).

**WALTER JACKSON**—Baby, I Love Your Way (3:43); producer: Carl Davis; writer: P. Frampton; publishers: Almo/Fram-Dee, ASCAP. Chi-Sound CHXW964Y (United Artists).

**JACKIE WILSON**—Nobody But You (2:56); producers: Carl Davis, Sonny Sanders; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems/Summerhill, BMI. Brunswick 55536.

**CHECKMATES LTD.**—I'm Laying My Heart On The Line (3:27); producer: H.B. Barnum; writers: Sylvia Vanderbilt, H.B. Barnum; publisher: El Patricia, BMI. Greedy G111AS.

**PEACHES AND HERB**—We're Still Together (2:38); producers: Van McCoy, Charles Kipps; writer: Van McCoy; publishers: Warner-Tamerlane/Van McCoy, BMI. MCA MCA40701.

**TAMIKO JONES**—Cloudy (3:24); producers: T. Jones, J. Savendra; writers: H. Stuart, A. Gornie; publisher: AWB, BMI. Atlantic 7168C.

**LUTHER**—This Close To You (3:28); producer: Luther Vandross; writer: Luther Vandross; publisher: Elvee-Keekay, ASCAP. Cotillion 44216 (Atlantic).

**NYTRO**—What It Is (3:10); producer: Norman Whitfield; writer: Earnest Reed, Jr.; publishers: May Twelfth/Warner-Tamerlane, BMI. Whitfield WH18356 (Warner Bros.).

**FIRE**—It's Been So Long (2:58); producers: Casey, Finch; writer: H.W. Casey, R. Finch; publisher: Sherlyn, BMI. Sunshine Sound 1001 (T.K.).

**JOHN FREEMAN**—Dynamite (3:42); producer: Leonard Jones; writer: E. Wilken; publishers: Lenel/Explosion, BMI. Dakar DK4562 (Brunswick).

**JIMMY "BO" HORNE**—Get Happy (3:10); producer: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harrick, BMI. Alston 3729 (T.K.).

**LIQUID PLEASURE**—Don't Do It (3:17); producers: Bill Stahl, Art Sylvers; writers: Adrian Baker, Ray Morgan; publisher: ATV, BMI. Midland International JH10896 (RCA).

**FORCE**—Get Up And Get Out (3:02); producers: Bill Poutinen, Jim Bastin; writer: Force; publisher: Suncountry, ASCAP. Bandolier 102A.

**RONNIE MILLER**—Make Sweet Love (3:24); producer: Jackie Avery; writer: Ronnie Miller; publishers: Boogie Beat/GitKit, BMI. Boblo BO524 (Nation Wide Sound).

## Country recommended

**EDDIE RABBITT**—I Can't Help Myself (3:10); producer: David Malloy; writers: Eddie Rabbitt-Even Stevens; publishers: Briarpatch/DebDave, BMI. Elektra E45390A. Change of pace for Rabbitt on a song he co-wrote with Even Stevens. A delicate production touch sweetened by strings gives Rabbitt a powerful love ballad.

**TOMPALL GLASER**—It'll Be Her (3:22); producers: Ken Mansfield-Tompall Glaser; writer: Billy Ray Reynolds; publishers: Devereaux/Kimtra, ASCAP. ABC AB12261. Smooth crooning from Tompall is aided by some classy guitar work and a heavy bass line. Excellent song is effectively performed by Glaser.

**JODY MILLER**—Spread A Little Love Around (2:47); producer: Jerry Crutchfield; writer: R. Leigh; publisher: United Artists, ASCAP. Epic 850360. Miller's career rebound should be strengthened by this soft, alluring number with excellent vocal background work. Fine merger of song and singer by producer Jerry Crutchfield.

**MERLE HAGGARD**—If We're Not Back In Love By Monday (3:13); producers: Fuzzy Owens-Ken Nelson; writers: Glenn Morton-Sonny Throckmorton; publisher: Tree, BMI. MCA MCA40700. Haggard's first single under his new label affiliation is a song rendered in the casual, yet strong, Haggard manner. Instrumentation is sparse and laidback, placing full emphasis on his convincing voice.

**ROY CLARK**—Half A Love (2:06); producer: Jim Foglesong; writers: Roy Clark-Red Lane; publisher: Tree, BMI. ABC/Dot DGA17667. The B-side of Clark's last single drew so much favorable response that it's now being rescheduled as his new single. It's a bouncy and frothy tune that's strong in its simplicity.

**JOE STAMPLEY**—She's Long Legged (3:05); producer: Norro Wilson; writers: D.D. Darst-N.D. Wilson; publisher: Al Gallico, BMI. Epic 850361. Unique stretching of key lyrics gives Stampley's new release a fresh quality. This ode to a lanky lady makes for some interesting programming.

## recommended

**PEGGY SUE**—I Just Came In Here (To Let A Little Hurt Out) (2:58); producer: Gene Kennedy; writers: McKay Phillips/Doug Zepp; publisher: Door Knob, BMI. Door Knob WIGDK7029.

**JEAN SHEPARD**—Hardly A Day Goes By (2:47); producer: George Richey; writer: Robert John Jones; publisher: Brougham Hall, BMI. United Artists UA9W956Y.

**NATE HARVELL**—Just Another Man (3:01); producer: Dave Burgess; writer: Don Pfrimmer; publisher: Singletree, BMI. Republic IRDAR372.

**DARRELL DODSON**—Love Song Sing Along (2:48); producer: Tommy Overstreet; writer: Bob Millsap; publishers: Famous/Ironside, ASCAP. SCR SC139.

**JAMES TALLEY**—Alabama Summertime (2:49); producer: James Talley; writer: James Talley; publisher: Hardhit, BMI. Capitol P4410.

**R.W. BLACKWOOD & THE BLACKWOOD SINGERS**—I Can Feel Love (2:14); producer: Gary S. Paxton; writer: Jim Hayner; publisher: Cedarwood, BMI. Capitol P4408.

## Disco recommended

**DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND**—Sour And Sweet/Lemon In The Honey (3:28); producer: Sandy Linzer; writers: Stony Browder, Jr., August Darnell; publisher: Pink Pelican, BMI. RCA JH10923. Another catchy, campily nostalgic Savannah outing with that solid disco dancing beat that has made this flashy group a quick-rising success. Semi Andrews Sisters lead vocal and harmonies combine with rocking bass-drums beat and comically contemporary synthesizer effects.

## recommended

**RITCHIE FAMILY**—Life Is Music (3:44); producers: Jacques Morali, Ritchie Rome; writers: J. Morali, M. Gazzola, R. Rome, H. Belolo, P. Hurtt; publisher: Can't Stop, BMI. Marlin 3309 (T.K.).

**RUBY ANDREWS**—Queen Of The Disco (3:46); producer: G. McGregor; writers: G. McGregor, C. Black; publisher: Unified, BMI. ABC AB12257.

**SPIKE JONES JR.**—Demolition Disco (Part 1) (2:25); producer: Spike Jones Jr.; writers: Spike Jones, Jr., Chuck Levine, Carl Brandt; publisher: Landale, BMI. Chinchilla 22A.

## First Time Around

**KLAATU**—Calling Occupants (3:20); producer: Klaatu; writer: Klaatu; publisher: Klaatoons, ASCAP/CAPAC. Capitol P4412. The spacey but lush sound texture provides the clear-voiced high tenor lead with a vast instrumental backing that sounds like a contemporary streamlining of "Strawberry Fields" leading into "Day In The Life." Add this to Capitol's insistence that it bought the master sight unseen, without knowing who is in the group, and we can see why several key radio outlets went heavily on the Klaatu album suspecting it was some sort of Beatles spinoff.

**JELLY**—No One Like My Baby (3:05); producer: Chuck Plotkin; writers: Fred Bliffert, Rich Markey; publisher: Mukunda, BMI. Asylum E45388A. Goodtimey vocal blend by two guys and a girl who all write and got their vocalizing start at L.A. showcase coffeehouses. The trio's songwriting approach is strongly crossover soul in the Hall-Oates vein and its material could be effectively picked up by black groups. Crisp, steadily building orchestral production.

**I.U. SOUL REVUE FEATURING THE LOVEMEN**—Music Is Just A Party (5:00); producers: Kenneth Ware, Lillian Dunlap; writers: M. Lawrence, P. Maulsby; publisher: Malted Milk, ASCAP. Afro-American Arts Institute, AA1391. The I.U. in this punching horn band's title stands for Indiana University where the Afro-American Arts Institute is apparently the first U.S. school unit supporting student r&b projects with commercial release as well as graduation credits. The basic-funky chanted vocals provide a solid thematic foundation for the powerhouse band blowing.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

## Talent In Action

### "LO DICEN TODO" AN EVENING OF SALSA Avery Fisher Hall, New York

Despite some unorganized musical moments, this evening devoted to exploring the roots of today's salsa music represents another step toward gaining popular acceptance for the exciting, lively Latin beat in North America.

The drama and vitality of salsa was evident throughout the performance. The music can stand on its own without being watered down for the pop market. The only remaining obstacle is language. When salsa is sung in English, a wider range of record buyers and concertgoers will be able to appreciate, and more important, understand, the aspirations of Latin musicians.

The ease and relative precision with which the musicians blended their individuality was remarkable and could serve as an example to many of today's rock and jazz groups. Here were Cubans, Puerto Ricans and American-born "Neoricans," ranging from their teens to their 60s, producing a synthesis of sounds and styles that was anything but bland and boring.

There were several moments that stood out like beacons, and the audience responded to the dazzle. Bassist Israel "Cachao" Lopez, the Cu-

ban who integrated the European "danzon" with a stronger black and native element, introduced a 1937 charanga tune with a bowed fiddle prelude evoking all the sensuality of classical Spanish chording. He was then joined by pianist Charlie Palmieri, violinists Pupi Legaretta and Alfredo de la Fe and flutist Gonzalo Fernandez, as well as a percussion ensemble comprised of younger players.

After three numbers, Cachao received a standing ovation and a demand for an encore from the predominately youthful audience. Unfortunately, only three tunes were rehearsed.

Altogether five groups from the Caytronics Records' roster performed, with some of the musicians sitting in on others' sets.

Saocco, the opening act, stole the first part of the show, climaxing a lively half-hour set with a colorful, fascinating ritual dance taken from a religious ceremony. A male and female dancer perform a frenzied call-and-response, taunting each other sexually with red and white bandanas. Drums and percussive effects accompany this Afro-Cuban ceremonial and the excitement rises in response to the tempo.

It's folk art, but it's also show business at its best. Again, only the lack of cultural understanding prevents this from being a hit among a

wider audience.

Grupo Folklorico y Experimental Nuevayorquino, rarely seen in concert, did not fare as well. Possibly the musicians tried too hard to match the fervor of the preceding acts. Consequently, the nearly three-hour concert ended on an anti-climactic note. The group featured Alfredo "Chocolate" Armenteros on trumpet.

Roberto Torres and his group and the jazz-influenced group "Libre" demonstrated slightly different aspects of salsa. Torres offers a sentimentalized sound, while Libre's personnel flavors the salsa beat with a progressive jazz overtone.

Caytronics succeeded in educating and entertaining an audience by providing a balanced musical review. The musicians proved the particular ability of Latin music to incorporate different cultures into a rich and varied musical style.

**AURORA FLORES & DICK NUSSE**

### CHEAP TRICK Yorkville Palace Theatre, New York

If nothing else, Cheap Trick is a fun band to watch. And if the viewers' tastes run into good

hard rock and heavy metal, then Cheap Trick provides ideal entertainment.

Performing 45 minutes on March 12, the four-man band was a study in visual contrasts during its 10-tune set. Lead singer Robin Zander, with his white jump suit and blond good looks, appears and sounds as if he just came in from Queen. And bass player Tom Peterson, dressed in black, can play in anybody's rock band.

But on the other side of the stage is Rick Nielsen, who is dressed in a baseball cap, maroon sweater, yellow shirt, polka-dot bow tie, too-short black pants and sneakers. He looks like he's on a visit from a funny farm. But he plays a mean guitar and with high kicks, leaps, bounds and poses he is Peter Townshend in a Looney Tune.

And behind them all, whacking away at the drums with a pair of oversized drumsticks, sits Bun E. Carlos who could be a refugee from some of the less smart bars in Tijuana.

What the band plays is a lot of chords, hard, tight, and very well. The band begins with a high level of excitement and stays there, pounding out such songs as "Hello Teenies," "Taxman," "Candy," and "He's A Whole." This is an outfit that is talented and fresh.

**ROMAN KOZAK**

### MILT JACKSON Hoppers, New York

Jackson, one of the jazz world's most respected talents, treated New York audiences to two weeks of stylish, intelligent music at this classy Greenwich Village bistro. The March 7 set was a fascinating display of musicianship by Jackson and his talented quartet.

Despite Jackson's brilliant playing, the 55-minute set was nearly stolen by the imaginative piano work of Harold Mabern, one of the jazz world's most unappreciated resources.

Mabern's talent has grown greatly in recent years and he is now on a par with any pianist working in jazz today. Bassist Lisle Atkinson added a solid inventive bottom and drummer Al Foster played with a taste and discipline that belied his youthful appearance. The seven-song show was masterful throughout with all four musicians sharing the spotlight. The relaxing evening was brought to a climax with an updated version of Jackson's classic "Bag's Groove" which featured an incredible solo by Mabern that had the audience clapping along. But not all the audience was appreciative and the show was marred by a few talkative patrons.

**ROBERT FORD JR.**