

Billboard's
Survey For Week Ending 7/2/83

Top Album Picks

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QUARTERFLASH—Take Another Picture, Geffen GHS 4001 (Warner Bros.). Produced by John Boylan. Their debut album was one of several signalling a welcome new open-door sensibility at radio for new acts, and this followup effort largely sidesteps any sophomore jinx to yield an equally strong group of songs. Granted lead vocalist Rindy Ross' throat-catching vocal attack has become predictable, writer/partners Marv Ross and Jack Charles have succeeded in crafting solid new songs that should span softer rock and AOR formats, especially on "Take Me To Heart," "Make It Shine" and the title track. Ironically, however, the set's toughest obstacles lie in that same reversal at radio, now leaning toward "new music" elements, as well as a glut of strong competitive product this summer.

ORIGINAL MOTION PICTURE SOUNDTRACK—Staying Alive, RSO 813 269-1 Y-1. Produced by Bee Gees, Karl Richardson, Albhy Galuten. The fever continues with this single-disk compilation of music targeted at pop, black and dance formats. Songs by the Bee Gees comprise side one, including the current top 25 single "The Woman In Me" and an edited reprise of the No. 1 smash "Stayin' Alive." Side two includes cuts by various artists, both hard-edged rock (Frank Stallone's "Far From Over," Tommy Faragher's "So Close To The Fire") and softer pop. The music market has changed a lot in the past six years, but the key songs here should find a wide audience, especially if the film does well.

ELECTRIC LIGHT ORCHESTRA—Secret Messages, Jet OZ 38490 (CBS). Produced by Jeff Lynne. After the disappointing response to "Time," which interrupted ELO's long string of radio-active, platinum-edged albums, this new set will be watched closely. Producer/songwriter Jeff Lynne has thus shrewdly sidestepped any lofty unifying concepts to concentrate on a set of generally strong songs that can stand on their own. In style and substance, the music rests squarely within the band's previous work, while adding a few new synthesizer twists to mesh more easily with the work of younger techno-pop successors. That should help tracks like the title song (inspired by the "backward masking" furor) and "Rock'n'roll Is King" bridge pop and AOR.

JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros. 23884-1. Produced by Bill Szymczyk. Walsh debuts on Warner Bros. after a lengthy association with Elektra/Asylum with a set that has more of a rock edge than his last album, "There Goes The Neighborhood." The first single from that last set, "A Life Of Illusion" was especially soft, but the key cuts here have more rock credibility. Among the standouts: "I Can Play That Rock & Roll," "Told You So" and "I.L.B.T.s," which stand for—you guessed it—"I Love Big Tits."



WAR—Life Is So Strange, RCA AFL1-4598. Produced by Jerry Goldstein & Lonnie Jordan. Long-running War fights to get back on the hit track, and paced by the climbing title tune, Lonnie Jordan & Co. chisel out a tougher, funkier groove that returns them to the streets their sound earlier captured. The rough, reggae "Happiness" is War at its best, while "W.W.III" plunges into the new-music type realism this different, mold-breaking, truly satisfying move forward for re-inspired War offers fans old and new.



RUSS TAFF—Walls Of Glass, Myrrh MSB6706. Produced by Bill Schnee. A highly anticipated album, the solo debut by the former Imperials lead singer is well worth the wait. It is a very contemporary offering, with highly charged performances by Taff and a host of guest artists, including Toto's Jeff Porcaro, James Newton-Howard, Michael Omartian, Bill Champlin and Bonnie Bramlett, plus gospel artists Reba Rambo, Dony McGuire, Cynthia Clawson and Laury Boone. A sophisticated blend of pop, r&b and rock, Taff sparkles on the title track, the pop "Pure In Heart," the rocking "Inside Look" and "Jeremiah."



JOHN McLAUGHLIN, AL DI MEOLA, PACO DE LUCIA—Passion, Grace & Fire, Columbia 38645. Produced by John McLaughlin, Al Di Meola, Paco De Lucia. The dazzling interplay of three world class guitarists made this super trio's live predecessor a radio and retail triumph. For this studio effort, a subtler but no less captivating magic is achieved: although

their formidable technical strengths are still in prominent display, these six pieces—two composed by each musician—downplay the high-speed pyrotechnics of the first set to emphasize the melodic flow of the pieces. The results are acoustic music of the highest order, happily guaranteed broad exposure by the authors' reputations. A digital recording, too.



URBAN BLIGHT—My Side Of The Fence, Urban Blight Records. Produced by Rudi Valentino. Urban Blight, a New York-based sextet with a strong European following, are one of Gotham's most exciting concert attractions at the moment, and this four-song EP captures their potent musical personality and biracial appeal for AOR and urban audiences. They energetically meld their rock, funk, ska and Spanish influences on the title cut, an explosive organ-driven instrumental, and "A Nite Out," with its thumping melodic thrust. 232 West 22nd St., N.Y., N.Y. 10011; (212) 989-9751.



First Time Around

KOINONIA—More Than A Feelin', Breaker BR9946 (MCA). Produced by Bill Schnee. A seven-man Los Angeles band, Koinonia features strong jazz overtones in its vinyl debut. But it's basically a pop group, serving up nine tracks with guitarists Hadley Hockensmith and Dean Parks particularly prominent. Five different vocalists are spotted among the electronic sounds with Tom Keene and Michael Omartian credited for the synthesizer programming.



pop

SCOTT BAI0—The Boys Are Out Tonight, RCA AFL1-4696. Produced by Michael Lloyd. Bai0's second album for RCA is right in the middle between the teen pop formula of such acts as Shaun Cassidy and Leif Garrett and the more mainstream pop/rock approach of RCA's own Rick Springfield. Best cuts in the former category include "I'll Take You Back" and "Fingerprints;" standouts in the latter vein include "The Boys Are Out Tonight."

ORIGINAL MOTION PICTURE SOUNDTRACK—Twilight Zone—The Movie, Warner Bros. 23887-1. Produced by Bruce Botnick. The soundtrack to the much-publicized Steven Spielberg-John Landis film features moody and memorable scoring by Jerry Goldsmith and an excellent single by Jennifer Warnes, "Nights Are Forever" (co-written by Goldsmith and John Bettis). The album's success will hinge on the success of the film and the single; both should do well.

IAN HUNTER—All Of The Good Ones Are Taken, Columbia 38628. Produced by Max Norman. Rock classicist Hunter ends a two-year hiatus with this new set, which also marks a return to the Columbia fold where he enjoyed his widest acceptance as leader of Mott The Hoople. While slightly softer in attack than his more recent Chrysalis work, these songs are his strongest in some time, reaching for the sadder-but-wiser themes and cathartic rock verve of the Mott days. Traditional AOR formats will be first to embrace this set.

LIPPS, INC.—4; Casablanca 811 022. Produced by Steven Greenberg. Behind the lips of singers Melanie Rosales and Margaret Cox is the inventor of Lipps, Steven Greenberg, who, with the help of Sandy Atlas, powers the Minneapolis dance-music machine still churning in the electronic directions of LPs 1, 2 & 3. "Funk 108," "Cryin' Over You" and "Addicted To The Night" are high-tech heartstoppers more electricity than music.

LEFTWICH & HIGGINBOTHAM—Buffalo Gals, RedBud Records RB 1011. Produced by Leftwich & Higginbotham. Fiddle player Brad Leftwich and banjo player Linda Higginbotham render the traditional fiddle music of the rural South with obvious love and tremendous spirit. Their version of the title track is considerably more authentic than Malcolm McLaren's, but neither it nor anything else on this delightful album sounds old-fashioned; Leftwich & Higginbotham breathe a lot of life into these old songs.

MALCOLM DALGLISH & GREY LARSEN—Thunderhead, Flying Fish FF 266. Produced by Micheal O Domhnaill. Dalglish is a master of the hammer dulcimer, an ancient string instrument that produces a variety of delicately beautiful sounds; Larsen accompanies him nimbly on fiddle, guitar, wood flute and other instruments. On their third album, they are joined by various guest musicians on a charming mix of traditional American, Irish, French, Belgian and Greek melodies, as well as a few original compositions.

black

BILLY PRICE AND THE KEYSTONE RHYTHM BAND—They Found Me Guilty, Green Dolphin GD7952. Produced by Denny Bruce & Craig Leon. Price earned his r&b vocal stripes on two Roy Buchanan disks for Polydor in the mid-1970s. Now he makes a living with his r&b cover band in the mid-Atlantic states, and this followup to last year's "Is It Over?" once again affirms his taste in choice r&b chestnuts. "The Jury Of Love," a 10-minute medley built around O.V. Wright's "Eight Men And Four Women," is a worthy add to AOR stations with a sense of history. P.O.B. 4810, Pittsburgh, Pa. 15206; (301) 279-5911.

SLIM HARPO—The Best Of Slim Harpo, Rhino RNLP 106. Compiled by Todd Everett. Rhino has leased Harpo's Excello masters for this 14-track set, which includes the late bluesman's influential "I'm A King Bee" and "Got Love If You Want It," plus his 1966 pop/r&b hit, "Baby Scratch My Back." Also represented are some of Harpo's last sessions from 1970, via "The Music's Hot" and "Rock Me, Baby."

BIG MAYBELLE—The Okeh Sessions, Epic EG 38456. Prepared by Gregg Geller, Joe McEwen. CBS continues its commendable and sensitive r&b reissue program (Chuck Willis, the Okeh volumes, Jackie Wilson) with 22 examples of Mabel Smith's blueswailin' art, drawn from Okeh sessions between 1952 and 1955. The legend is well represented; included are her first three r&b hits, "Gabbins' Blues," "Way Back Home" and "My Country Man."

MOSES TYSON—Do You Want It, Capitol ST-12255. Produced by Tony Coleman. Singer/songwriter Tyson strikes the heart of the chart market with "Do You Want My Love," plus Sly Stone's "Thank You." Tyson's church-inspired vocals suggest a talent that will be heard from, as George Duke, Hazel Payne, Billy Preston, Patrice Rushen, Phillip Ingram and James Ingram chip in their sounds to bring Tyson to their fans as well as his own audience.

DEE DEE WARWICK—Dee Dee, Heritage Sound HSRD 006. No producer listed. Warwick's first album in more than 10 years shows that the singer has lost none of her vocal power and intensity. That's complemented here by some strong materials, notably the neo-gospel "The Grace Of Your Love," the poignant "She Just Won't Wait Forever" and the powerful "Call Me." Label is located at 2990 East Northern, Phoenix, Ariz. 85028.

BROWNIE MCGHEE & SONNY TERRY—MCA Heritage 1369. Produced by Ed Michel. This duo has made hundreds of records through the years. Brownie on guitar and Sonny blowing harmonica. On these 10 titles from the old ABC Bluesway label of 1969, they are backed by piano, bass and Panama Francis on drums. It comes off as a pleasing, entertaining blues concert with "Rock Island Line," "Hole In The Wall," "Long Way Home" and "Life Is A Gamble" outstanding.

MEMPHIS MINNIE—Moaning The Blues, MCA Heritage 1370. Reissue produced by Steve Hoffman. Ten memory-evoking tracks from 1934-35, originally issued by Vocalion and Decca. Minnie (Lizzie Douglas) was one of the better blues singers, and this LP includes her "Squat It," "Give It To Me In My Hand" and "You've Got To Move" with Kansas Joe McCoy and her own guitar providing earthy accompaniment. Minnie died in 1973. Her talents live on.

gospel

THE HEMPHILLS—Louisiana Live, Heartwarming R3785. Produced by Jerry Crutchfield. Recorded in Winnsboro, Louisiana, the album marks the 25th wedding anniversary of Joel and Labreeska Hemphill. The family act, with Joel's originals and distinctive leads by daughter Tandy, stand out on "I'm In This Church," "I'm Not Perfect (Just Forgiveness)," "He's Still Working On Me" and "Good Things." This is good, stomping southern gospel at its best.

VARIOUS ARTISTS—The Record Makers, Myrrh MCD6756. Various producers. This compilation has two things going for it: a strong assortment of black gospel tunes and a low (\$6.98) price. Included are "The Lord Will Make A Way," by Al Green; "Everybody Ought To Praise His Name," The Mighty Clouds of Joy; "Oh Happy Day," Edwin Hawkins; "Cornerstone," Leon Patillo; and "Come And Go With Me," Shirley Caesar. Other artists include Bobby Jones and New Life and the New York Community Choir.

country

JOE WATERS—Harvest Moon, New Colony NC831. Produced by Joe Waters. "Harvest Moon" is a surprisingly strong and even debut album, made more noteworthy by the fact that Waters wrote as well as produced it. Waters has a smooth, firm ballad voice that owes as much to pop as to country. Three songs from the album—"Someday My Ship's Comin' In," "The Queen Of Hearts Loves You" and "Livin' In The Light Of Her Love"—charted country in the past two years.

GARRY BAKER—Jaded In Between, Red Sun RS1. Produced by Norman William Corbett. This Canadian artist bears more than a passing vocal resemblance to Joe Sun, a trait which serves him best on ballads where he can throw in an impressive dose of cry-in-my-beer sincerity. Side one offers the best

selection of songs; side two is neither as commercial nor as deserving of airplay. With direction, Baker could make his move in the States.

jazz

LENNIE TRISTANO QUINTET—Live In Toronto 1959, Jazz Records JR 5. No producer listed. The sound quality on this monaural concert recording is considerably less than perfect, but devotees of Tristano's hauntingly unique music aren't likely to care. The legendary pianist is joined by his two most celebrated disciples, saxophonists Warne Marsh and Lee Konitz, in a program consisting primarily of Tristano originals.

CECIL TAYLOR—Calling It The 8th, Hat Muzics 3508. Produced by Pia & Werner X. Uehlinger. Taylor's music, which can be both exhilarating and nightmarish, has never been for the squeamish. But he is a brilliant pianist and composer whose virtuosity and intensity are unmatched by anyone in contemporary music. He is in peak form on this album, recorded live in Germany in 1981, which features his longtime associate Jimmy Lyons on alto saxophone.

RED GARLAND—Satin Doll, Prestige P-7859. Produced by Esmond Edwards; reissue produced by Orrin Keepnews. Unreleased material from 1959 sessions with the pianist yield a cohesive set here. Trio settings pay tribute to Ellington and Basie, and elsewhere probe the Gershwins' "The Man I Love," with Garland's own work shining. Keepnews' notes are succinct but informative.

MARK MORGANELLI & THE JAZZ FORUM ALL-STARS—Live On Broadway, Jazz Forum Records JR 001. Morganelli is a pretty fair trumpet player, but he is best known as the proprietor of the Jazz Forum, a popular New York nightclub. This album is obviously a vanity production of sorts, but it is also an exemplary jam session, with Morganelli joined by such solid professionals as James Spaulding, John Hicks and Billy Hart on a selection of familiar standards, jazz classics by Monk, Davis and Ellington, and an appealing Morganelli original.

JIMMIE NOONE—Oh Sister, Ain't That Hot, MCA Heritage 1363. Reissue produced by Steve Hoffman. Ten long-forgotten cuts from the New Orleans clarinetist's 1928-30 period confirm that his musical skills were substantial. Earl Hines pops up on one title. Included are "Apex Blues," "It's Tight Like That," "You Rascal You" and "Chicago Rhythm," all of immense historical interest. Noone died in 1944, but his importance in the overall jazz story is reflected in this well-produced LP.

WINGY MANONE—Jam And Jive, MCA Heritage 1364. Reissue produced by Steve Hoffman. Manone died in Las Vegas last year after a long and enviable career as a trumpeter and singer in the Louis Armstrong manner. The nine tracks in this welcome LP are from 1930, 1940 and 1944 and include a previously unreleased "St. James Infirmary." Other gems are "Isle Of Capri" and "Tar Paper Stomp." Manone was a master showman, unfailingly ebullient and humorous, and this album captures his talents well.

COLLECTION JAZZ ORCHESTRA—Texas State Of Mind, Pausa PR7143. Produced by Pete Petersen. Taped in Dallas last September, this big band comprised of Lone Star musicians offers a first rate program of eight tunes including "It Might As Well Be Spring," "I've Got A Crush On You" and "Lady With The Pretty Legs." The soloists are competent and the rich, fat ensemble sounds are splendidly musical.

classical

BEETHOVEN: SYMPHONY NO. 6—The Y Chamber Symphony of New York, Schwarz, Delos. DMS 3017. For conductor Schwarz, the first movement of the symphony is no leisurely stroll through the countryside; it is more of a brisk jog. But it is replete with felicities of phrasing and expression that characterize the entire reading. The level of orchestral response belies its essentially pick-up nature; the recording is state-of-art.

GLAZUNOV: QUARTET, OP. 109; DUBOIS: QUARTET FOR SAXOPHONES—Netherlands Saxophone Quartet, Nonesuch 71410. Saxophone enthusiasts don't have much to turn to on disk, and the major works performed here are already represented in the catalog. Still, the quality of the present production and the high status of the performing group among aficionados should attract reasonable sales.

LISZT: FAUST SYMPHONY; WAGNER: FAUST OVERTURE; BERLIOZ: DAMNATION OF FAUST (EXCERPTS)—Concertgebouw Orchestra, Dorati, Philips, 6769 089. Three views of the Faust legend and in the cases of the Liszt and Berlioz, at least, high points of the Romantic literature. Dorati summons some inspired playing from the Concertgebouw, abetted here by a live recording of uncommon clarity and authority. The album, particularly for the Liszt, is likely to remain a valued catalog staple for many years.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.