

# cashbox/album reviews

## POP PICKS

### MUSIC FROM THE TV SERIES "THE MANCINI GENERATION" — Henry Mancini — RCA LSP-4689

As Mancini takes on a new media through his nationally syndicated TV series, he takes on a new musical direction as well. Wonderful use is made here of the arp synthesizer, and it adds an entirely new dimension to his artistry. The package features many instrumental hits old and new ("Joy," "The Masterpiece," theme from PBS "Masterpiece Theatre," "Swingin' Sheperd Blues" along with "Amazing Grace" and Herbie Mann's "Memphis Underground." There's no generation gap where Henry works.



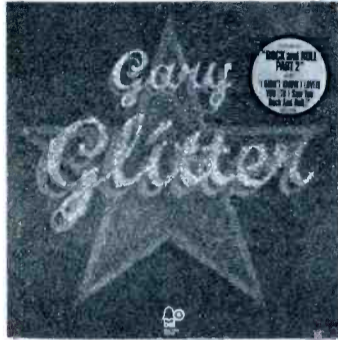
### WATERFALL—If—Metromedia KMD 1057

The group and the label's finest moment. The combination of J. W. Hodkinson's mellow-but-warmer vocals and the band's medium decibel horn/flute/guitar/drum punch should bring them the commercial acclaim they have been seeking to go along with their fine press. There is not a bad cut here, and the music has all the potential appeal of the things Traffic has been doing lately. The single, "Waterfall" leads off the set in which each tune asserts its own identity while laying down a foundation of the group's own sound. No doubt about it, It will happen big with this one.

## Newcomer Picks

### GARY GLITTER—Bell 1108

Great balls of glitter, Gary's first album is boss. Like from the word go. Gold lame music olé! "Rock And Roll Part 2" is but one of the glisteners. The follow-up-single-to-be is "I Didn't Know I Loved You (Til I Saw You Rock And Roll)." True oldies include "Donna," "School Day," "The Wanderer" and a fine version of Shirley Ellis' "The Clapping Song." "Rock On" is a great original. Everthing that's Glitter is bound to go gold.



### The Joey Heatherton Album



### THE JOEY HEATHERTON ALBUM—MGM SE 4858

There's a lot of excitement here on Joey Heatherton's debut LP. Aside from her hit version of "Gone" there are other strong oldies that fit her perfectly: The Patsy Cline hit, "Crazy," Wanda Jackson's "Right Or Wrong" (a hit for Ronnie Dove) and most impressively, Brenda Lee's "I'm Sorry." The Beachboys' "God Only Knows," the Barbara Keith-penned Freda Payne hit "The Road I Took To You" and the Gershwin's "Someone To Watch Over Me" help round out the album. Beauty is as beauty does.

## JAZZ PICKS

### PNEUMA—Michael White—Impulse AS 9221

Perhaps the finest innovator to emerge on the jazz scene in some time, Michael White's second LP should be greeted by an even wider acceptance than was his first, which many underground FMs picked up on. There are two quartets at work here; Michael's instrumental ensemble consists of the leader on violin, piano by Edwin Kelly, Ray Drummond's bass and the percussion of Kenneth Nash; they are aided by the vocal talents of four foxes of soulful jazz harmony. White can evoke the charm of the old world or the excitement of those yet unexplored except in his music. Brilliant work carefully conceived and executed.



### ASTRUD GILBERTO TODAY—Perception PLP 29

The girl from Ipanema—sensual woman Brazilian style—returns to the recording scene with her first for the label. Album she co-produced with David Jordan boasts such sidemen as Ron Carter and Airtio Moreira. The material is a combination of English and Portuguese ballads and rhythm blazers, many of which were self-penned by the lovely lady of the whispers. MOR's will of course be interested in this one as well as jazz programmers and buyers, and they will probably be most taken with "Day-break" and "Make Love To Me." She hasn't lost her touch and has in fact improved on her witchery.

## POP BEST BETS

### TEQUILA SUNRISE—David Clayton-Thomas—Columbia KC 31700

The second solo LP from the former voice of BS&T should put him on solid ground sales and reputation-wise as his own man. He composed most of the tunes here together with musical director William Smith and is also showcasing his guitar extensively for the first time. The title implies a Latin influence which is simply not here, but it is a sunny and happy way to greet the morning or night, nevertheless. Highlights include Chuck Berry's "Down Bound Train" and originals "The Face Of Man" and "Last Time That She Cried."



### RAW VELVET—Bobby Whitlock—Dunhill DSX 50131

Whitlock's second LP for the label is a two-sided conception. The "raw" half relies on gospel and boogie rock to bring the singer/composer home, and highlights include his latest single ("Hello L. A., Bye Bye Birmingham") and the more than noteworthy "Write You A Letter." "Velvet" half sets Whitlock on a softer cushion of sound, climaxing in the beautiful "Start All Over." His first album was charted and there's every indication that this one will go the same route.

### TRAVIS WAMMACK—Fame FAS-1801

Travis Wammack walks the usually precarious line separating Top 40, soul and progressive music with much aplomb and artistry. His first single for the label, one of the few "white" sides to succeed r&b in recent years ("Whatever Turns You On") is here. The program ranges from Clarence Carter's hit "Slip Away" to a Ray Charles-ish version of "You Are My Sunshine" and a powerful re-reading of The James Gang's "Funk No. 49." "So Good" sounds like the strongest bid for a follow-up hit single, but Arthur Alexander's "You Better Move On" will also garner much attention.

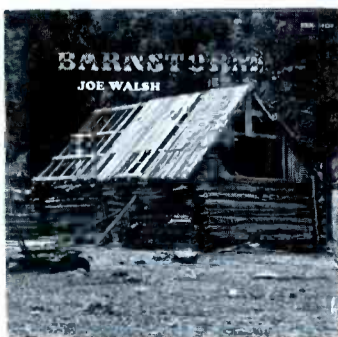


### YOU MUST REMEMBER THESE, VOLUMES I & II—Various Artists—Bell 6077-8

How do you make all of the oldies freaks happy all of the time? By releasing two LPs like these, the first spanning the doo-wop and earlier r&b hits while the second relies on the sixties sound. Volume I should have a place in everyone's collection if only for its containing the two greatest r&r ballads of all-time ("In The Still Of The Night" and "Tonight Tonight")—and 14 more where they came from by such notables as The Nutmegs, The Turbans and The Silhouettes. Volume II boasts Bell's own hits of the last decade, highlighted by "Angel Of The Morning," the Delfonics and Box Tops biggies and even "Little Girl" by Syndicate of Sound.

### BARNSTORM—Joe Walsh—Dunhill DSX-50130

Former James Gang member Joe Walsh shows why he might have had his musical differences with his one-time cohorts. The music Walsh is into is of a completely mellow sort. The excitement is found in the genius of the arrangements and Bill Szymczyk's production. One instrumental in particular, "Giant Behemoth" is worth the price alone. His new group features Joe Vitale on percussion, keyboards and flute and Kenny Passarelli on bass and guitar. Everybody sings and the harmonies are frequently stunning. Walsh himself plays a mean arp synthesizer along with handling the lead vocal honors, keyboard, guitar and (?) telegraph key.



### BENNY—Benny Hester—VMI VM172001

Benny writes tunes that will please the CSN&Y fan, and is produced by Brent Maher much like Bread is—full and commercially. His voice is all his own and the combination should make for an interesting debut with bright promise for success on all fronts. "Give your Love Forever" and "We All Know He's Comin'" are just two of the sides that drive this point across.