

Top Album Picks

Jazz

DONATO/DEODATO, Muse MR 5017. Warm nights and gentle breezes and a drink at sunset: the romantic images of the good life abound continuously as one listens to this beautiful music. Eumir Deodato has conceived a cauldron of sparkling spirits, marrying the shoulder swaying rhythms of Brazil with the richness of jazz improvisations. Joan Donato, who gained notoriety in the early 1960's for his bossa nova work with Stan Getz, is back home in a comfortable setting: his own Brazil touched ever so impressively by sincere sounding ensemble work led by trumpeter Randy Brecker and trombonist Michael Gibson. Donato's keyboard work has a soft lilt, recalling his own jazz-tinged abilities. The lineup of other studio players is first-rate: Ray Barretto on congas; Airtio on miscellaneous dangling and tinkling instruments and Bob Rose on guitar. The melody instruments play with conviction and controlled fire while the percussion section crosses the ocean to assimilate with the roots of Brazil and Latin America.

Best cuts: "Whistle Stop," "Nightripper," "Batuque."

Dealers: stock in jazz and Latin sections.

TERESA BREWER, COUNT BASIE, THAD JONES—The Songs of Bessie Smith, Flying Dutchman FD 10161 (RCA). This is a real delightful surprise. Teresa is able to modify her vocal range to do legitimate blues interpretations of Bessie's songs. The Basie band plays with an enlightened richness, with Thad Jones' charts allowing all the stellar musicians to have fun blowing. The LP is really the collective skills of Basie at the piano, the band playing fine ensemble jazz and Teresa presenting a new side of her consummate skills: that of the blues singer. Jazz stations should have a programming treat with so much good Bessie and Basie. At first listening you might not realize that this is the pop singing Teresa, but lay low brother, she really gets into the lyrics, with blues playing always surrounding her. The solo breaks are a joy which add zest to the songs. Teresa knows how to growl and cajole and the

Basie men growl and cajole and swing with grand eloquence. Side two is more up-tempo, pushing Teresa to belt more.

Best cuts: "Gulf Coast Blues," "Down Hearted Blues," "I Ain't Gonna Play No Second Fiddle."

Dealers: the cover has a fine painting of Bessie while the "other" cover lists all the players with a good photo of Count Basie, Teresa and Thad Jones.

BOBBY HACKETT—What a Wonderful World, Flying Dutchman FD 10159 (RCA). A top set of arrangements of some of the finest compositions of America's musical history, all done in a fine jazz style. Hackett is certainly a premier star of the trumpet, but he receives plenty of help from such as Warren Covington on trombone, Hank Jones on piano and Teresa Brewer on vocals on several of the cuts. All in all, this is a set to bring back memories or to introduce those unfamiliar with the brilliance of well-arranged but at times almost improvisational jazz to its many joys. Credit must also be awarded to producer Bob Thiele.

Best cuts: "Muskrat Ramble," "South Rampart Street Parade," "My Melancholy Baby."

Dealers: Jazz is enjoying a resurgence, Ms. Brewer has a strong LP out and nostalgia is in. There are lots of places to place this set.

RAY BARRETTO—The Other Road, Fania SLP 00448. American jazz bands like to play Latin music. This is an authentic turn-about: Latin musicians playing 100 percent solid American jazz. Fania may have come up with a sleeper jazz LP it's that

good. Barretto is the leader, playing congas, but surrounded by top New York Latin musicians and Billy Cobham, on loan from Atlantic. The trumpet section has a pleasant bite to its attack; the electric bass and amplified piano play very today runs and the flute has all the spice of a Latin dish. This LP can easily qualify for programming on jazz outlets. Monk's "Round About Midnight" is the simplest cut for DJ's to work with if they feel a hesitancy to use anything from this New York Latin sound. But there is a cogent feeling to the music, representative of the way good Latin bands play.

Best cuts: "The Other Road," "Round About Midnight," "Little Ting."

Dealers: Barretto is a well-known name in Latin music. Stock in both jazz and Latin bands.

LONNIE LISTON SMITH—Astral Traveling, Flying Dutchman FD 10163. There is a mystical, spiritual school of jazz which has emerged, with such leaders as Sun Ra and Alice Coltrane. Pianist Smith has lines in common with these two personages. His music has that mystical quality which is tied inexorably to the avant-garde school of playing. Smith's playing swirls and curls within and without of the arrangements—which are all his own tunes. Bassist Cecil McBee, drummer David Lee Jr. George Barron on soprano and tenor saxophones and Joe Beck on guitar, are joined by several Indian and Latin percussionists. The melding produces an American-Indian-Latin of improvisations, all of which are held cogently together. This is 1970s jazz which has the ability to retain listener interest. But it is all ethereal material.

Best cuts: "Astral Traveling," "In Search of Truth."

Dealers: this is the most modern of modern music. Keep it away from the dixieland stuff.

also recommended

WALTER BISHOP JR.—Fourth Cycle, Keeper Of My Soul, Black Jazz BJQD 14 (Ovation). Former Charlie Parker pianist Bishop works with four Los Angeles sidemen, three of whom have never recorded before—but they have pulled off a major success. This jazz is exciting and adventurously listenable. A strong African under-

current wafts its way through much of the material. Best cuts: "Soul Village," "Keeper of My Soul," "Sweet Rosa."

SHELLY MANNE & Co.—Signature, Flying Dutchman FD 10150 (RCA). Return with us now to 1944 when swing meant good, clean listening enjoyment. This is a taste

of that wartime period when drummer Manne was playing with Johnny Hodges, Eddie Heywood, Barney Bigard, Ray Nance, John Simmons and Aaron Sachs in New York. These 78's sound pretty good. Best cuts: "On the Sunny Side of the Street," "Moonglow," "Night and Day."

Comedy Picks

DAVID FRYE—Richard Nixon: A Fantasy, Buddah 1600. The best impersonator of Richard Nixon's voice has come up with the funniest LP of all since Watergate became a comedy writer's goldmine. The theme of the LP traces President Nixon's "involvement" in Watergate through his incarceration in Folsom Prison and his exe-

cutation. He wakes up to find he's only been dreaming. Along the way we meet such personalities as Walter Winchell, Marlon (Godfather) Brando, William F. Buckley, Ted Kennedy, Howard Cosell, Rod Steiger, Billy Graham, Nelson Rockefeller, among

others. Gabe Kaplan and Eric Cohen are the authors of the "story" and there are genuinely funny one liners which highlight the situations Nixon gets himself into.

Dealers: an off-beat idea to promote this LP might be in-store play. Stock in comedy.

Latin

MARGO ANTONIO VAZQUEZ—El Romantico, Peerless 1653 (Sunshine). Without doubt, this is one of the best Latin albums to hit the market all year, if not in several years. Marco Vazques, supported on five tunes by the extraordinary guitar work of Antonio Bribiesca, and with exceptional vocal control, has literally performed an album of masterpieces. He charms, he cajoles, he commands. Great entertainment!

Best cuts: "El Pastor," "Alborada," "Dos Arbolitos," but several other cuts are also commendable.

Dealers: Good for all Latin markets anywhere.

JUAN TORRES—Y Su Organo Melodic Vol. 17 La Hora De Pensar En Ti, Musart 1610, (Musical Records). Persuasive, compelling, fascinating organ instrumentals by an outstanding musician. Best cuts: "Me Esta Matando Suavemente Con su Cancion (Killing Me Softly With His Song)," "El Ultimo Tango en Paris."

FLOR SILVESTRE—Canciones Con Alma, Musart 1602, (Musical Records). A good solid LP overall of love ballads. Best cuts: "Vuelve," "Tormento," "Quisiera."

FERNANDO RIOS—Tuyo Y Mio, Peerless 1654 (Sunshine). There are few things more exciting to listen to than a good mariachi group; Fernando Riso capitalizes on this captivating harmonic sound and his vocal style, with commanding emotion word for word, not only blends with the sweeping feelings of the music, but over-power the listener. Best cuts: "Eres Tu" and the title tune "Tuyo y Mio."

Classical

BACH: Concerto in D; Partita in B Minor; Trio No. 6; F. COUPERIN: Messe pour les Paroisses, and others—Anthony Newman, Columbia M-32229. Interesting album offering performances on harpsichord, organ, and pedal harpsichord. Playing is brilliant, if somewhat mannered. Audience aimed at is obviously the growing group of young baroque converts who may not object to such "heresies" as scattering excerpts from an organ mass between other selections on the record. In any case, they'll be most excited by the Bach, offered here in larger-than-life, aggressive sound.

Dealers: A smart merchandising move might be to place this entry in contemporary bins, as well as on the classical side, to better reach Newman's following among rock-classical crossovers.

WARSAW CONCERTO & OTHER FAVORITE SHOWPIECES—Leonard Pennario, Hollywood Bowl Symp. Orch. (Dragon, Newman, Rosza), Angel S-36062 (Capitol). Choice items out of the Capitol vaults, designed to tease and then please countless listeners to light music. Pennario is equally adept at milking the sentiment of "Liebestraum," or projecting the brilliant fingerwork of the Liszt "Scherzo" which, together with the title score, here join equally accessible items by Rachmaninoff, Bath, Rosza and Gershwin.

Dealers: Should move in healthy quantities if adequately displayed. Romantic cover art should help here.

also recommended

BACH: Cantatas, Nos. 202, 209, 211 & 212—Elly Emeling, Gerald English, Sigmund Nimsgern, Collegium Aëreum, BASF HF 20330. Interesting 2-record collection of four secular cantatas, comprising the masterly "Wedding," and the lighter but enjoyable "Peasant" and "Coffee," plus the rather bland Italian cantata "Non sa che s'è delore, whose authorship by Bach has been disputed. Performance and recording are fine, but the package suffers competitively from the lack of any texts or translations.

Spoken Word

IT CAN'T HAPPEN HERE: Michael Lewis, Caedmon MIC TC 1378. This condensed version of the highly praised Sinclair Lewis novel published in 1935 ties in with deadly accuracy with leading events of today, namely the Watergate affair. All

in all, a topical, vividly read (by the author's son), album gets to the bottom, and the top, of our American dream.

Dealers: Cover design is especially interesting, depicting bugging devices. Should sell, especially because of today's headlines. bubbling under hot 100

- 101—YOU'RE GETTIN' A LITTLE TOO SMART, Detroit Emeralds, Westbound 213 (Chess/Janus)
- 102—HANG LOOSE, Mandrill, Polydor 14187
- 103—THINK, James Brown, Polydor 14177
- 104—STONED OUT OF MY MIND, Chi-Lites, Brunswick 55500
- 105—STAY AWAY FROM ME, Sylvers, MGM 14579
- 106—JUST DON'T WANT TO BE LONELY, Ronnie Dyson, Columbia 4-45867
- 107—LONELINESS, Brown Sugar, Chelsea 78-0125 (RCA)
- 108—LOVIN' ON BORROWED TIME, William Bell, Stax 0157 (Columbia)
- 109—MUSIC, MUSIC, MUSIC, Teresa Brewer, Flying Dutchman 85027 (RCA)

Bubbling Under The HOT 100

- 110—GYPSY DAVY, Arlo Guthrie, Reprise 1158
- 111—ROCKY MOUNTAIN WAY, Joe Walsh, Dunhill 4361
- 112—WATERGATE BLUES, Tom T. Hall, Mercury 73394 (Phonogram)
- 113—TELL IT LIKE IT IS, Oscar Weathers, Blue Candle 1498
- 114—EVIL, Earth, Wind & Fire, Columbia 4-45888
- 115—UNTIL IT'S TIME FOR YOU TO GO, New Birth, RCA 0003
- 116—TO KNOW YOU IS TO LOVE YOU, B.B. King, ABC 11373

- 117—SEND A LITTLE LOVE MY WAY, Anne Murray, Capitol 3648
- 118—THE ANSWER (Should I Tie A Yellow Ribbon Round the Ole Oak Tree), GSF 6901
- 119—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 120—MAYBE BABY, Gallery, Sussex 2591
- 121—DON'T FIGHT THE FEELINGS OF LOVE, Charley Pride, RCA 74-0942
- 122—WOULDN'T I BE SOMEONE, Bee Gees, RSO 404 (Atlantic)
- 123—LET ME BE YOUR EYES, Timmy Thomas, Glades 1712
- 124—DON'T LET IT END, Miracles, Tama 54237 (Motown)
- 125—SUMMER (The First Time), Bobby Goldsboro, United Artists 251

- 201—SEESAW, Original Cast, Buddah BDS 95006
- 202—BRIAN AUGER'S OBLIVION EXPRESS, Closer To It, RCA APL1-0140
- 203—SYLVERS, II, Pride PRD 0026 (MGM)
- 204—JERRY REED, Lord, Mr. Ford, RCA APL1-0238
- 205—JIMMY BUFFETT, A White Sports Coat & A Pink Crustacean, Dunhill DSX 50
- 206—INTRUDERS, Super Hits, Gambie KZ 32131 (Columbia)
- 207—MICK COX BAND, Capitol ST 11175
- 208—LETTERMEN, Alive Again—Naturally, Capitol SW 11183
- 209—JERRY BUTLER & BRENDA LEE EAGER, The Love We Have, Mercury SRM 1-660 (Phonogram)

Bubbling Under The Top LP's

- 210—LYNN ANDERSON, Top Of The World, Columbia KC 32429
- 211—WILLIE NELSON, Shotgun Willie, Atlantic SD 7262
- 212—ALAN PRICE/SOUNDTRACK, O' Lucky Man, Warner Brothers BS 2710
- 213—DANNY O'KEEFE, Breezy Stories, Atlantic SD 7264
- 214—MARTIN MULL and His Fabulous Furniture In Your Living Room, Capricorn SP 0117 (Warner Brothers)
- 215—BABE RUTH, 1st Base, Harvest SW 11151 (Capitol)

- 116—TYRONE DAVIS, Without You In My Life, Dakar DK 76904 (Brunswick)
- 217—PETE FOUNTAIN, Crescent City, MCA 336
- 218—GREENSLADE, Warner Brothers B 2698
- 219—UNDISPUTED TRUTH, Law of the Land, Gordy G 963 L (Motown)
- 220—ALBERT HAMMOND, The Free Electric Band, Epic KZ 32267 (Columbia)
- 221—CASHMAN & WEST, Moondog Serenade, Dunhill DSX 50141
- 222—PAPERMOON, Soundtrack, Paramount PAS 1012 (Famous)
- 223—WAYLON JENNINGS, Honky Tonk Heros, RCA APL1-0240
- 224—RARE BIRD, Epic Forest, Polydor PD 5530
- 224—BRADY BUNCH, Phonograph Album, Paramount PAS 6058 (Famous)