**NEW & NOTEWORTHY**

**COUNTRY**

GEORGE JONES

"Too Tempted Too Long"

EP: 47D81

Jones turns in his usual mixed bag of the banal and the brilliant; his lyrics are always the latter. Best cuts: "One Hell Of A Song," "Five String Banjo," "Moments Of Brilliance."

**NEAL MCDANIEL**

"Now You're Talkin'"

PRODUCED: Jerry Marzetta

Capitol C1-40505

McDaniel continues his flirtation with rock (he includes a Chuck Berry tune) that emphasizes horns and a big beat. His best country offering in "She's A Fish Out Of Water," but the catchiest number is "Real Good Feel Good Song."

**WEIRD GOSDIN**

"Nothin' But A Lie"

PRODUCED: Bob Montgomery

Columbia FC 407831

In country music, only George Jones can match GoSdin's dramatic power and sensitivity to strong lyrics, demonstrated here by "Do You Believe Me Now" (his current single), the title cut, and "There Ain't Nothing Wrong (Dust Ain't Nothing Right)."

**SHIRREDDAH**

"Spacewalk"

PRODUCED: Nick Hard, Robert Byrds

Columbia MFG 407831

Less earnest than Exile and less soulful than Alabama, this five-man group is still in search of a distinctive sound. The group's musical ideas are well sung, and the production is suitably restrained.

**WILLY CLARIN**

"Boats Of Love"

PRODUCED: Tom Carr, Willy Clarin

Columbia GSC 9681

Folky, cerebral, and a mite overproduced, the album still has some memorable moments, ranging from the image-rich "The King Is Dead" to the droll pop-psych put-down "Hey OK." Contact: Suite 251, 2261 Market St., San Francisco, Calif. 94114.

**ERNIE BIVENS 3rd**

Musical Fit

PRODUCED: Colonel Ernie Bivens

GBS GS0-510

Bivens sings well, but he needs to intensify his attack on the lyrics to get their message. Contact: 324-2424.

**JAZZ**

RAMSEY LEWIS, PHILHARMONIA ORCHESTRA

Classic Encore

PRODUCED: Ramsey Lewis

FMC486241

Snook may complain of style over substance, but Lewis and composer/arranger James MacK has crafted pretty music here. Pianist is both smooth and sassy; orchestra adds an exquisite touch. More successful than Lewis prior orchestral efforts; album could win favor beyond the jazz crowd.

**HENRY JOHNSON**

Future Exorcisms

PRODUCED: Henry Johnson

Impulse! MLA 2008

Second Impulse go round for guitarist Johnson will go down easy with fans of the Montgomery/Benson style, although axeman sports some fret moves of his own. Crisply produced, slickly played, this album includes some ill-advised vocals, underlining fact that Johnson's main strength is as an instrumentalist, not a pop singer/writer.

**WILTON FELDER**

Steal Away

PRODUCED: Joe Sample, Wilton Felder

Watan MFG 48623-

Wet saxman Felder cruises through a lively program of funk/boogie-oriented music, getting an able assist from Crusaders stable mate Sample at the keyboards. As the ever, the sound is pop impressed; singer Reichil Guillory makes a supple-voie bow here on two numbers.

**BRIELE LAGRENE**

Fancy

PRODUCED: Steve Khan, Christine Martin

Blue Note 48624

As suggested, this French guitarist is a burner. Some jazz outlets may find him a bit too hot and his occasional love intrigue work worthy cast include Bill Evans on sax and a who's who of contemporary drummers.

**CLASSICAL**

**BRAMINS: SYMPHONY NO. 1**

Berliner Philharmonic, Karajan

Deutsche Grammophon

Sacrosanct and broad, this reading proceeds along a seemingly inevitable path, Karajan has been there many times and knows each twist and turn intimately. Impressve sound.

**AMERICAN "LIVE" DEBUT**

Wladimir Fishman, Pianos

CBS MFG 45385

The Soviet expatriate comes as close to living up to extravagant advance notices as the record company can be expected. This taped Carnegie Hall recital shows that Fishman has a program that teaches a number of interpretative bas, from Schubert to Schumann, via Mendelssohn, German and France by Rachmaninov and Beethoven. A major pianist by any standard.

**BACK ON MARIMBA**

Leigh Riddle

Steele Records

MARR-MARIMBA 247

Bach can withstand transcription to any instrument, it appears, and on marimba goes a standard for gentleness of texture that many will find appealing. Fleece includes several two-movement features (in the original written for violin solo). Different, in any case.