Recent recordings (continued)

- (Continued from page 5) Armfield covering paint, but the tone is remarkably hard. The Fleetwood Mac do not attempt to conceal this and do not even attempt to hide the non-jazz buffs in the audience. The effort by Steve Miller and Nicky Hopkins to sound too much like Steve Winwood when he was with Traffic, it comes off much too repetitive. A traditional, "Motherless Children" is given an unusual arrangement by Miller, but the electronics and dragging tempo fail to come across. The Steve Miller Band has done quite a few good things in the studio. Unfortunately, the best thing they did with this album was to get Nicky Hopkins to sit in, and-not even his attempts could save this outing from mediocrity.

- R. G. Hawthorne

Don Ellis Band

A new Don Ellis album is always an adventure. Don, for the non-jazz buffs in the crowd, is a trumpeter who enjoys hearing instruments through amplifiers, and also enjoys playing with sounds by electronic means. He has been known to lead his playing through a tape delay and then play duets with himself in concert. In short, Don Ellis is an experimenter.

The New Don Ellis Band Goes Underworld is the welcome result of a series of influences. Ellis has all-eyes been one to experiment with arrangements, and has never shied away from forms of music other than pure jazz. The album before this one was Autumn, produced by Al Kooper, Ellis first excursion into the rock form. Now he has even added a soulful singer - named Patti Allen - and the results of the cross-breeding can only be termed an exciting success.

Underworld has life. Harry Nilson's "Don't Leave Me" is the classic example of jazz techniques applied to rock, and Kooper's "House in the Courtyard" proves almost as adaptable. "Higher" starts off in a 1940's German Society Christmas Party T 22 Society House Wellesley College December 5 at 7:30 pm Call Jan 237-0032

The New Steve Miller Band album, Your Saving Grace, has but one saving grace. This is the cut "Baby's House," which is blessed by imaginative arrangement and a fine, polished performance. The results lack the originality which many of Miller's albums have possessed, and which Miller, his first album, exemplified. "Baby's House" is a joint effort by Steve Miller and Nicky Hopkins (studio musician par excellence) which features Hopkins solos on piano, some nice acoustic guitar work by Miller, and lyrics which are well delivered. For nine minutes the whole group comes together on a cut which can only be described as beautiful.

Underworld is a listening adventure. Any jazz fanatic who thinks rock has nothing to offer should listen, for this is an album for any fan of either jazz or rock, or both. Ellis is an example of progressive pop at its best.

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