Desolation Boulevard

Robert Palmer

(Issued Island IRS 9294)

Finally, after months of availability as an import, "Ain't She Vandal Through The Alley" has been released in the US. The combination of Palmer (ex-vocalist/guitarist for English band 'Vince Taylor's Jazz Flowers'), a couple of strong tunes by Allen Toussaint ("From A Whisper To A Scream" and the title track); and a mighty contribution from Little Feat's Lowell George ("Saddles Moon" and powerful backing on the bulk of the album) is strong and appealing to the title track); and a mighty contribution from Little Feat's Lowell George ("Saddles Moon" and powerful backing on the bulk of the album) is strong and appealing to the fans of the Feat and their tight, slick rock. Only under the twelve minutes of "Through It All There's You" does the strength and energy tend to dissipate.

Desolation Boulevard

The Sweet

(Capitol ST-11395)


Rock 'n' Roll

John Lennon

(Apple SK-3419)

Rock 'n' Roll, a collection of John Lennon's interpretations of tunes rock, competes with Fats Domino and his best solo work. More importantly, it provides the perfect vehicle for all the influences which shaped one member of the most important quartet in rock 'n' roll history. As Dr. Winston W. Bongio says on the back cover, "You should have been there." A strong album, with instrumental help from Leon Russell, Dr. John, Charlie Watts, Steve Cropper, and Joe Felstein and production by the infamous Phil Spector.

Soap Opera

The Kinks

(Reprise LPL 1-5051)

Ray Davies has finally exceeded my limits of patience with Soap Opera -- I am sick of his concept albums and the aggravation of his profligately more mundane and facile comments on society and life. The Kinks have, however, gotten even more commercial, and this outing fails to make even the slightest impact on the traditional pop market. If you're sick of commercialism in music and want something better, go elsewhere.

Katy Lied

Stevie Dan

(ABC ABCD-846)

Co-hedders, along with Little Feat, of the coveted critics' title of "Best American Rock Band," Steevy Dan's fourth record contains both the facsimile and actual personifications of the group as an operating entity and the progressive maturation of the nucleus of talent that is David Clayton and Walter Becker. A typical record, from the rocking "Black Friday," through "Bad Sneakers," "Everywhere You Go In The Movies," to the deceptive and subtle "Any World (That I'm Welcome To)."

Big Red Rock

Ayers Rock

(A&M SP-4523)

Ayers Rock is a jazz/rock ensemble from Australia, specializing in a sound which combines instrumental Frank Zappa with a bit of Blood, Sweat, and Tears. All very competent, but not very exciting or interesting.

Ghosts

Strawbs

(A&M SP-4506)

After Hero and Heroine, it was almost inevitable that anything new by Dave Cousins and the Strawbs would seem anticlimatic. And, at first, Ghosts appeared to fulfill that prophecy, but it is a more understated record -- despite "Where Do You Go (When You Need A Hole To Crawl In?)" (a number recorded in mid-1973, when the current Strawbs were first formed, and which should have been forgotten) -- with side two, in particular, forming a beautiful varied and romantic suite, broken only by Dave Lambert's tough "Don't Try To Change Me.

The Strawbs are one of 1975's best groups, and Ghosts, though a dramatic turn from Hero and Heroine, is brilliant.

Journey

サーマル・バック (Columbia PC-33289)

Despite the credentials of Journeyers Aydenutch DuBart (shikushin session-drummer), Neal Schon, and Greg Rolie (both with varying incarnations of Santana), this record is interminably dull and uninspiring.

David Essex

David Essex

(Columbia PC-33289)

Following the rather motley collection which contained his first hit "Rock On," David Essex has created an excellent pop album which displays far more consistency. The same dry, echoey production is intact, but the songs are stronger. From the great lead-off, "Grom Make You A Star," through "I'm Ready To Go," the Strawbs are one of 1975's best groups, and Ghosts, though a dramatic turn from Hero and Heroine, is brilliant.

Modern Times

Al Stewart

(Janus JXS-7012)

Al Stewart is moving further and further from his folk roots with every successive album, apparently though that movement is doing him and his music good, as each record outshines its forerunner. While the longer cuts on "Modern Times" don't work quite as well as the shorter tunes - especially "Carol," "Sirens"


Crime of The Century

Supertramp

(A&M SP-3647)

Reinforced by a strong US tour, this unlikely-looking international band (including three Britons, a Scot, and an American) are ready to fill the void left as Yes amasses itself with Yesessm, Genesis induces sleep coast to coast, and Blissfays present a caricature of Moody Blues pomposity. Supertramp, helped on this record by Bowie producer Ken Scott, meld jazz and rock with touches of pop and some eclectiic arrangment and instrumentation to produce an impressive record. "Bloodway Well Right" has garnered some AM and FM attention, all of which is justified and suitably rewarded by Crime Of The Century.

The Myths And Legends Of King Arthur And The Knights Of The Round Table

Rick Wakeman

(A&M SP-4515)

I hereby dub Rick Wakeman the crowned prince of kitsch; a rock king, Barry Manilow. This record is so gratuitous philosophizing; I'm not impressed anymore.

The La La La Song

Carly Simon

(Columbia PC-33289)

With the current Strawbs were first formed, and which should have been forgotten) -- with side two, in particular, forming a beautiful varied and romantic suite, broken only by Dave Lambert's tough "Don't Try To Change Me.

The strawbs are one of 1975's best groups, and Ghosts, though a dramatic turn from Hero and Heroine, is brilliant.

Journey

サーマル・バック (Columbia PC-33289)

Despite the credentials of Journeyers Aydenutch DuBart (shikushin session-drummer), Neal Schon, and Greg Rolie (both with varying incarnations of Santana), this record is interminably dull and uninspiring.

David Essex

David Essex

(Columbia PC-33289)

Following the rather motley collection which contained his first hit "Rock On," David Essex has created an excellent pop album which displays far more consistency. The same dry, echoey production is intact, but the songs are stronger. From the great lead-off, "Grom Make You A Star," through "I'm Ready To Go,

Modern Times

Al Stewart

(Janus JXS-7012)

Al Stewart is moving further and further from his folk roots with every successive album, apparently though that movement is doing him and his music good, as each record outshines its forerunner. While the longer cuts on "Modern Times" don't work quite as well as the shorter tunes - especially "Carol," "Sirens" and "Nostradamus" on "Farewell And Future"" the shorter tunes - especially "Carol," "Sirens" and "Nostradamus" on "Farewell And Future" -- are superior. The backing instrumentation is flawless, with such notables as Isaac Guillory, Tus Kiens, Peter Woods, Simon Nicol, and Gerry Conway, Fine English folk-influenced rock.

Crime Of The Century

Supertramp

(A&M SP-3647)

Reinforced by a strong US tour, this unlikely-looking international band (including three Britons, a Scot, and an American) are ready to fill the void left as Yes amasses itself with Yesessm, Genesis induces sleep coast to coast, and Blissfays present a caricature of Moody Blues pomposity. Supertramp, helped on this record by Bowie producer Ken Scott, meld jazz and rock with touches of pop and some eclectiic arrangment and instrumentation to produce an impressive record. "Bloodway Well Right" has garnered some AM and FM attention, all of which is justified and suitably rewarded by Crime Of The Century.

The Myths And Legends Of King Arthur And The Knights Of The Round Table

Rick Wakeman

(A&M SP-4515)

I hereby dub Rick Wakeman the crowned prince of kitsch; a rock king, Barry Manilow. This record is so gratuitous philosophizing; I'm not impressed anymore.

The La La La Song

Carly Simon

(Columbia PC-33289)