



TOM PETTY and THE HEARTBREAKERS . . . Raw power and more

Billy Joe, Townes have lots in common

By Joel McNally

Dawn was breaking outside and it wasn't the only one. Townes Van Zandt, the legendary semi-famous self-destructive songwriter, had been up all night rolling dice and drinking straight vodka with a diet Dr. Pepper chaser.

In keeping with his image as a celebrated loser, Townes had succeeded in redistributing all of his income.

Now he was demanding that he be allowed to bet the bottle of vodka against a book of Dylan Thomas poetry. Since both the vodka and the book belonged to me, there seemed to be something not quite right about that. I just couldn't quite put my finger on it.

Earlier in the evening (morning?), Townes's fiddle player had talked about how much better it was to play for someone as stable as Townes. He had previously played for Billy Joe Shaver.

Townes and Billy Joe have more in common than just a fiddle player and a certain irrepressible flair for excess. Both have underground reputations for writing brilliant songs that belong above ground.

Playback

And both have new albums and reissues of old albums out showing what kind of music creative — if vulnerable — genius is capable of producing. Townes Van Zandt's new album is *Flyin' Shoes* and Billy Joe Shaver's is *Gypsy Boy*.

When Townes sings a song about puttin' on his flyin' shoes, don't expect some happy little Leo Sayers ditty.

On *Flyin' Shoes*, "fall is a feelin' that I just can't lose." On another song, *Pueblo Waltz*, "Sunrise comes and I don't know why."

This is the same guy who once described life as waiting around to die. Some of the songs are bleak and cold. One, *Snake Song*, is ominous and threatening. The snake hisses about the venom he is carrying and the dead skins he has shed.

The hard, cutting songs are broken occasionally by numbers like the rock classic, *Who Do You Love*. Who indeed? The closest he gets to a love song is *Loretta*, a song he wrote about a girl named Margaret at a time when he was going with Cindy.

Billy Joe Shaver shares some dark visions, too, as he sings *I'm Going Crazy in Three Quarter Time*, or wishes self-destruction upon his friends in *The Believer*.

Another thing Townes and Billy Joe share is a tuneless singing style. That fits, too. But they also get help from some fine musicians including Gary and Randy Scruggs on Townes's album and Willie Nelson and Emmylou Harris and Randy Scruggs again behind Shaver.

They may not be average but then nobody is. Popular songs always feign feelings. Townes and Billy Joe have them.

Summit Press Syndicate

Cheap Trick and Tom Petty - big waves on a quiet sea

By Andy Mellen

Although most of rock's big names have been relatively quiet this year, there's been no shortage of quality rock and roll records. Anyone who thinks that 1978 has been a bad year for rock simply hasn't been listening to recent releases by a wide array of up and coming bands.

Two of North America's most promising rock and roll groups, *Cheap Trick* and *Tom Petty and the Heartbreakers*, have brand new albums which are guaranteed to add to their already considerable reputations.

Heaven Tonight is Cheap Trick's third album within a period of barely 15 months. Whereas many groups crassly toss out two albums of often inferior material per year in order to cash-in on the demand for product, Cheap Trick is compelled to release an album every six months or so just to keep up with Rick Nielsen's prolific songwriting talents. Nielsen — the Dead End Kid — look-a-like with the deadpan expressions — has built up a huge backlog of songs over the years, and he is constantly writing new ones.

Heaven Tonight is simply loaded with first-rate songs and performances. A glorious Who-like rocker called *Stiff Competition*, the bouncy *How Are You* and *Auf Wiedersehen* — a staple in the group's live show for several years — are among my personal favorites after roughly 20 listenings.

The record sole non-original is a great cover of Roy Wood's *California Man*, which was originally recorded by *The Move* on his *Split Endz* album. Lead singer *Robin Zander*, who shows continued development as a vocalist each time out, sounds remarkably like *Jeff (E. L. O.) Lynne* circa his days with *The Move* on this and several other cuts. His rhythm

guitar work complements Nielsen's biting leads more than adequately, while bassist *Tom Petersson* and drummer *Bun E. Carlos* serve up a rock solid bottom.

Overall, *Heaven Tonight* features a richer, fuller sound than either *Cheap Trick* or *In Color*, thanks in part to guest musician *Jal Windings* frequent keyboard contributions. *Heaven Tonight* contains everything you could want to hear on a rock and roll album. Don't miss it!

There's not doubt in my mind that the time has come for *Tom Petty* to take a place among rock's premiere performers. It's been two years since his highly-acclaimed debut album was released to great reviews (it made many writers' top album lists for 1976) but generally sluggish public response.

Pop Pourri

I must admit it took me a long time to really get into the record. No such problems exist with *You're Gonna Get It*, Petty and the Heartbreakers' long overdue follow-up. I was wild about it the first time I served to increase my enjoyment of all 10 of the album's original songs.

You're Gonna Get It is much more rock and roll oriented than the first album. From the opening chords of *When The Time Comes* right through the final ringing notes of *Baby's A Rock'n Roller*, Petty and company set a relentless pace.

Great songs abound on *You're Gonna Get It*. The slide-filled *Too Much Ain't Enough* and *I Need To Know* are impassioned uptempo numbers which rock with the sort of authority that many groups strive for but fail to achieve. A number of others feature less raw power but still come across with equal intensity. If you like rock and roll, get into *You're Gonna Get It* . . . You're gonna love it.

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LITTLE RIVER BAND: *Sleeper Catcher* has been almost a year since the Australian group cracked the United States market with the *Diamantina Cocktail* album and its two hit singles. With this album they have come up with more of a rich vocal oriented material that has come to be the Little River Band signature. *Lady* is the album cut that CKRC has chosen.

CAROLE KING: *Welcome Home*, her latest album, is a diverse collection of songs as it mixes uptempo numbers (*Main Street Saturday Night*) with gentle ballads, such as the danceable *Disco Tech* and a tribute to the Beatles entitled, *Verusian Diamond*. It should prove to be another in a long line of Carole King classics.

PABLO CRUISE: *Worlds Away* is their latest album. The quartet has recently broken on the charts with a couple of singles and stands poised to follow that success with another strong album containing several possible hits. *Love Will Find A Way* is already shaping up and *Worlds Away* or *Don't Want To Live Without It* should follow. Pablo Cruise has always been big in this city and should continue that way for some time to come.

CKRC Album Selections

1. Saturday Night Fever	Soundtrack
2. London Town	McCartney & Wings
3. The Stranger	Billy Joel
4. Feels So Good	Chuck Mangione
5. City To City	Gerry Rafferty
6. Jefferson Starship Earth	Jefferson Starship
7. Slowhand	Eric Clapton
8. FM	Soundtrack
9. It's A Heartache	Bonnie Tyler
10. News Of The World	Queen

(Prepared by CKRC)

KY58

Last week

1. It's A Heartache	Bonnie Tyler
2. Shadow Dancing	Andy Gibb
3. I Was Only Joking	Rod Stewart
4. You're The One That I Want	J. Travolta/O. Newton-John
5. Too Much, Too Little, Too Late	J. Mathis/D. Williams
6. Baker Street	Gerry Rafferty
7. You Needed Me	Anne Murray
8. Two Doors Down	Dolly Parton
9. With A Little Luck	Wings
10. Feels So Good	Chuck Mangione
11. Take A Chance On Me	Abba
12. Baby Hold On	Eddie Money
13. The Closer I Get To You	R. Flack/D. Hatheway
14. Copacabana (At The Copa)	Barry Manilow
15. Jack & Jill	Raydio
16. Two Out Of Three Ain't Bad	Meat Loaf
17. Imaginary Lover	Atlanta Rhythm Section
18. You Belong To Me	Carly Simon
19. Movin' Out	Billy Joel
20. Only The Good Die Young	Billy Joel
21. Werewolves Of London	Warren Zevon
22. Disco Inferno	Trammps
23. Wonderful Tonight	Eric Clapton
24. FM (No Static At All)	Steely Dan
25. If I Can't Have You	Yvonne Elliman
26. Still The Same	Bob Seger
27. Count On Me	Jefferson Starship
28. Heartless	Heart
29. Night Fever	Bee Gees
30. Bluer Than Blue	Michael Johnson

CKY Album Selections

1. Saturday Night Fever	Soundtrack
2. London Town	Paul McCartney & Wings
3. The Stranger	Billy Joel
4. Champagne Jam	Atlanta Rhythm Section
5. Slowhand	Eric Clapton
6. FM	Soundtrack
7. Jefferson Starship Earth	Jefferson Starship
8. Excitable Boy	Warren Zevon
9. Bat Out Of Hell	Meat Loaf
10. Grease	Soundtrack

(Prepared by CKY)

Mangione music and all that jazz

By Sue Byrom

Chuck Mangione dislikes categorizing his music. Fans and reviewers call it jazz-rock. Either way, there's no disputing its popularity or the success that Mangione is currently enjoying. His current album, *Feels So Good*, has been on the charts for six months, climbing slowly, steadily up the top 10.

"I guess the most honest label for this kind of music is Chuck Mangione music," concluded Mangione. "I just don't like music where it seems as though an accident is happening. Jazz music doesn't have to be angry or free. I know that some believe it must be free and without any structure but then I figure that there's always the structure of getting structured," he said.

His album title is an appropriate summation of Mangione's situation.

His concerts are instant rock-like sell-outs of 3,500-seat halls where a standing ovation even before the music starts is now standard. His audiences are undoubtedly the most age-diversified on the music scene today — ranging proportionately from teen-agers to those in their 40s and older. And his album is garnering so many accolades that Mangione (pronounced Man-gee-oh-nee) seems assured of at least one Grammy nomination, maybe two.

Hardly usual, you may be saying for big-selling, meteoric rock. But astounding when one considers Mangione is 37 and a composer-musician who has remained true to his jazz roots without interruption since the age of 12, when

his professional career started in his native Rochester, N.Y.

"Everybody is talking about how little they can do these days, with a four-day work week and early retirement at 55. I can't get enough of all that's happening. But it isn't easy. A lot of young people have gone up fast through the superstar syndrome and died out. I want to stay in."

"I really can't separate my life on stage and off. Music is the love of my life. I spend a whole lot of time living it. I do believe an artist should know where he's going and have control over it."

Pop Scene

Yet, in often referring to his own happy childhood and the "love and warmth" of his parents (he dedicated his 1976 Grammy award-winning album *BellaViva* to them), one can't help but wonder whether his dedication to music doesn't put a damper on his "career" as the father of two daughters aged nine and 10.

"It was definitely a dilemma within me for a while. Having such wonderful, loving parents and a sound upbringing didn't make it any easier. They gave me all the opportunities they never had."

"For a long time I wanted to be that kind of person, the kind of father my father was and is. But my way of life doesn't permit that. I have to be who I am," he added, pointing to what is undoubtedly one of those sacrifices mentioned earlier.

With success very much on his doorstep, Mangione is quick to point to new burdens and responsibilities. "Between the band and *Gates Music*, about 20 people depend on me for their paychecks."

Has it all been worth it? "It is worth it! We're at a wonderful place at a wonderful time. I'm proud of all of our records. People are listening to music again. If anything, we've proved we're not a flash in the pan. I'm looking forward to making music for a long time."

Mangione credits his long-time business manager, Tom Iannaccone, with helping him to look constantly at the future. "I have an ambition to get our music to Japan. I want to perform there live for the first time in the fall."

As for other aspirations, Mangione has been realizing them one after another.

There have been countless television appearances on Don Kirshner's *Rock Concert* and talk shows. Most recently, he completed *Theme From Sidestreet*, included on the *Feels So Good* album, the theme for the new CBS-TV series. And recently, the film, *The Children of Sanchez* — starring Anthony Quinn (and based on the Oscar Lewis study), for which Mangione wrote the score — was shown at the Cannes Film Festival in France.

"I care about that person over there, but they have to care about themselves, too. I feel very good with myself that the music is valid."

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CHUCK MANGIONE Music makes the heart younger