
This album is broken up into two complete sets. The first side comprises Harrison-composed Beatle tunes; side two is Harrison out on his own. The first set is the more interesting (tunes like "Taxman" and "Think For Yourself" are included); as a whole, however, this is an important historical document that's sure to stir up heavy Christmas sales, especially with the imminent release of new Harrison product.


Charlie Daniels Band's latest studio album is a collection of nine new tunes that exemplify the best of southern rock. A couple of friends lend support: Toy Caldwell plays a terrific steel guitar on two songs and George McCorkle adds a lonesome acoustic guitar on "Billy The Kid," one of the album's finest tracks. The rocking "Tennessee" looks to be an FM favorite, and AOR outlets are already picking up on the whole package.

THE JACKSONS — The Jacksons — Epic PE 34229 — Producers: Various — List: 6.98

Under the executive production eyes of Gamble and Huff, The Jacksons have turned out what looks to be their finest record to date. The single "Enjoy Yourself" is currently climbing fast on the R&B charts, and there are a lot more possibilities here for that kind of action. "Blues Away" is an energized cut that makes full use of the band's harmonic capabilities, and "Keep On Dancing" should get a lot of disco play. This could be their biggest selling LP to date.

IMAGINARY VOYAGE — Jean-Luc Ponty — Atlantic SD 18195 — Producer: Jean-Luc Ponty — List: 6.98

Jean-Luc Ponty continues to break new ground as one of the finest instrumentalists since Stephane Grappelli's heyday. His violin work here, particularly on side 2 (a four-part tour de force called "Imaginary Voyage") is stimulating, inventive, and at once accessible. "New Country," a tune he debuted on his last American tour, has melody lines that will appeal to rock and jazz programmers alike.

DO I LOVE YOU — Peter Lemongello — Private Stock PS 2018 — Producer: Jay Senter — List: 6.98

Lemongello, now that he doesn't have to sell his own records, is concentrating on his considerable MOR talents, and has turned out quite a pleasing package. Studio ace Michael Malvin produces with care, and Lemongello chose his material from the best pop songwriters around: Sedaka, Randy Edelman, David Pomeranz and Paul Anka. Look for the title track to get heavy spins on easy listening formats, as well as "Where Did We Go Wrong?"

ROCK AND ROLL OVER — Kiss — Casablanca NBLP 7037 — Producer: Eddie Kramer — List: 6.98

The champions of the heavy-metal division are back with an album with no surprises, just more solid rock 'n' roll. With the recent success of "Beth," there's a softer edge to this LP, but the heavy stuff has not been neglected. "I Want You" should be a progressive radio favorite, along with "Calling Dr. Love" and "Baby Driver." Eddie Kramer's production is good, highlighting the driving underlying rhythms.

UNFINISHED BUSINESS — The Blackbyrds — Fantasy FM 9518 — Producer: Donald Byrd — List: 6.98

The Blackbyrds are right in the groove with this one. Donald Byrd producres their tunes, and the high style/low funk is there, with plenty of variety. "You've Got That Something" has the sweet AM sound of this year's "Happy Music," and "Time Is Movin'" is just right for disco play. A slick LP, this should appeal strongly to pop and R&B audiences alike.

HOMIE IS WHERE THE HEART IS — Bobby Womack — Columbia PC 34284 — Producers: Bobby Womack and Muscle Shoals Rhythm Section — List: 6.98

Womack's terrifically expressive voice wraps itself around a couple of self-penned tunes as well as some that could be considered standards. His cover of Sam Cooke's "A Change Is Gonna Come" is nothing short of beautiful, with his phrasing punching up an already dynamic melody line. He sings a duet with one of the best female voices on "We've Only Just Begun." Many of these tunes will immediately be played as album cuts on R&B outlets, and the whole package has a good chance to cross pop.


The first album from Melanie in some time, this is a collection of new songs from one of our best folk-rock stylists. The producers have surrounded the tunes with excellent instrumental tracks that are never distracting. "I'm So Blue" is a beautiful ballad that has a well-placed sax solo, and Richard Greene lends a capable hand on violin. There's not a weak song in the package; all tunes are suited for FM play.


A two-record set, this comprises 17 clasty Pointer Sisters tracks. The singles are all there, along with some album cuts that were foolishly overlooked in initial release. The harmonies of course, are right on target: that renowned forties sound is all over this record; it really swings. With the proper marketing push, this could be a great Christmas seller. The bargain price is worth it just for "Yes We Can" and "Cloudburst."


Leftoy Hutson, with this LP, shows why he is considered to be one of the best R&B artists around. Self-produced, "Hutson II" features tight arrangements, yet ones that avoid any kind of constriction. Hutson obviously is open to influence, and he incorporates jazz and funk chording and melody lines into a bunch of extremely listenable tunes, like "Love The Feeling" (good for disco) and "Situations," an instrumental that could wind up on many jazz lists.


Lemongello's followup to his first LP is a fine effort. Many of the songs sound like some of Boz Scaggs' basic tracks — they've got that smoothed-over R&B feel to them. Not without experience, Troy was a part of the session regrouped Electric Flag, and is a proficient songwriter. His own "Don't Put The Blame On Me Baby" has across-the-board appeal, and throughout Mike Lipskin's production has a lot of class. In-store play could break this artist in a big way.

FRANNIE GOLE — Frannie Golde — Atlantic SD 18196 — Producers: Various — List: 6.98

A good songwriter, Frannie Golde takes her own material and a few choice moments by others. Troy comes up with a pleasing LP. In the Melviss Manchester style (indeed, she often writes with Carol Bayer Seger), the tunes run the gamut from ballads to MOR pop rock. Look for "Love Is" and "As Long As There's Music" to get a lot of AOR play. The production was handled well by two teams: Bert DeCoteaux & Tony Silvestre and Michael DeLug & Charlie Caillo.