

## recordings

### (1) CHEAP THRILLS: BIG BROTHER AND THE HOLDING COMPANY (COLUMBIA KOS 9700)

After relative obscurity on their first album, B.B. & H.C. with Janice Joplin, vocalist, have finally made it on top with this current album. After more than a dozen weeks on the chart, it is still No. 1 (at time of printing) on Billboard's Top L.P. list. CHEAP THRILLS is just that. There are seven cuts on this L.P. As a starting fiasco this group does *Combination of the Two*, which is a fantastic spoof on the psychedelic sound. From this spoof onto *I Need a Man to Love*, carrying acid and blues tone in a most magnificent consumption. Progress-

sion into the blues vein reaches a climax here in George Gershwin's *Summertime*, which is done in a gentle compromise of classical mood and guitar obligatoes. The last cut on one side, the one that probably sold the album is *A Little Piece of My Heart*.

Side two has three cuts, the longer two being the best. *Turtle Blues* is an experiment in blues atmosphere complete with clinking scotch glasses and murmuring drunks. A humorous interpretation of the bar scene! A little break of an acidic overtone, then the most emotion-pregnant cut on the album, *Ball and Chain*.

Most of the lyrics are great, and the musicianship, at the risk of

being redundant, is fantastic. Janice Joplin's vocalizations are an epitome of the wine-soaked, hoarse blue voice. But she grows on you (Like a wart? L.S.)! If you haven't bought this album yet, get it!

—B. B. Broersma

### (2) WHAT'S BEEN DID AND WHAT'S BEEN HID—DONOVAN (PHONODISC NALS 795)

This is a re-release of an album by the same name (Pye NPL 300-60) with the exception of the exclusion of *Donna Donna* and *My Name is Geraldine*. However, this album is a bargain, since it sells for less than three dollars

—B. B. Broersma, CKSR

### (3) STEVE MILLER BAND: SAIL (CAPITOL ST 2984)

Though weak vocally, the Steve Miller band has employed instrumental ingenuity to a potentially monotonous electronic blues sound,

and have come up with an album which is well deserving of its high rating on the Billboard and Cash-box charts. Utilizing the idea of a definite harmonic sequence, a trademark of electric blues, the music gives the appearance of spontaneity; yet it is all carefully arranged and planned in accordance with both musical and mathematical formula.

On first listening, one must not let the seeming simplicity deceive you; after all, one of the characteristics of well-written music is that it sound like it were done on the spur of the moment; that is, even though it obviously took the writers and arrangers a great deal of concentrated effort, it does not sound labored.

Another quality of the Steve Miller Band is their rather subtle use of amplification effects in *Quicksilver Girl* and *Overdrive* in particular; as contrasted to the use that, say, Jimi Hendrix makes of it, i.e. as a gimmick to create

as much loud noise as possible. A good album for the electric blues or psychedelic music fan.

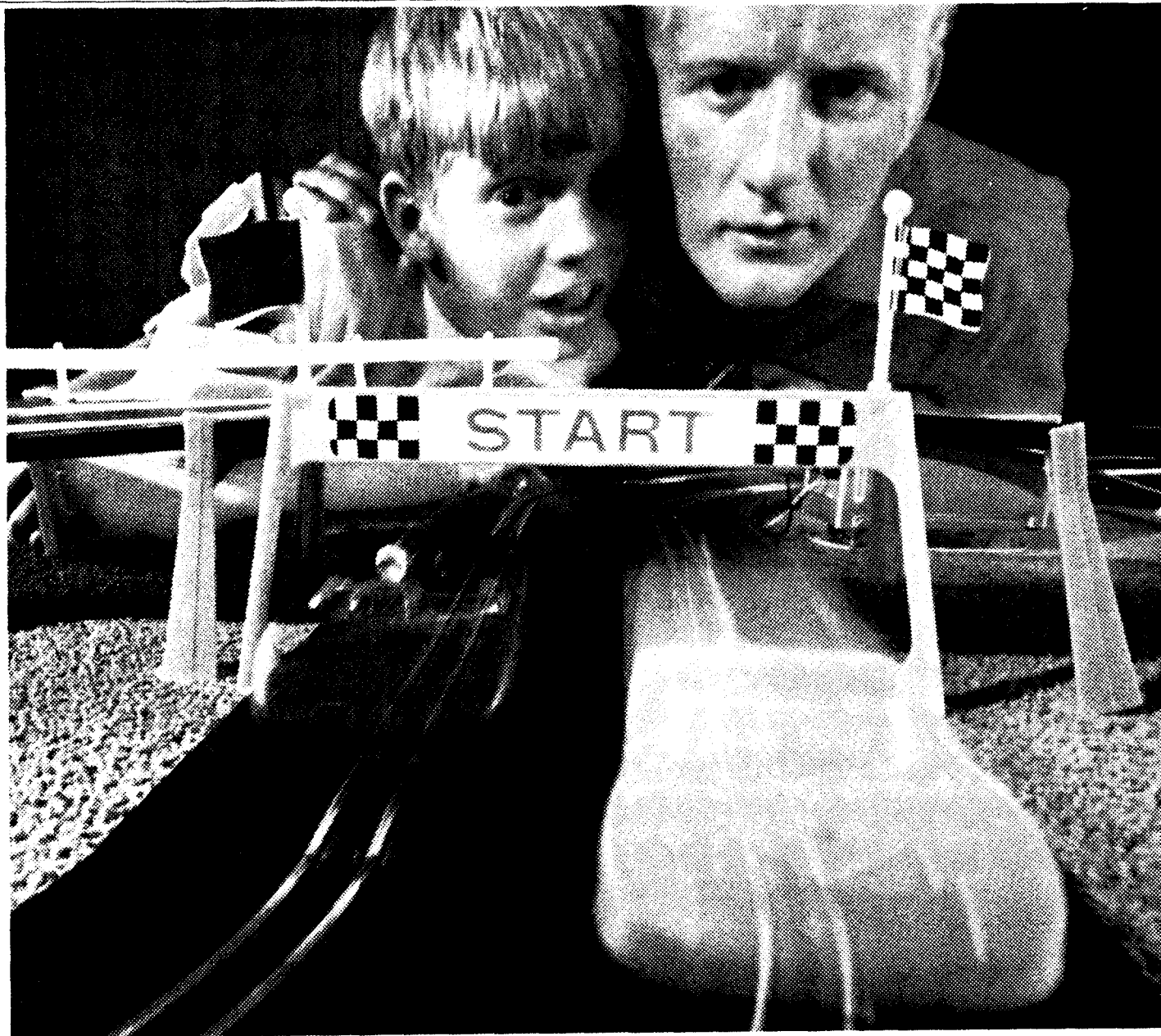
### EVERYBODY'S GRANDPA: GRANDPA JONES (MONUMENT SLP 18083)

Due to requests from the T.L.C. (Theatre Lobby Committee), I have decided to review Grandpa Jones's latest release. This album emphasizes, through contrast, the advances which have been made in country and western music in the last few years. Seriousness aside, though, this album will be treasured by all those who buy it—since the only person who would buy this L.P. would have to be over 60 year old, of low socio-economic status, and probably deaf.

But why take my word for it? Why not come into CKSR and give the record a spin—preferably out the window. (An interesting point about the "artist" is that he has been going under the name of Grandpa Jones since he was 19-years-old, thus exposing him either as a fake or a very potent person).

If you would like an L.P. reviewed, or if you would like to review one yourself, leave the request and/or review in my mailbox in CKSR student radio, room 224.

—Larry Saidman



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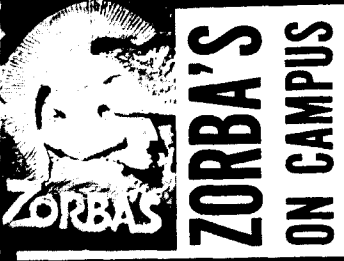
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