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The Annual Christmas Record Shopping Guide is a collection of reviews and recommendations for Christmas records. It is a popular and influential publication in the music industry, and is often consulted by music lovers and industry professionals as they make their annual holiday gift lists.

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Heath Bros. (Continued from p.B4)

Writers of the jazz tradition in general and bebop in particular, with over 70 years between them, have refining and perfecting the most harmonically complex music jazz can offer, their biases can be understood. The Heath Bros. first gained recognition with dizzy Gillespie in the early 50s and the soloists explorations of the structure. His choice of timbre in creation of mood is impeccable. "Passion Flower" is a shyly enchanting ballad that begins with Percy's almost melancholy bow leadline, which is set by Jimmy's lighter than air fill-ins. The mystical atmosphere is further enhanced by the selection of the tenor saxophone's rich sonority as the improvising device. It offers some retrospective poetry that is at once elegant and sorrowful.

Jimmy's spontaneous compositions are not far removed from his more complete works. His grow sax solo on "Feelin' Good" is concise and an obvious reflection of his bebop upbringing, more than one Charlie Parker lick heard but it is to remind the listener where all the music came from rather than some inherent weakness of creativity. He pays homage to another saxophone giant of the past in his excerpt from his extended piece "African Suite, of Evolution." The Voice of the Saxophone" is dedicated to Coleman Hawkins and Jimmy's passionate ballad does justice to Hawk's tradition of sincere romanticism.

"Walking the bass underneath all this music is Percy Heath, who has played with just about every jazz great from Bird to Miles. There seems to be some kind of intrinsic unfairness to a jazz bass player as far as being the main voice of the melody, but Percy has a couple of opportunities including the album's opening number "Move to the Groove." This straight-ahead blues displays his clear articulation and punctuation of each musical sentence, proving that he is a highly disciplined musician that above all never forgets to swing.

The other members of the Heath Bros. group also have deep jazz roots. Tony Purrone's guitar solos owe a great deal to Wes Montgomery, and Keith Copeland's thorough background manifests itself as early 60s Art Blakey. Stanley Cowell has played with Jimmy Heath for over 10 years and now finds his piano very much at home with Percy in the rhythm section.

Though their attitudes smack of musical facism, the Heath Bros. have inspired the vitality and drive of bebop into an attainable commodity for the many unoriented listeners of today. They have achieved a yin-yang balance that will please both their old fans as well as the many new ones that they deserve.

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By KEVIN MACKINNON
Thanks to Rick Danko, Lauren Wood and the fast work of Co-Fi-
Let Productions, what could have been a total disaster at the
Arlington last Monday instead turned into one of the area's
brightest rock and roll concerts in a long, long time, at least for those
fortunate enough to have seen it.

Upon arriving at the Arlington, the audience was greeted by a
bright, spontaneous, inspired set by Co-Fi-Let that featured
people with tickets for saxophonist, Tom Scott gone and Rick Danko, former bassist with
The Band, in Scott's place.

What happened was that Scott had cancelled out of the concert at
11 a.m. the day of the show, ap­parently due to illness. Rather than cancel the whole concert
altogether, Co-Fi-Let was lucky enough to have Danko fill in for
Scott at the last minute.

Those who stayed for the concert
didn't mind, either greedy
or misinformed, unfortunately took advantage of the refund offer
were treated to a slick, new singer-
songwriter in Lauren Wood and a
loose, spontaneous, inspired set by
Danko, who obviously enjoyed
being there as much as the audience.

Lauren Wood opened the concert
with a pleasant, though unchallenging, set of upbeat tunes.

Not coincidentally, Marley's
music had much the same effect as
the skybound cannabis. The beat
lifted people off their feet and
onto the dance floor, where
the audience turned into one of the area's
dancing bands.

The Band, in Scott's place.

Those who stayed for the concert
didn't mind, either greedy
or misinformed, unfortunately took advantage of the refund offer
were treated to a slick, new singer-

Wood may have a great deal of success ahead of her.

Rick Danko took the stage wearing a cocky grin that seemed
to say, "We're gonna have some fun tonight." He was right. Danko and his crack band (Blondie
Chaplin and Rick Beilke on guitars, Tommy Stephenson on
drums) opened with "Stage
Fright" from Danko's old day's
recordings. With the exception of "Stage
Fright" from Danko's old days
with The Band.

However, The Band never
played itself as hard and fast, with
as much freedom and openness, as
"Stage Fright" from Danko's old days
with The Band.

The ill effects, too, were like
those of ganja. Tempo was
changing in repetition and there was little
cumulative progression. After the
hundred-minute set came the realization that the audience had
been dancing in place to the
sedative strains of one long song.

Rick Danko was a very capable singer, an
infamous and energetic as a
joked-up Nicole Larson.

Not coincidentally, Marley's
music had much the same effect as
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lifted people off their feet and
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the audience turned into one of the area's
dancing bands.

"Stage Fright" from Danko's old days
with The Band.
...Karla Bonoff

BY TOM BOLTON

Combining songwriting talent with the dynamics necessary for a successful performance is a difficult task in today's music world; the odds are heavily against the artist, especially the solo performer. But the odds are not insurmountable, as Karla Bonoff clearly proved in her two Campbell Hall shows Monday night. Her 15-song set, which included only one cover, was varied in tempo and mood, and showed that she is capable of establishing herself as a headline performer.

Until her latest album, Restless Nights, Bonoff was known mainly as a songwriter for such artists as Linda Ronstadt and Bonnie Raitt. Bonoff's own recordings of these songs are of top caliber, but they suffer the fate of having been someone else's hit.

To some degree this reticence was evident Monday. She seemed somewhat nervous on the older songs, but her balance on the fine line between emotion and sentimentality, while keyboard player Chris Montan provided sensitive accompaniment.

With the rest of the band — Ed Black on guitar, Stanley Kipper on drums, Werner Fischer on guitar and base player Brad Palmer — the result was just as good. "Isn't It Always Love," from Bonoff's first album, was a good example of how she is growing as a performer. Her band worked great in combination and her stage presence was reminiscent of Ronstadt when she was first coming on the scene.

... 0 very general store, owned and operated by folks who remember special friends with a Bible or Christian Book...
...Karla Bonoff

(Continued from p.82) she first began to hit the mainstream. Fresh, spunky, and carefree.

In terms of crowd reaction: "Baby, Don't Go" was the biggest hit of the evening. Another crowd pleaser, also from the Restless Nights album, was "Loving You," which featured some crisp guitar leads by Friching.

For those who attended, the view was generally the same: Bonoff was a hit, and the music was well rendered. If there was any complaint, it was that her band sounded too much like the albums, even to the point of identical looks. But that is something that a performer learns to deal with through months on the road. With Bonoff's talent, it should be a fairly easy lesson.

Jack Tempchin opened the show for Bonoff, with a wity and fast-paced set that nonetheless had plenty of room for his serious ballads. His most notable and best received offering was an anti-Aracane called "95-Octane Dream."

He also did some old favorites such as "Killing Me Softly With Kung Fu" and "I Am My Own Grandpa." His most serious selection was "Peaceful Easy Feeling," which was made famous by the Eagles on their debut album. As always, Tempchin was musical and fun.

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USED RECORDS/TAPES
...Rick Danko

Continued from p. B18

Danko, who is quintessentially Canadian, is perhaps inexhaustible. Perhaps due to the unusual circumstances of their appearance, the band appeared to be under no pressure, but instead played with a living room intimacy, more like old friends than as performers. As a result, their playing achieved that magical quality—loose, yet still incredibly tight. Danko summed it up best when he confessed, "It's kinda informal, ya know?" Informal or not, this band knew how to play rock and roll. "Brainwash," "Java Blues," and "Crazy Mama" were all kicked into high gear largely due to the incredible twin guitar work of Chaplin and Beilke, whose interplay could only have come through mind-reading. Chaplin also sang lead on a roaring version of "Sail On Sailor," bringing the house down.

...Bob Marley

Continued from p. B18

however, that the pace livened. One down Waiters finally con­ curred for something that trans­ scended mere Reggae Musak. Poverty played as "Jammin'" and "Slir It Up" were not only more suitable for the headphone conditions applied throughout, but they were elevated by the looser interplay and uncut emotion utilized earlier.

When Marley closed with the anthem, "Get Up, Stand Up," everybody did. Previously...

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...Rick Danko

Danko in addition performed several solo numbers, pre­
companying himself with acoustic guitar on "What a Town" and a heartrending "It Makes No Dif­
ferences." When not clowning around, Danko is still a beautiful singer.

The concert ended with an ab­
solutely wild rendition of "Wah Wah Donna?" It's hard to remember when I last heard music this raw and powerful. Before the song was over, the audience was on its feet, the band playing with sheer abandon. And after the band left the stage, the people stayed on their feet for a solid five minutes more. All told, Danko was on the stage for about 80 minutes. I would have sworn.

Hopefully, Danko and friends will soon return to Santa Barbara under more normal cir­
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...Bob Marley

resembling those dashboard doggies whose heads slowly bob with every bump in the road, the crowd was now thoroughly moved.

For its last concert of the year, the Bowl reverted to the decible level of seasons past, and the show suffered only minimally from a few dissonant blurbs. Warming up the speakers and the audience was Betty Wright. Her disco, much like the falling snow, is a part of, woven in with the winter's stylistically embellished, but

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(Continued from p. B18)

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