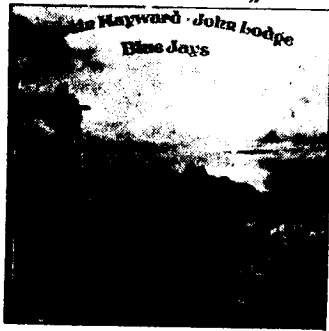


Reader Reviews

Moody Blue Jays



Blue Jays
Justin Hayward and
John Lodge
Threshold THS 14

When the Moody Blues broke up, I along with many others mourned the passing of another super group along the lines of the Beatles, CSN&Y, BS&T and all those others. Well that death knell was rather premature. With the arrival of **Blue Jays**, the Moody Blues' ghost has arisen from the dead.

The two gentlemen who make up this album are Justin Hayward and John Lodge (J & J - the Blue(s) 'J's - get it?) They are the same gentlemen who composed such classics as "Nights in White Satin," "Story in Your Eyes," "Isn't Life Strange," and almost all the other hit Moody platters. **Blue Jays** is reminiscent of those oldies. The album is full of those omnipresent multileveled harmonies (a la Carpenters), spatial orchestration, and the same haunting guitar by Hayward that made "Isn't Life Strange" unforgettable.

When the Moodies finally called it quits almost two years ago, Hayward and Lodge were cast adrift. They had been happily lost in the anonymity the group had afforded them. Now the break has given us all the chance to see who really was the basic driving force behind the Moody Blues. That force obviously must have been Justin Hayward, who penned or co-authored eight of the LP's ten cuts himself.

This is not to say that the rest of the Moodies were Justin's flunkies; quite the contrary. "Question," another Hayward composition, would never have been the same without the influence and talents of the other four group members. But Hayward did carry the seed of unity and cohesiveness throughout the Moodies' existence.

Blue Jays bears the unmistakable Moody trademark of being a semi-concept album. It begins with "This Morning" and goes thru "Nights, Winters, Years" until it completes the cycle with "When You Wake Up." Most of the album's songs are moderate-tempo rockers, all imbued with that ephemeral orchestration pioneered and perfected by the Moodies.

"Nights, Winters, Years" sounds like a take off of **Days of Future Passed**, and its one of the LP's mellowers, if pretentious, cuts. It has a pseudo-symphonic climax which overshoots itself and obviously lacks the feeling

present on old Moody albums.

Although all the songs are sonically pretty, a few can get rather monotonous if one pays too much attention to them. This is especially true on "Maybe," which is too long and too loaded down with strings. On the other hand, the LP's best (arguably) is "When You Wake Up," which is just good, classic, solid Moody Blues: unmistakable and unforgettable.

Rolling Stone has dismissed this album as little more than "romantic bombast that would have reduced Cecil B. DeMille to jelly." But naturally, they're still looking for a Seventies' pop messiah, and are lost when they don't have Dylan to idolize. The truth is this matter is that **Blue Jays** is a beautiful polyphony of classic Moody Bluism. It's not the Christ of rock albums, but, as the Kozmo Kid would say, light a candle, burn some incense, break out the Sicilian Gold, and turn on the **Blue Jays** and drift down stream.

-Jim Bollinger

... Is All Wet

MOVIE REVIEW
BY P.R.J. Smith

shampoo
written by Robert Towne and Warren Beatty
produced by Warren Beatty
directed by Hal Ashby
Columbia Pictures

A mish-mosh. (mess)

A depressing look at dishonesty with funny moments. (at a dinner party celebrating the election of Nixon Old Man: "Do you want something my dear? I can get you anything you'd like." Drunk Julie Christie pointing to a confused Warren Beatty: "What I'd like right now more than anything else in the world would be... (Rich Old Man leans toward her with a lascivious grin on his mouth) ...to suck his cock." This is probably the funniest moment in the movie next to Beatty's almost-getting-caught-by-irate-boyfriend scene. Ho-hum.

Who needs this shit?

Things are pretty bad in 1975 if we're taking a nostalgic look at 1968, which is a goal at least a third of this film is pointed toward. Things are even worse if we're not bored stiff by the attempt.

With the accompanying notariety this film has attached to it already, I can see that we have at long last attained our much-prophesized return to mediocrity.

Shampoo is a reflection of the past. Let's leave it at that.

King's Best

The Best of Freddie King
Freddie King
SHELTER Sr - 2140

With all of our great American dream machine bourgeois decadence, there are few things that we can call truly American - perhaps our pollution, our crime rate or our TV commercials, and of course our over kill war making capacity - but aside from these (and possible because of these) the only thing that comes to mind is the blues. I mean "the blues" is really American. Now I'm not getting into why or from where we got the blues - all I want to say is that eventually we all get the blues - and when we get them we want to listen to someone who can really play them.

Presently there are two blues kings - B.B. King and, of course, Freddie King.

Freddie, for those of you uninitiated individuals, plays a wicked axe. Few musicians can pull the smooth sympathetic runs that he can - when Freddie gets down not only can you hear his guitar wailing in sorrow but you can actually see the tears runnin' down its worn neck. In addition to Freddie's fine guitaring and raspy voice, this LP boasts such greats as Leon Russel and Rev. Pat

Shampoo ...



warren beatty



PLAYMATE—Julie Christie co-stars with Warren Beatty, who portrays a swinging California hairdresser and she is one of his favored patrons in SHAMPOO.



Swash A Buckle



Faye Dunaway is the treacherous Milady



Oliver Reed is the brooding Athos in Richard Lester's new all-star film of Alexander Dumas' "THE FOUR MUSKETEERS."

Four Musketeers

Directed by - Richard Lester

Starring:

Michael York - D'Artagnan

Faye Dunaway - Milady

Oliver Reed - Athos

Charlton Heston - Cardinal Richelen

Richard Chamberlain - Aramis

Frank Finlay - Porthos

The man who first brought the Beatles to the screen, Richard Lester, has returned with his second comedy hit in a year, **The Four Musketeers**, currently playing at the Twin Eric theaters on Derry St. in Harrisburg (left off the Derry St. exit of I-283). This movie is ostensibly the sequel to **The Three Musketeers**, but actually, it's the second half of the original film, which was too long for one feature and was sliced in half to create two flicks. With this fact in mind, one could reasonably expect the two movies to be almost identical; quite the contrary. Where **The Three Musketeers** was a rollicking, swashbuckling, hilarious spoof running at 100 laughs/hr.; **The Four Musketeers** is a much more complete film, providing a soul to this saga of romance and intrigue in the Eighteenth Century, though perhaps at the expense of a few laughs.

In the first half of this tale, D'Artagnan (Michael York), the country bumpkin in search of adventure, fell hilariously afoul of almost everyone he met before finally finding the adventure he craved, along with honor, companionship, and love. **The Four Musketeers** deals with the revenge of the beautiful but dangerous Milady, adeptly played by Faye Dunaway.

Lester began his chronicling of Dumas' classic by deflating many popular beliefs about this romantic age, and portraying the stark contrasts of the time that preceded and fostered the French Revolution. In the current chapter, Lester brilliantly displays, with no small help from Dunaway, the dangerous vindictiveness of a woman scorned. This, though, can detract from the comedy, as it injects classic tragic irony which was absent in the first movie.

The acting throughout both **Musketeer** movies is and was superb. Excellent performances were turned in by everyone, but the ones that stick in my mind most in **The Four Musketeers** (besides Dunaway) were Oliver Reed as Athos and Charlton Heston as Cardinal Richeleu. Reed's portrayal of a man haunted by his past, living his present with a cavalier attitude, and intent on saving D'Artagnan from a fate similar to his own was absolutely flawless. Similarly, Heston's characterization of the smug, ruthless nogoodnik Richeleu was one of his best, most convincing performances, and that includes all those biblical epics he's famous for. Even though he spent relatively little time on the screen, Heston neither overacted nor underplayed his role.

The Four Musketeers is a must-see movie, especially if you saw and liked the first part. Everything about it is dazzling, and it just wouldn't make it on tv. So, for an evening well worth the price of admission, be sure to see it before it's too late.

Jim Bollinger

Henderson on Piano, Chuck Blackwell, Jim Gordon, and Him Keltner on drums, Don Preston-guitar and the infamous Carl Radle on bass.

The songs include Don Nix's classic "Goin Down" and "Same Old Blues", Willie Dixon's "I'm Ready", and of course "Woman Across the River". Moreover, six of the remaining numbers were composed by Leon, including "Boogie Man", "Help Me Through the Day" and "Palace of the King".

If you haven't gotten into the blues this is a fine place to start. If you have, then grab a bottle of Comfort (or even Ripple) and pull your soul food close, 'cause the blues really hits you in the heart!

Kozmic Kid