



By JERRIL NILSON
Boys In The Trees
By ERIC MALONEY
Double Dose



Boys In The Trees
By Carly Simon
© 1978 Elektra/Asylum

Carly Simon has been heralded as one of the top women of pop music, and a "woman who has it all" in family and career life. But Carly Simon also has a voice that is unique to her style of songwriting, and it suffers when she tries to adapt to new music styles or other songwriters. Such is the problem of her new release, *Boys In The Trees*.

Released this month, the album contains eight new Simon songs and two others, James Taylor's "One Man Woman" and the Everly Brothers' "Devoted To You."

The shining cut of Simon's originals is the title song, "Boys In The Trees." It is very reminiscent of her earlier album work and focuses on growing

up and female frustrations. It also is a showcase for the Simon song-voice combination with a very nice acoustic guitar basis. Other cuts that bear true to her vocal prowess and lamenting love song style are "You're The One," "In a Small Moment" (a song about little white lies), "For Old Times Sake" (an old friends anthem), "Back Down To Earth" (realizing a bad love), and "Haunting," which has some haunting orchestration work.

Carly is assisted by some noted artists including husband James Taylor. Hamish Stuart and Onnie McIntyre of the Average White Band assist in vocals and guitar work on a disco/funk cut titled "Tranquillo (Melt My Heart)" written by Simon, Taylor, and producer Arif Mardin. Carly's voice doesn't fit into this AWB funk sound and the monotony of disco doesn't help it sound better.

Doobie Brothers' keyboardist Michael McDonald co-wrote "You Belong to Me" with Simon and it also appears on the Doobie's *Live On The Fault Line* with some word variation. This cut is a bit more electric guitar-ish and doesn't do justice to Carly's vocals as much as her acoustic guitar-

based cuts.

Taylor does background vocals on several numbers, and even duets with Carly on the Everly's "Devoted To You." Perhaps the original idea was a good one, but this number comes out sounding like Roy Rogers and Dale Evans riding into the sunset complete with a military drum beat background. However, Taylor's vocal arrangement of "De Bat (Fly In Me Face)" saves his skin with this light, silly Latin number.

The Taylor version of "One Man Woman" is quite different than the one on this album, and is here definitely Simon-ized. It follows in the vein of "You're So Vain," and "Nobody Does It Better," two of her most successful hits.

Though this Simon work moves into some new variations (disco, Latin, etc.) the die-hard Simon fan may be disappointed in the vocal difference. But overall this still rates as another fine product from a top female songwriter/vocalist.

Double Dose
By Hot Tuna
© 1978, Grunt Records

When Jefferson Airplane took its own brief and mostly brilliant life, music followers

naturally watched Jefferson Starship as the group to fulfill the band's ultimate destiny. Kantner and Slick were, after all, the most prominent members of Airplane, and thus seemed Most Likely to Succeed.

Alas, we were fooled. Some years later it turns out that the



true inheritor of Airplane's energy is the bastard son, Hot Tuna. And its new live two-record set *Double Dose* further solidifies Tuna's claim to its birthright.

Let's call it music with a purpose. It's what Airplane had, and what Airplane gave to Kaukonen and Cassady. In contrast to Starship's meandering lavishness, Hot Tuna has stayed with basic 60s rock, clearly defined, cleanly executed.

The symbolic tie-in here is

Kaukonen's "Embryonic Journey," from *Surrealistic Pillow*. The song is right at home on *Double Dose*, and points out the fact that much of this music would be right at home on *Surrealistic Pillow*.

Kaukonen is the driving force behind Hot Tuna, and to like the band you have to like him. One whole side consists of Kaukonen on acoustic guitar, and nine of the 15 compositions are his.

Some of the songs — most notably, "Sunrise Dance with the Devil," "Serpent of Dreams," and "Funky #7" — are from previous Tuna albums. But whether old or new, by Kaukonen or Chuck Berry or Jelly Morton, they are unified by Hot Tuna's purist concept of rock. This unity makes it hard to single out particularly good or bad cuts. The album's quality comes not so much in what songs are performed, but in how they are performed.

"The real steamers — Berry's "Talking 'Bout You" and Kaukonen's "Extrication Love Song" and "Funky #7" — push rock music right to the edge.

Ultimately, *Double Dose* proves one thing. Sixties rock never died. It simply lost most of its practitioners. Hot Tuna fills the gap nicely.



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Public Invited

Gay groups blend arts for festival

The University's Gay People's Alliance and the Footlight Faggots and Lesbian Thespians are sponsoring "An Evening of Gay Arts" Saturday at 7:30 p.m.

The fest is a benefit for the Eugene Citizens for Human Rights and will feature art, music, dance and theater all in the EMU Ballroom.

The Human Rights group is concerned with the current issue of Ballot Measure No. 51 which, if passed, would rescind the Eugene City Council's approval of an amendment to the Human Rights Ordinance that included sexual preference to the list of characteristic for which a person cannot be discriminated against.

Tickets for the event are \$2, \$1 for those unemployed.

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