

## POP ALBUM BRIEFS

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### Johnny Winter's Blues Sound

ing You Too Long," "People Get Ready") the songs and arrangements are hackneyed and unworthy of her. The drummer, in his grimmer moments, sounds like a disturbance along the San Andreas fault. In short, the idea of an r & b LP at this stage in Miss W.'s life was a goof. Who needs "Hard Day's Night"? Bacharach, come back!

—LEONARD FEATHER

**The Holy Land.** Johnny Cash. Columbia KCS 9726. Only an artist with the strength and integrity of a Cash could have succeeded in such a daring (both commercially and musically) album. Cash, who had been wanting to do a Holy Land album for a long time, visited Israel last year, recording his impressions on tape. After returning to Nashville, he wrote and recorded some songs to complete the album. It's a long way from Folsom Prison (his last album), but it is further testimony to his talent. His own compositions include "He Turned Water Into Wine"

and "Nazarene." Also included is his current hit, "Daddy Sang Bass." Remarkable effort.

—ROBERT HILBURN

**Elephant Mountain.** The Youngbloods. RCA Victor LSP-4150. The Youngbloods are one of the best American rock groups, though their success has never matched the extent of their talents. Their third album, like its predecessors, contains some very good music and outstanding vocal performances from Jesse Colin Young. The material is not as strong as the selection on their first LP ("The Youngbloods," RCA Victor LSP-3724), with the exception of "Darkness, Darkness" and "Quicksand." Beneath those peaks, though, is a series of tasty performances of nice songs. Jerry Corbitt left the Youngbloods while this record was being made, but their diminishment to a trio has not adversely affected their rich sound. —P.J.

**Cold Shot!** Johnny Otis. Kent KST 534. Not rock, not pop; just the stone soul blues, never over-emotionalized, with no "modrunk" appurtenances. Otis sings and plays drums, piano and vibes, but his most startling contribution is the debut of his 14-year-old guitarist son Shuggie, who must surely be the

reincarnation of some ghostly blue strummer of the 1930s. Another lovable discovery is Delmar "Might Mouth" Evans, an assertive bluesbod from the bayou. One track, "Countr Girl," is already a hit single. The lyric of "Signifyin' Monkey" deserve an L rating—no one under 16 admitted.

—L.F.

**The Bill Anderson Story.** Decca DXSB 7198. This two-record set, complete with four pages of background notes and photos, is an excellent showcase for one of country music's biggest stars. Though his voice tends to be too "whispery" and sentimental Anderson is a fine writer. Examples "City Lights," "Still," "Tip of My Fingers," "I Get the Fever" and "Once a Day." Nicely packaged. —R.H.

**Happy Trails.** Quicksilver Messenger Service. Capitol ST-120. Most of this album is an extended tribute to Bo Diddley which takes the form of a 25-minute 22-second version of his "Who Do You Love" and a nearly 7-minute arrangement of "Mona." Much of the album was recorded live at the Fillmores East and West, but the engineering and production are so good that it is nearly impossible to distinguish between the studio and remote sessions. The San Francisco quartet weak vocally but their extended instrumental improvisations—particularly the lead guitar—are imaginative and tasteful. —P.J.