



The Oak Ridge Boys

will appear in G. Rollie White Coliseum at 8 Friday night, Nov. 16, so get ready for some foot-stomping, hand-clapping music.

Originally known as a gospel singing group, the Oak Ridge Boys are one of the latest converts to the new gospel of crossover. Their hair is longer and their clothes are flashy. But more important than their appearance, the songs they sing and their style have produced a winning combination.

The Oaks' first converted effort, "Y'All Come Back Saloon," put them on the country charts in 1977 and was followed by "Room Service" and their newly released third album "The Oak Ridge Boys Have Arrived."

A number of single releases, "You're the One," "I'll Be True To You," "Cryin' Again" and their latest "Come On In" have resulted in number one positions on the national music charts.

In fall 1978, the Country Music Association named the four singers "Vocal Group of the Year." They have received numerous industry tributes as the number one country vocal and music group from Billboard Magazine, Record World, Cash Box Magazine and Radio & Records. Prior to their conversion to contemporary country music the group was awarded four Grammy Awards and 15 Dove Awards.

Tickets are available at the MSC Box Office at \$4.50, \$5.25 and \$5.75.

SLEEPING

Records

(KTAM)

Singles

1. *Still* — Commodores
2. *Half The Way* — Crystal Gayle
3. *Heartache Tonight* — Eagles
4. *You're Only Lonely* — J.D. Souther
5. *Please Don't Go* — K.C. and the Sunshine Band
6. *Enough Is Enough* — Streisand, Summer
7. *Babe* — Styx
8. *Ships* — Barry Manilow
9. *Please Don't Leave* — Lauren Wood
10. *Escape* — Rupert Holmes
11. *Take The Long Way* — Super Tramp
12. *Get It Up* — Ronnie Milsap
13. *All My Love* — Led Zeppelin
14. *You Decorated My Life* — Kenny Rogers
15. *Lovin', Touchin', Squeezin'* — Journey

Albums

1. *In Through the Out Door* — Led Zeppelin
2. *Boogie Motel* — Foghat
3. *Tusk* — Fleetwood Mac
4. *The Long Run* — Eagles
5. *Damn The Torpedoes* — Tom Petty / Heartbreakers
6. *Head Games* — Foreigner
7. *Hydra* — Toto
8. *Jackrabbit Slim* — Steve Forbert
9. *Keep The Fire* — Kenny Loggins
10. *Strikes* — Blackfoot
11. *Deguella* — Z.Z. Top
12. *Guitars and Women* — Rick Derringer
13. *Suzi and Other Four Letter Words* — Suzi Quatro
14. *Future Street* — Pages
15. *Present Tense* — Shoes

Blondie's new album is a carbon copy of their first

The problem with the new bands of 1978-79 was how to follow-up their successful albums. With "Candy-O," The Cars decided to go the Linda Ronstadt route and copy their debut album. They also had the problem of their new album competing with their old one for a place on the charts. "Candy-O" was successful in sales, but failed in originality.

The Talking Heads and The Police had the same problem and did the same thing as The Cars.

Then there was Blondie with the single most popular New Wave album from the United States. Blondie had waited and waited to get the recognition they deserved after earlier efforts went unnoticed. They played their trump card, "Parallel Lines," and went to the top in album and single sales.

So Blondie was faced with the same problem as the other bands and they did the same thing.

Their new album, "Eat to the Beat," is a carbon copy of "Parallel Lines."

Of course die-hard Blondie fans like me will love it, but if you were looking for the band to take some brave new direction you will be disappointed.

The one, and only, noticeable difference between this album and "Parallel Lines" is the wall-of-sound production by Mike Chapman. It

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sounds as if it was produced by Phil Spector in the early 60s.

Of course the production change was an obvious route to take. "Parallel Lines" had the sound of rock 'n roll during the bridging years of the late 50s and early 60s. Basic rock riffs and spartan production.

Along about 1963 Spector introduced the wall-of-sound production and "Eat to the Beat" has the wall-of-sound production. It's a parallel chronological progression, so to speak. Blondie should hit the Beatles era about 1985.

There are many strong cuts on the album however and saying this album is a copy is not actually saying it is bad.

"Dreaming" is straight ahead rock with vocals sounding like the Supremes. It is a quick and catchy song. The title track is primal rock in the Led Zeppelin-Van Halen tradition and female chauvinist lyrics to satisfy any women's libber. "Victor" has a prehistoric drum beat with stone age vocals doing Gregorian chants. Weird stuff this, but good.

Otherwise, the album has the same old stuff. Deborah Harry's vocals are strong and crystal clear as usual. The songs still have witty lyrics, such as "The Hardest Part," which is about an armored car driver. The music itself is never flawed and there is plenty of radio airplay material.

— Keith Taylor

Battalion Staff

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