By WILSON LINDSEY
"Martha Reeves" (MCA)
Martha Reeves' (MCA)
Martha Reeves' ong absence
from the recording scene has puzled many people who remembered and enjoyed the many fine
recordings she made-with the Vancellas for Motown.
It's an all too familiar question
regarding artists who leave Motown. Several past hit-makers have
faded away, and then again, some
has risen to even further heights,
for example the Four Tops and
Spinners.
Martha Reeves has undergone a

Spinners.

Martha Reeves has undergone a change in direction no doubt brought about by her producer



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There is a definite mechanical feeling in several of her vocals that detract from the solidity and direction of Perry's hand-picked musicians.

I get the feeling from listening to this L.P. that Martha was only into half of the songs chosen for her. I don't think it is a coincidence that one of Martha's finer performances is "Pacsimile", the only song she co-wrote for the album.

Perry's presence in this LP is as obvious as Martha's, and his poporiented heavy use of "hooks" throughout the arrangements sometimes intrudes upon what she is doing.

I think one of the main differ-ences in the production of R & B songs and straightrock is what de-gree the singer is emphasized in proportion to the back-up.

In this rock LP the musicians and the arrangements compete with Martha rather than complement her on many of the songs.

ment her on many of the longs.
Perry's choice of musicians was excellent. Everyone turned in fine energetic performances. This LP could literally have been released as an instrumental effort. Furthermore, Perry's decision to requalize Martha's yoice gives it a tinny sound that sounds great on a

Richard Perry of Tiny Tim and Ringo Starr fame.

Richard Perry is a rock produce and his heavy hand is everly where in this LP. Martha rocks all right, and the bandtracks on some of these pieces absolutely burn.

There is a definite mechanical calling in sweeral of her vokals that

"Bad Company" (Swan Song)

"Bad Company" (Swan Song)
This LP features one of the finest rock singers in the business—
Paul Rogers. Paul was the lead
vocalist of Free, and he hasn't lost
his touch in Bad Co. This LP contains some of Free's feel, lacking
only the melodic influence bassist.
Andy Frazer contributed during
his stay with Rogers' old band.

his stay with Rogers out saint.

Bad Co. is the first LP released
for Led Zeppelins new recording
company Swan Song, Zep's influence is noticed immediately in the
sound Simon Kirke obtains from
his drums, the inimitable Led Zeppelin thunk.

Bad Co. is a heavy rock group whose technique again revolves around the vocalist Rogers. The band doesn't exactly lay back, they just don't feel that the vocalist should compete with a lot of guitar noodling.

nooding.

This approach for a band with their sonic impact is unconventional and much more effective, for they draw their audience to listen to what Rogers is saying rather then just hearing a band.

Bad Co.'s first LP is an admira-ble effort for a company's first re-lease and it's really fine to hear Paul Rogers singing again.





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