



# Outstanding.

RCA RECORDS AND TAPES

The National Academy of Recording Arts and Sciences has finally come of age — or at least they've taken a big step in that direction. In a year when the accepted musical spectrum has shrunk to a level somewhere below the line of mediocrity, the Grammy voters have paradoxically stretched their collective tastes out of their strict middle-of-the-road safe ground to include a much broader variety of music in both nominations and winners.

This was NOT the year of the lonely housewife, Olivia Newton-John and John Denver (neither of those artists even won an award); it was a year in which excellence was rewarded more on the basis of achievement than favoritism. (And isn't that the way it's supposed to be?) Granted: that "achievement" is still based largely on record sales rather than any more aesthetic evaluation; but when so much more music is given notice, it's difficult to find fault with progress. Except...

I have to question the choice of Natalie Cole as BEST NEW ARTIST OF THE YEAR (she also won BEST R&B VOCAL PERFORMANCE, FEMALE for her "This Will Be"). While she is certainly a lady of considerable talent and personality, it was reasonably obvious that the memory of her late father (Nat King Cole) had just as much to do with her victories as did her own accomplishments.

Perhaps Paul Simon was also given more of a tribute to his past excellences than an award for current accomplishment. His STILL CRAZY AFTER ALL THESE YEARS won in both ALBUM OF THE YEAR and BEST POP VOCAL PERFORMANCE, MALE categories. STILL CRAZY is a fine album, but I don't think it should qualify as the best album of 1975 — especially next to Janis Ian's masterpiece, BETWEEN THE LINES. And as for Paul being the best male singer of the last year... well, there's a lot of room for argument on that one.

In spite of my objections to Natalie Cole's and Paul Simon's awards, I have no legitimate reasons for denying those recognitions. When it comes to SONG OF THE YEAR, however, I do.

Stephen Sondheim is a brilliant songwriter, and his "Send In the Clowns" is probably one of his best songs. Unfortunately, it was written over three years ago and was part of the score for A LITTLE

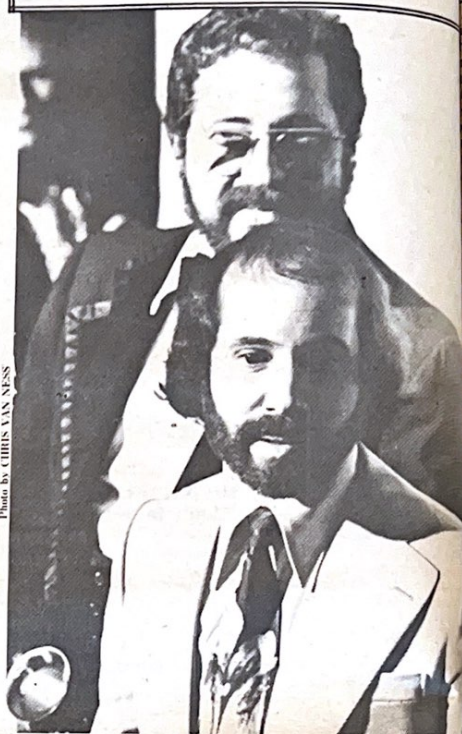


JANIS IAN

NIGHT MUSIC, which won a Grammy as BEST CAST SHOW ALBUM two years ago. It has been recorded by a number of artists over the last few years (including Sinatra on his comeback, OL-

## GRAMMY'S

By Chris Van Ness



PHIL RAMONE (FRONT) AND PAUL SIMON

BLUE EYES IS BACK album). I mean, maybe it was the Song of 1973; but it was certainly not the Song of 1975. It apparently qualified because Judy Collins had a minor hit with it last year (and her performance is unquestionably the worst of the twenty or more I have heard), but it seems to me that the Academy should definitely limit the nominations a bit more in this category.

As for the rest of the awards... well, it's difficult to take issue with very much. The Captain and Tennille's "Love Will Keep Us Together" certainly wasn't my RECORD OF THE YEAR, but there's no denying it was one of the top records of 1975.

Another obvious winner was the BEST ORIGINAL SCORE award which went to John Williams for Jaws. As an album, it's nothing special and for that reason maybe doesn't deserve the victory; but as music to heighten the impact of a film, Williams' work was brilliant.

"The Hustle" was definitely no musical milestone, but it represented a phenomenon as BEST POP INSTRUMENTAL PERFORMANCE. The same is true of "Fly, Robin, Fly" in the R&B INSTRUMENTAL category. Perhaps if they'd both been voted the Best Dance Records of the Year, I could more easily accept the victories.

The Country field offered no great surprises (ignoring the surprising absence of Charlie Rich, Olivia Newton-Whitsername and John Denver) except the final recognition of Willie Nelson of the

BEST COUNTRY VOCAL PERFORMANCE, MALE for his "Eyes Crying In the Rain." Patterns of past years had true, Glen Campbell would have walked away with the award, possibly Freddy Fender having outside chance; a renegade Willie Nelson would never have had a chance. Nelson's victory Saturday is a perfect example of the progress the Academy made in recognizing real tributes.

Speaking of progress, the BEST COMEDY RECORDING category offers another example of deserved recognition. Past winners like Lily Tomlin have represented safe, cute characters to vote for; but this year a creative genius took the comedy honors, and for Richie Pryor was a long-overdue victory. Another such overdue victory went to the Eagles, who walked away with BEST POP VOCAL PERFORMANCE BY A GROUP for their "Lyin' Eyes."

All of which brings me to the evening, Janis Ian. I have an idea if the impact of her victory BEST POP VOCAL PERFORMANCE, FEMALE for her "Seventeen" came through on television broadcast; but at Palladium, there was no response and warm appreciation for that announcement than there was for any other award. That represents the king of honest composition that cannot be denied and Janis Ian deserves every bit of the recognition she received Saturday night.



# Out Of the Hollywood Closet

For the rest of the awards, the winners are printed on this page. There were no predictable sweeps, there were more than a few prizes — a definite mark of interest and progress. Even the ceremonies themselves and all of the surrounding brouhaha were handled a lot more professionally and smoothly than usual, and everything went off without any major problems.

There is still much to be done in widening the spectrum of acceptable pop music, and perhaps the 18th Annual Grammy Awards made only a small step in that direction. There were many people who spoke with after the awards who expressed their usual satisfaction with the proceedings, and I can't call them wrong. However, there was progress made last Saturday night, and I believe we have to look at it as the positive step it was.

When the vast majority of the American public is so willing to have their tastes dictated to them, at least we can hope for is that those who are doing the dictating are operating from as broad and as ethical a base as possible. And the National Academy of Recording Arts and Sciences has at least made a step to offer some new alternatives.



Photo by CHRIS VAN NESS

## CAPTAIN and TENNILLE

### BEST ALBUM NOTES

Blood On the Tracks — Bob Dylan (Pete Hamill, annotator)  
BEST PRODUCER OF THE YEAR

Arif Mardin  
BEST JAZZ PERFORMANCE BY A SOLOIST

Oscar Peterson & Dizzy Gillespie — Dizzy Gillespie  
BEST JAZZ PERFORMANCE BY A GROUP

No Mystery — Chick Corea & Return to Forever  
BEST JAZZ PERFORMANCE BY A BIG BAND

Images — Phil Woods with Michel Legrand  
BEST POP VOCAL PERFORMANCE, FEMALE

"At Seventeen" — Janis Ian  
BEST POP VOCAL PERFORMANCE, MALE

"Still Crazy After All These Years" — Paul Simon  
BEST POP VOCAL PERFORMANCE BY A GROUP

"Lyn's Eyes" — The Eagles  
BEST POP INSTRUMENTAL PERFORMANCE

"The Hustle" — Van McCoy & the Soul City Symphony  
BEST R&B VOCAL PERFORMANCE, FEMALE

"This Will Be" — Natalie Cole  
BEST R&B VOCAL PERFORMANCE, MALE

"Living For the City" — Ray Charles

BEST R&B VOCAL PERFORMANCE BY A GROUP  
"Shining Star" — Earth, Wind & Fire

BEST R&B SONG  
"Where Is the Love" — Casey, Finch, Clark & Wright (writers)

BEST SOUL GOSPEL PERFORMANCE  
Take Me Back — Andrae Crouch & the Disciples

BEST COUNTRY VOCAL PERFORMANCE, FEMALE  
"I Can't Help It" — Linda Ronstadt

BEST COUNTRY VOCAL PERFORMANCE, MALE  
"Blue Eyes Crying in the Rain" — Willie Nelson

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP  
"Lover Please" — Kris Kristofferson & Rita Coolidge

BEST COUNTRY INSTRUMENTAL PERFORMANCE  
"The Entertainer" — Chet Atkins

BEST COUNTRY SONG  
"Another Somebody Done Somebody Wrong Song" — Moman & Butler

BEST ORIGINAL SCORE  
Jaws — John Williams  
BEST CAST SHOW ALBUM

The Wiz  
ALBUM OF THE YEAR, CLASSICAL

Beethoven: The Nine Symphonies — Sir Georg Solti, Chicago Symphony

BEST CLASSICAL PERFORMANCE, ORCHESTRA  
Ravel: Daphnis & Chloe — Pierre Boulez & the New York Philharmonic

BEST OPERA RECORDING  
Mozart: Così Fan Tutte — Colin Davis

BEST CHORAL PERFORMANCE, CLASSICAL  
Orff: Carmina Burana — Cleveland Orchestra, Michael Tilson Thomas

BEST CHAMBER MUSIC PERFORMANCE  
Schubert: The Piano Trios — Rubinstein, Szeryng & Fournier

BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST  
Bach: Sonatas and Partitas for Violin — Nathan Milstein

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE  
Mahler: Kindertotenlieder — Janet Baker

BEST ALBUM NOTES, CLASSICAL  
"Footlights" — Gunther Schuller

BEST ENGINEERED RECORDING, CLASSICAL  
Ravel: Daphnis & Chloe — Boulez & the New York Philharmonic

HALL OF FAME AWARDS  
Gershwin: Porgy & Bess — Lehman Engel, conductor (released in 1951)

"God Bless the Child" — Billie Holiday (released in 1941)  
Oklahoma — Original Broadway Cast (released in 1943)

Rachmaninoff: Piano Concert No. 2 — Rachmaninoff & Stokowski (released in 1929)

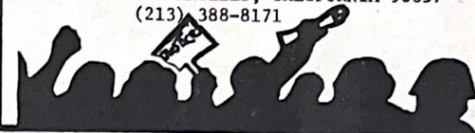
"Take the 'A' Train" — Duke Ellington (released in 1941)

## LAW FOR THE PEOPLE

### Peoples College of Law

WE ARE SEEKING SOCIALLY CONCERNED INDIVIDUALS INTERESTED IN THE STUDY OF LAW. FOUR YEARS OF PART-TIME POLITICALLY PROGRESSIVE CURRICULUM LEADING TO A DOCTOR OF JURISPRUDENCE AND THE CALIFORNIA BAR EXAMINATION. TWO YEARS OF COLLEGE CREDIT OR COLLEGE EQUIVALENCY EXAMINATION REQUIRED. TUITION IS \$350 PER SEMESTER. CALL OR WRITE TO:

PEOPLES COLLEGE OF LAW  
2228 WEST SEVENTH STREET  
LOS ANGELES, CALIFORNIA 90057  
(213) 388-8171



## sisterhood Bookstore



FEMINIST BOOKS, JOURNALS, POSTERS, ART

NON-SEXIST CHILDREN'S BOOKS JEWELRY

Main Address:  
1351 Westwood Boulevard  
Los Angeles 90024  
(213) 477-7300

TWO LOCATIONS  
OPEN 7 DAYS A WEEK

The Women's Building  
1727 N. Spring Street  
Los Angeles, CA 90012

## SELLING SOMETHING FOR



## \$100 OR LESS

If you are not a business you can advertise free in the LOS ANGELES VANGUARD

## TRADING POST

931-1642



NATALIE COLE

### WINNERS OF THE 18TH ANNUAL GRAMMY AWARDS

RECORD OF THE YEAR  
"Love Will Keep Us Together" — Captain & Tennille

ALBUM OF THE YEAR  
Still Crazy After All These Years — Paul Simon

SONG OF THE YEAR  
"Send In The Clowns" — Stephen Sondheim (writer)

BEST NEW ARTIST OF THE YEAR  
Natalie Cole

BEST INSTRUMENTAL ARRANGEMENT  
"The Rockford Files" — Mike Kroll

BEST ARRANGEMENT ACCOMPANYING VOCALISTS  
"Misty" — Ray Stevens

BEST ENGINEERED RECORDING (NON-CLASSICAL)  
Between the Lines — Janis Ian

BEST ALBUM PACKAGE  
Money — Ohio Players