



Doobie Gray

Doobie Gray is not only a multi-talented international star and a distinguished actor, he's also the sound of the spirit that can take a soul and touch the newest star . . . the star called Midnight Diamond.

Midnight Diamond, Doobie's first album for Infinity Records, features the same true, feeling voice that launched "Look At Me," "The In Crowd," "Drift Away" and "Loving Arms" on their unerring flight to the heart of the charts. There's no smoother, soothing way of singing it than Doobie's.

Doobie's music has emerged from soul-deep experience of the first-hand kind and reflects the warmth and emotion of the music he heard in childhood.

Born in Brookshire, Texas, a small town outside Houston, Doobie was raised by his aunt and uncle who, Doobie says, "believed in standing up straight, not speaking until spoken to, and minding your manners."

"I was brought up on a combination of gospel and country music. Some blues, but we weren't allowed to listen to blues because it was unholy. When I could sneak it, I listened to Muddy Waters. The first concert I ever attended was B.B. King."

When he was 17, Doobie set out for Los Angeles. His first break in the music business came through Sonny Bono, then an A & R man for Specialty Records, which boasted Little Richard and Sam Cooke. Doobie auditioned for Sonny singing "Unchained Melody" acappella and Sonny introduced him to his first manager. Soon after, Doobie landed his first two hits, "Look At Me" and "The In Crowd."

"The In Crowd" established Doobie Gray as a sophisticated crowd-pleaser with an easy, stylish singing power, and he quickly rose above the traffic.

In 1965, the same year "The In Crowd" took off, Doobie's acting career blossomed. He auditioned for the L.A. company of Hair, staying with the show for more than two years. His theatrical experience, particularly with Hair, helped to loosen the inhibitions rooted in his strict upbringing.

Doobie's roles in more than 20 productions range from creating the part of Billy the Kid in the New York production of Michael McClure's controversial and provocative play, The Beard, directed by Rip Torn-to the Bishop in Jean Genet's The Balcony. Doobie was making the same kind of impact on the grueling theater boards as he was on the pop concert stage. He brought his theatrical experience to his recording career and developed a more personal style which continues to revive a jaded public.

Toward the end of his reign in Hair, Doobie joined Pollution, a vanguard L.A. rock band whose real claim to fame, says Doobie besides introducing electric lady singer Tata Vega, who Doobie brought with him from the cast of Hair, lay outside the music: "The biggest thing that happened with Pollution album was the album cover, a chicken wearing a gas mask, which won a Grammy for the art work."

During this burgeoning creative period, Doobie began cutting demos for his friend, singer/song-writer Paul Williams. When "We've Only Just Begun" and "Old Fashioned Love Song" were first born into the music world, it was Doobie's voice that introduced them. He gained new insight into the components of a hit song and re-

corded tunes he felt were destined to be the hits of tomorrow. "He Ain't Heavy," "Try A Little Tenderness" and "River Deep Mountain High" were just a scant few of the tunes Doobie would discover.

Meanwhile, "Out There On the Floor," an early disco number, swept Europe and became a giant international hit.

Paul's brother, Mentor Williams, and Doobie were introduced while Doobie was cutting a demo for Paul at A & M's Hollywood studios. Doobie and Mentor started working together and the combination clicked. "I liked the way he wrote," Doobie put it simply, "and he liked the way I sang. So we decided to cut a record." Mentor wrote "Drift Away," which became the title track on Doobie's first MCA album, and it soared to number one on the charts. "Drift Away" became a pop-rock classic appealing to a wide range of tastes and garnering airplay on all formats from Top 40 to Country, AOR to adult contemporary.

Mentor produced the album in Nashville, and some of Nashville's most distinguished sessionmen, Troy Seals, David Briggs, Kenny Malone and Reggie Young, were featured on the album.

"When you have the simplicity of a four or five chord song like 'Drift Away' or 'Loving Arms,' and combine that with the musicianship of Nashville's best players, you get something that is more than the sum of its parts."

Doobie fell in love with Nashville, but it was to be several years before he became a permanent resident. In the meantime, he cut two more albums for MCA, Loving Arms and Hey Dixie. Both LPs received widespread critical acclaim.

Doobie recorded one album for Capricorn Records in 1975, "New Ray of Sunshine," which he co-produced with Troy Seals. Again, it was recorded in Nashville and included the cream of that city's progressive studio musicians.

In May, 1978, Doobie returned to South Africa for the second time to become the first Black American to perform before integrated audiences. Wrote one reviewer of his Johannesburg Colosseum concert: "When Doobie Gray sings he sweats with the dedication of a man who gives everything to a song. When he broke into 'Loving Arms' you could feel that he had established spiritual communion with his brothers and sisters here. It was a satisfied group . . . they were just lovers of music heedless of racial differences."

Doobie has also toured Germany, Scotland, Holland, Canada, Mexico, England (twice) and Australia (three times). He also sang the title theme in the films Casey's Shadow, The Commitment, for which he was also the composer, and Uptown Saturday Night, which marked the directorial debut of Sidney Poitier and Bill Cosby. Doobie and Ted Meyer recently completed a film script, The Collection.

Probably the personal highlight of Doobie's success was singing at President Carter's inaugural ball.

"It never ceases to amaze me that I have sung the national anthem for the President of the United States. It was a singular honor, the ultimate thrill."

Following his move in 1978 from Los Angeles to Nashville, Doobie recorded Midnight Diamond in Muscle Shoals, Alabama, with legendary producer Rick Hall. The album began receiving significant airplay almost immediately, and with his new manager, Joe Sullivan (Charles Daniels Band, Wet Willie), Doobie assembled the nucleus for a top-notch band. An American tour is planned for 1979.

As one reviewer recently said, Doobie has the "knack for capturing the best of every era." Midnight Diamond carries the stylish signature of an experienced singer. Doobie's vitality, his search for perfection, his ability to create picture and mood in sound, his "dramatic framing" all enable him to touch listeners in a memorable way.

"I will always choose a song that has something to say. I am an artist who loves to act, and I act out the songs. I try to choose songs which allow me to convey specific feelings on stage. Whatever I have to do to get the song across one-to-one, that's the way I mean to go."

The love of music is clearly in the very marrow of his bones, as the natural rock 'n' flow of Doobie Gray clears new heights and new hopes on his dazzling first album for Infinity Records, Midnight Diamond . . . All we ask you to do is listen.





Tommie Jackson

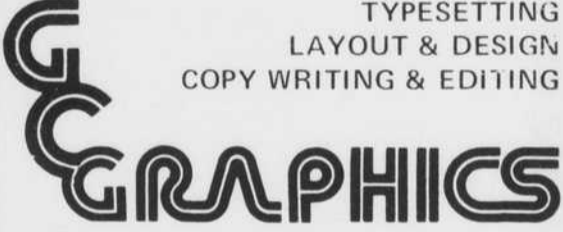
THE T.V. CENTER

1535 No. Eastern Avenue
Las Vegas, Nevada 89101
Phone (702) 649-7689

Money-Back Guarantee
to readers of
Las Vegas VOICE Only

Service Call for Only \$4.95
Over 25 yrs. Experience

ALL PRINTING NEEDS
TYPESETTING
LAYOUT & DESIGN
COPY WRITING & EDITING



5000 W. Charleston (Graphics West Bldg) 878-9516

DOMESTIC & FOREIGN
AIR CONDITIONING, COMPLETE ENGINES
BRAKES, TUNE-UPS, TRANSMISSIONS

GENERAL AUTOMOTIVE REPAIRS

831 So. Main Street
Las Vegas, Nevada 89101
Phone (702) 382-8444

"All Work Guaranteed"
FREE PICK-UP

JAY HAND
Owner

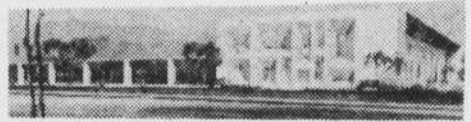
RAY CASTELLO
Shop Foreman

Second Baptist Church

500 E. Madison
Las Vegas, Nevada
648-6155


Rev. Willie Davis, Pastor

Sunday Church School 9:30 a.m. Sundays	Worship Service 11:00 a.m. Sundays
Evening Service 7:00 p.m. Sundays	Prayer Meeting 7:00 p.m. Wednesdays




**Palm Mortuary
and Flower Shop**

"OUR THIRTY-EIGHTH YEAR OF PROGRESS"
SERVING ALL FAITHS



JAMES A. GAY
Mortician
648-7768



ANDREW JACKSON
Family Counselor
382-4351

SERVICE WITH DIGNITY

MODERN FACILITIES ADVANCE OF NEED ARRANGEMENTS

FUNERAL TRUST FUNDS
1325 NORTH MAIN STREET - LAS VEGAS
PHONE 382-1340