

# Album Reviews

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YELL Managing Editor

## THE HISSING OF SUMMER LAWN (Asylum), Joni Mitchell

Could a new Joni Mitchell album really be anything less than *extraordinaire!*

Of course not.

This is Joni's first studio record in two years and, as if it needed to be confirmed, the new collection shows once again that her depths--both poetic and musical--are unfathomable.

Much of it is a gentle anti-suburbia protest. The title cut captures that personal emptiness which is always associated with suburban affluence: *He gave her a room full of Chippendale. That nobody sits in, Still she stays with a love of some kind. It's the lady's choice. The kissing of summer lawns.*

"Harry's House--Centerpiece", a Johnny Mandel/Jon Hendricks composition, again brings out the despair of people "molded to middle-class circumstance": *She is lost in House and Gardens. He's caught up in Chief of Staff.*

Joni's love of France is shown again, too, with "In France They Kiss on Main Street", a spirited tribute in Free-Man-in-Paris style. Graham Nash, David Crosby and James Taylor do background vocals on this cut, and Jeff Baxter helps out on electric guitar.

Three songs stand out as typical Joni Mitchell melancholy sweet-rockers--"Edith and the Kingpin", "Don't Interrupt the Sorrow" and "Shades of Scarlet Conquering" (yes--O'Hara, with Magnolias and Southern charm); and two as unique in the rock spectrum--"The Jungle Line", featuring the warrior drums of someone named Burundi, and "Shadows and Light", choir-like, with all voices by Joni.

Drummer and (very) close friend John Guerin is back again, and co-wrote the title song. Larry Carlton does most of the lead guitar work and Joni plays acoustic guitar and piano.

And the cover itself is almost worth the price of the the record. Hailed as the album cover of the year, it was conceived and drawn by Joni herself. Together with the treasures inside--*C'est magnifique!*

## LISTEN TO THE CITY (A&M), Tim Weisberg

Tim Weisberg is a flutist (bass, alto, E-flat, piccolo), plus. His music is said to be jazz/rock; actually it's more rock than hard jazz. But, really, does any of that matter much.

Tim's music is his own, and, although it takes on obvious jazz movements, the total sound just shouldn't be placed in category. "Listen to the City, Tim's first concept album", begins the liner (betcha didn't know he had five albums; neither did I), "deals with the moods and textures that shape and color city life."

Yes.

Like most previous works, there is no singing. "According to Tim, 'The concept was the result of on-tour experiences in many cities, and they manifested themselves not in poetry or lyrics--but in a flow of music.'"; Rainbow City-Discover-Listen to the City-High Rise-The Chase-Love Maker-The Good Life-Street Party-The Passing-The Dealer-Conception-Lunchbreak-Nikki's Waltz-Rush Hour (Friday PM)-Weekend.

Lynn Blessing does keyboards again, and much of the writing; and other friends, including Doug Anderson, help out to create a mood which nearly places a recording akin to a painting.

Listen--and feel, but never mind the labels. This album is: Tim Weisberg.

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