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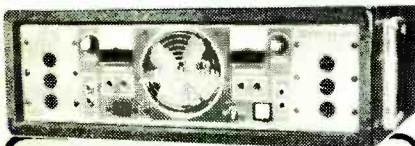
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tially due to their Top-10 image and partially due to their emphasis on vocal and overall sound quality over lyrical content.

Another Night could, and should, bring the Hollies the recognition they deserve. Once again, their immaculate high harmonies surround and enrich Allan Clarke's distinctively strong and precise lead vocals. Once again, producer Ron Richards has come up with a sound so crisp and true that most good domestic recordings sound muddy by comparison. For the first time since Nash's departure, however, the material is consistently up to the performance.

The powerful lament "Another Night" and Bruce Springsteen's classic ballad "Sandy" have already received considerable exposure. "I'm Down," "Give Me Time," "Lucy" and "Lonely Hobo Lullaby" are beautiful, melodic MOR tunes. "Second-Hand Hangups," "Look Out Johnny," "You Gave Me Life" and "Time Machine Jive" are driving rockers *a la* "Long Cool Woman."

As usual, the lyrics are the album's weakest point (with the exception of Springsteen's "Sandy"), but the rest of the songs—all Hollies collaborations—do show a new maturity and promise in that direction. As one of those rare albums that can be heard frequently and still be enjoyable from beginning to end, *Another Night* is much more than just "another album."

B.W.

LOGGINS AND MESSINA: *So Fine*.

[Jim Messina, producer; Alex Kazanegras and Jim Messina, engineers; recorded on location by Haji Sound.] Columbia PC 33810.

Performance: **Okay**

Recording: **Professional**

This collection of hits from the '50's and early '60's is another professional effort from Loggins and Messina. Like its predecessor, *Mother Lode*, it was recorded at Messina's ranch in Ojai, Cal. (see *Modern Recording*, Vol. 1, No. 1) and it features excellent musicianship and production. What is it, then, that makes *So Fine* somewhat disappointing?

Perhaps L & M should have injected more of their own sound into these standards. With the exception of the instrumental "Honky Tonk Part II,"

the cuts that stay closest to the originals ("So Fine," "Hello Mary Lou," "Wake Up, Little Susie" and "Splish Splash") don't have the enthusiasm of the rearranged cuts ("My Baby Left Me," "I'm Movin' On," "I Like It Like That," and "Lover's Question"). Also, the material is limited to simple R & B-influenced rock 'n' roll and simple C & W-influenced rock 'n' roll. A group that has so successfully tempered rock with jazz, reggae and ballads in the past could have tackled a more diverse selection. How about an old four-part harmony tune of the Crests or Penguins? Or something from the likes of Orbison, Holly, Sedaka, Vee or Pitney? There are too many kinds of Oldies to stick so close to the basics.

The Band's *Juke Joint Matinee* is a collection of Goldies that disappoints in much the same way as *So Fine*. So the problem may lie in even doing an all-Oldies album at all—because the remake rarely measures up to the original. It might therefore be wiser to intersperse the old material with new songs. It's not that *So Fine* isn't fine, it's just that L & M can be so much finer.

B.W.

JONI MITCHELL: *The Hissing of Summer Lawns*.

[Joni Mitchell and Henry Lewy, engineer; recorded at A & M Studios, Los Angeles, Cal.] Asylum 7E-1051.

Performance: **Poetic**

Recording: **Highly textured**

Joni Mitchell is probably the most commercial pop artist we have. Each time a new album is released, the voices rise as a Greek chorus: brilliant, but too weird, too difficult to absorb, you have to play it too often before you can get into it. And each time we play it as often as necessary, letting the weirdness filter through us, latching on to the lyrics or vocal effects or details in the cover art. The real fans have come to expect nothing less. Even *Miles of Aisles*, the "live" double-album released prior to *The Hissing of Summer Lawns*, held surprises in the jazzy reprises of old tunes. If *Miles* can in any way be considered a summary to that point in time (I believe it can), *Hissing* is an attempt to travel a new path.

The universality of Ms. Mitchell's earlier songs—"Urge For Going," "Both Sides Now," "Circle Game"—is



JONI MITCHELL—Letting the weirdness filter through.

gone. The settings are, as stated, jazzy and more sophisticated now—Ms. Mitchell herself overdubbing many of the synthesizer and multiple vocal tracks—and the lyrics a wellspring of

impressionistic musings. And there is great unity of voice, lyric and melody, sometimes at the expense of coherency. Contrast, for example, the flowing essence of “The Boho Dance” with

the insistent rhythm-as-statement of “The Jungle Line.” Or imagine a three-minute cartoon of “In France They Kiss on Main Street.” Sometimes one wishes Ms. Mitchell’s language were French.

Hissing has its failings, mostly in its over-ambitiousness and in the lack of real subject matter in its songs. But if form has overtaken content it is in the name of etching out a new approach. Besides, we need something to complain about. I.M.

KENNY RANKIN: *Inside.* [Michael Stewart and Yvonne Rankin, producers; Ron Malo, engineer; recorded at Devonshire Sound Studios, Los Angeles.] Little David Records LD 1009.

Performance: **An injustice**
Recording: **Lost in the mix**

Ever since I heard Kenny’s second album, *Like a Seed*, I’ve been a fan. His jazzy, bossa-nova guitar style is surpassed only by the warmth and feeling of his voice. When you add his great potential as a songwriter, you have a talent of sizeable importance.

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