

# record reviews

## Ike & Tina

COME TOGETHER

Ike & Tina Turner and the Ikettes  
Liberty LST 7637

With this record, Ike & Tina Turner are drifting more and more away from their accustomed r&b bag of many years standing, into a rock sound. The results are most gratifying, as this could very well be their best album ever. The songs are divided between Ike Turner compositions and hits of other big name groups. On the Ike Turner material a few new wrinkles have been added lyrically. For example, "Contact High" is a story about how Tina was turned on to grass at a party. "Why Can't We Be Happy" is Ike's first song of social comment, and a good one, too. "Can't we all be happy the way it used to be, love one another and let this world free" is the sung chorus line. On this and quite a few cuts we find wah wah guitar playing by Ike Turner, another new slant for him.

The real standout selections though are the Turner's versions of the Beatle's "Come Together," with Tina singing in that sexy voice of hers, the Stones' "Honky Tonk Woman," sung by Tina as the honkey tonk woman, and "I Want to Take You Higher," which surpasses even the original done by Sly and the Family Stone.

The Ike Turner Band, the Kings of Rhythm, provide an energetic, solid backing instrumentally (they have to be one of the finest travelling bands around), while the Ikettes do the backing vocally. Ike's production and arrangements are far more innovative and complex than any he's done before. As for Tina Turner, she's just too much woman. In "Young and Dumb", when she coyly sighs, "I'm a hot loving, good loving, sweet loving woman, and I know how to love, you know she means it."

Marshall Miller

## Bead Game

WELCOME

Bead Game  
Avco Embassy AVE 33009

Bead Game is one of the most talented local groups. In their live performances they constantly involve their audience with their music. This recording shows the group's clean instrumental proficiency and ability to improvise. The songs are just not sufficiently inventive to command attention. Slow songs like the John Sebastianesque "Country Girls" and the upbeat "Slipping" prevent the album from bombing out, but one could just have expected no more from Bead Game. As a debut, Welcome is sufficient when compared with initial lps from similar groups; still, one should reserve warmer greetings for Bead Game's next album.

## Joni Mitchell

LADIES OF THE CANYON  
Joni Mitchell  
Reprise 6376

This is probably the richest Joni Mitchell album from a musical standpoint. We are not given as deep thematic statements as in either Song to a Seagull or Clouds and consequently our personal involvement with the singer is less, but we are treated to songs in intricate and varied settings. The beautiful voice and acoustical guitar have not been supplanted but supplemented by orchestral arrangements.

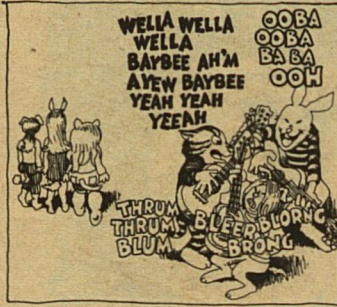
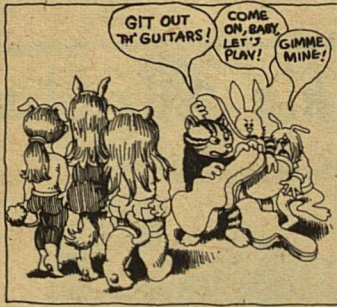
Those who doubted that Miss Mitchell could maintain her creativity should be encouraged by the fact that seven of the twelve songs were written

last year. Typically, they reflect the writer's openness to her experiences. Joni writes with exceptional candor about her loves and losses and the confusions involved in telling the difference between them. The importance of selfhood, which has been so beautifully and dramatically explored by Miss Mitchell in the past, is an integral part of this album as well. The greatest gift anyone can give is himself. "The only thing I have to give," sings Joni, "are all the mornings still to live in morning Morgantown." The difficulties of self-discovery appear in "For Free," "Conversation," "Willy," "The Arrangement," in some sense, prompts all of Miss Mitchell's people to look at themselves truthfully. But once a person gets a basic focus on himself, there remains the difficult and on-going process of encouraging personal growth. "You don't know what you've got til it's gone" we are told in "Big Yellow Taxi." The questioning of her own success in "For Free" (I've got a black limousine and two gentlemen escorting me to the hall.) The most complete treatment of individual development is "Circle Game."

Ladies of the Canyon is a source of delights. For me, the most appealing are "Woodstock," which is, thankfully, not anything like the version of Crosby, Stills, Nash, and Young, and "Big Yellow Taxi." But, to select favorites amidst such a well-realized array of songs is unnecessary. Only "The Arrangement," which is a pedestrian as the movie of that name, is flawed, and even it succeeds.

Joni Mitchell's third album attests to her artistic growth, to her undiminished concern for isolating truth and beauty and her control in portraying both. For this recording, as for the previous two, I am very grateful.

Tom Murray



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