



THE ALLMAN BROTHERS BAND
AT THE FILLMORE EAST
Capricorn SD2-802

None of us are strangers, right? Peach County hard stuff. We-want-to-see-the-sun-come-up monster jam with Peter Green. Police punch-up in Audubon Park. Superhuman endurance in the Byron soybean field. Duane Allman "Ya'll gonna stay and keep us up here all night" New Year's Eve set. Beer and Broads. Bikes and barb's.

Yeah, the one the Bros. have been talking about for so long. The one you've wanted to have in order to relieve those several hundred ear-blinded hours compiled in the past year. (If you've seen the Bros. less than three times in the past year you sure have been staying home a lot.)

Side One contains their staple renditions of "Statesboro Blues", "Done Somebody Wrong", and "Stormy Monday". Side Two is nineteen minutes and six seconds of "You Don't Love Me". Side Three contains a twelve minute, forty six second version of "In Memory of Elizabeth Reed". Side Four is "Whipping Post" elongated (twenty two minutes and forty seconds of just about anything is elongated).

The front cover shows the boys sitting on their gear, all jiving and showing teeth. The back shows the remainder of their gear being loung-

ed upon by those several incredibly disreputable looking dudes who serve as their roadies (all drinking Pabst Blue Ribbon tall-boys).

Their musicianship is unquestioned, there are no surprises; it is a note for note typically perfect Allman Bros. concert preserved on record. I am afraid it is too perfect. I am afraid it is too dry. They played their asses off at this concert, you know that, but isn't four sides of it a bit too much?

The record comprises exactly what the Capricorn press release said it would: killer jams. Marathon free association guitar dialogues grinding themselves out into an uncharted infinity behind an incessant rhythm section. But is it necessary to play all of this and stop short of dragging in the 1812 Overture?

It's a perfect album. Too perfect. Listen to it in any frame of mind if you are curious as to how long it takes several undeniably killer musicians to jam themselves into overstatement piled upon overstatement. This is a mighty self-indulgent record, you know. But the Bros. have always dug self-indulgence. Don't get me wrong. The next time the Bros. play here, I'll probably be in the first row. I just wish Duane and Dickie would stop trying to play the theme from Exodus.

BLUE
Joni Mitchell
Reprise MS2038

*How does it sound?

--Well, you can really see where James Taylor, uhh... you've really got to listen to the background... you know so much of the guitar playing sounds just like him... the electric parts, I guess.

*Does she have a lot of piano in it?

--Not really. Not so distinctive. But she's got practically everything else on it, everything else that you might expect from her, that is, a lot of different instruments.

*Do you think it's prettier than Ladies of the Canyon?

--Technically better.

*Technically better? What do you mean?

--The music is better. She's doing a lot of more complicated arrangements. Musically it's almost perfect, you know.

*I don't even know who else is playing with her on that album.

--It doesn't say. It's very plain. On the inside are all the words. And on the back it has all the titles of the songs... the front has Blue Joni Mitchell and you open it up and there are her words. Oh wait a minute... down here I see something... Stephen Stills bass guitar on "Carey", James Taylor on "California", and "All I Want", "A Case Of You". Sneaky pete, pedal steel guitar.

*Yeah, he's from the Flying Burrito Brothers.

--Uhh... engineer... Henry Lewey. Lewey?

*Lewey, yeah.

(long pause)

*How long have you had it?

--Just this afternoon.

*How many times have you heard it?

--Once. I'm on my second now.

*Bet you can really believe her when she sings that line about 'being strung out on another man'.

--Oh, that's in "California, yeah. I think the best song on the album is "The Last Time I Saw Richard"... the writing is really nice, very involved... her singing is really fantastic. It's the last song on the album, yeah, "The Last Time I Saw Richard"... great lines in here... "Oh I hate you some, I hate you some I love you some I hate you when I forget about myself I love you when I forget about me".

*Well, she's always more or less in love, isn't she?

--(chuckle)... more or less... (long pause) I don't know, she just doesn't seem as open as on the other albums.

*As open?

--... No... or maybe she's just more sophisticated.

*Ahaa!

--That's what I'd say about this album as compared to the other ones... more sophisticated, that's a good word... like on the other ones she was just coming along and on this one she's arrived.

*Well, if she's arrived here, where do you think she's gonna go next?

--What?... She's arrived.

*Oh... are there any of her paintings or drawings on the album?

--No. None at all... (long pause)... I'm so hard to handle, I'm selfish and I'm sad, now I've gone and lost the best baby I've ever had'.

(laughter)

*I don't think her voice will ever sound better.

--Better than what, on Ladies of the Canyon?

*No, better than on what you're hearing now.

--Oh.

*Hey, you know I've been taping this, huh?

--No, I didn't. Are you really?

*Well, there was no other way I could do this review, I don't have the album, and if I did, I probably wouldn't have the time to listen to it. Besides, I wanted to find out how the tape would pick up your voice through the phone. --Well, I don't think I said anything important or enlightening about it.

*Oh, don't worry about that. You see, it's all in the presentation.

some bros.
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