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DUFFY'S

records

The Captain and Me
The Doobie Brothers
Warner Brothers

This third Doobie Brothers album is down away from their first two. It sounds much more mellow, yet accomplished in an increasingly elaborate fashion. If you compare it to "Toulouse Street," the difference is striking. The arrangements of "Captain" are fuller, and you get the impression that this album was thought about for a longer time than "Toulouse."

Still, "Toulouse Street" is a better album. At least it has a few high spots which blot out the low points. "The Captain and Me" is much more consistent in quality. Each song on the album has something to merit a good word or two.

Only one of the songs on the album was not a product of the Doobie Brothers writers, Tom Johnston and Patrick Simmons. In addition to writing the group's songs either individually or together, Johnston and Simmons provide some interesting interaction on their lead guitars.

One of Johnston's songs deserves mention. The music for "Dark-Eyed Cajun Woman" is illustrative of the complex arrangement used by the group. Horns, ARP Synthesizer, strings, pianos, plus the group's instruments blend into a sweet and easy melody. "Cajun" manages to stay just a little on this side of good. That's for the arrangement. The song itself I think is excellent.

Since listening to this album for review purposes, I have acquainted myself with a few "Doobie" fans who say, "Yes, yes!" And of course a few who go "No, no!" The people who don't like the Doobie Brothers complain that their music is too commercial and so on. I suppose one can look at it that way and agree that there does seem to be lacking the daring of a Peter Townsend or a Duane Allman, perhaps, but I think that if there is any "popularizing" going on, it isn't intentional. For "Doobie" fans, however, this is all rot anyway.

George Buddy

Fanny
"Mother's Pride"
MS2137
Warner Bros.
Copyright 1973

Nearly everyone with ears is aware of Fanny. The popular success of their previous albums, and the singles drawn from them has made it highly unlikely that anyone owning a radio hasn't heard them at least once. They were a breath of fresh rock and roll air in the rather stuffy atmosphere that has characterized popular music lately.

I played "Mother's Pride" expecting the hard driving rockers that I've come to crave more and more these days. The record seemed to say "sorry, maybe next time." Luckily, I'm a sucker for vocal harmonies and

pensive love songs so the record wasn't a total loss, but I can only plead with Fanny, "Please, please, don't forsake rockers."

Oh, I heard flashes. But they only tantalized me. "Summer Song" could rank with the best of Brian Wilson as one of those joyous shouts of summer vacation remembered. I heard some of that energy in "I Need You Need Me" and "I'm Satisfied" — the raw, sexual energy that makes the best Rock and Roll so exciting, and distasteful to so many. The Randy Newman tune "Last Night I Had A Dream" has some of that, and I guess so did "Solid Gold" to some degree. Counting up the tunes I've listed, I find that they account for some 37.5 percent of the record. Perhaps they heard my plea.

While making no attempt to compare the records, the tone of "Mother's Pride" really reminds me of "Rubber Soul." They both were recorded after the artists had become famous for something less than tender ballads. Perhaps I am being too cautious — "The Long Road Home" could be a new "Michelle." Perhaps I am caught in the coils of my own analogy. There are some very nice love songs, some very reasonable love songs. For example:

"Oh when you're looking for someone to love

It isn't easy to live without love

And when you're lonely it's harder to laugh

But you've made it easy, that's all in the past"

"All Mine" Jean and June Millington, copyright 1973 Braintree-Tinkle Tunes

Solid lyrics.

I like all the songs, more or less. I've already mentioned most of the songs I like more, so in the interest of fairness I'll mention the songs I like less. "Old Hat," "Is It Really You," and "Polecat Blues." Songs I haven't mentioned but like more are "All Mine," and "Regular Guy." That takes care of the tunes.

Musically, the record breaks no new ground. All the instrumental and vocal work is done by Fanny. They are proficient on their respective "axes" as musicians are wont to call their instruments.

They have good voices, sing well, and use harmonies. That in and of itself has me from the start. The production is clean, crisp, and professional. Exactly what we have come to expect of Todd Rundgren and Glyn Johns.

All in all it is a good, not great record. I can only give it a 73, however, since it's kinda hard to dance to some of the tunes.

(Disclaimer: I have scrupulously avoided noting the fact that Fanny is an all-girl band (I am an all-boy reviewer). I hope the disclosure enlightens those who were ignorant of the fact, and does not offend those who feel gender has no place in human intercourse).

Rolf Hage