kiss this
mark astolfi
neat vital *

Over the past several months, there has been a marked re-emergence of a breed that seemed on the verge of disappearance—female rock vocals. Only the likes of Judy Collins, Joni Mitchell, Lisa Bongiovi, Carolee, and Carole King seemed to be carrying on in that vein, and even then in meek, questionable doses. Now there are four more lady voices with singing degrees that have given that group a needed shot in the arm.

Eleni Mellecker has a fine, low-boy record cut on Polydor, Honky Tonk Angel. Dating mostly covers versions of tunes like "I Can't Stop Love From This Skin," Bobby Gentry's "Ode To Billy Joe" and "Baby, go Find My Way Home" with a few originals tossed in, her sometime aufk, very tidy, amazing strong guitarwork, and tasteful arrangements is really on a first album like this to combine to give new life to those old songs, producing a very, very good rock and roll.

Over the summer, I caught two other songstresses blossoming. Ingrid Andress and Pamela Polland, as opposed to Ellen, both Renee and Pamela are younger. The former sings in a manner quite reminiscent of Joni Mitchell in the way that she manages to be soft but a much stronger, richer voice. Her Elektra LP, "Blessed," is a mere effort, but it is marred in production, compared to her live performance. The cover art is quite clever, but the record bears such titles as "Gabriel," "Dane," and "Grandmother," and is beside the point. Ceast-ar will be around for some time to come. Pamela Polland (Columbia) shames the rest with her LP, "I Like Rock and Rolling." Citing people like Lou Reed and Bob Dylan as her influences, Local Russell as influences and favorites, she plays a powerful piano with her strong voice, and though whole LP is not hit in the mix on vinyl, great numbers like "In My Imagination" and "If It Ain't Me" mark Ms. Polland for a place amongst the best.

All of which brings us to local lass, Bonnie Rutkis. With two Warnor Brothers records to her credit, along with tumultuous local appearances, she is probably the most well-established of these four in a barely blurry (influenced/colored) medium, she cuts through unlike any other female in recent memory. Discounting akimbo-singable songs like her version of "Bluebird" on her first record, Bonnie Rutki's the level of her music has gone over the new, one, Give It Up, is very high. The smooth, casual Butter Rutki's voice is almost unequaled, as she sings effortlessly through a few of her own works, along with Chris Smither, Eric Kaz, and Jackson Brown. Give It Up breaks the monotony of a goods and approach that was rough and, at times, flawed in its initial production. The display is excellent, as Bonnie refrains thoughts of a torch singer fretting a versified blues/country band; her guitars, particularly on "Bonnie Boogie," is of the same excellence in her backing music; and there can be no faulting her choice of material and its execution. Bonnie Rutki is not a talent that, if she were to join the ranks of Collins, Mitchell, et. al. Give It Up will not be a hindrance to that end.

With ladies like those four coming along, it seems the ranks of female soloists will be far from barred. Starling is none too good for any of them.

A few of those well-established lady singers have some new things in the works, as well. Joni Mitchell and Linda Ronstadt have albums due out this month on their new label, Asylum. Judy Collins is recording in New York, taking a bit of time off last Tuesday to come to Boston and play at the John Kenny Benefit Concert.*

*Eponymous New Englander*

**Music**

*(Continued from page 16)*

The LA Times review has it that "Swan song" is going to be the last two songs by "Stevie Nicks and "Mick Fleetwood." But John Randle of the SF Chronicle said, "Tusk" was "a Los Angeles record." This is an interesting utilization (Benny's own) of the magical influence that Fleetwood has been known to throw at the audience. What could be more remote than electricity, or, as a more specific example, a television? Or these three records you buy. See also in the song "Whirl of the Mind":

"You talk about day..."

"I'll swim tonight..."

"When monsters call out...."

The names of men

Bob Dylan

I've lost it.

There are things in sight

That are better now to behold.

Then there is the question of the group. Nearly every song Marc does nowadays has references chrome and steel beauties. One might conclude that Marc thinks of cars as the New Dinosau Harp is a rather fragmentary, somewhat boring, disoriented record. Some standards, some good individual results. But in total, the product was a rather fragmented, somewhat less, disoriented record. Shortl...er, the band reformed, only to reform under Simmonds. And with that came a totally new band, complete with new band leader of some, the LP was left.

The record is of the same quality as the last few, much stronger, richer voice. Her Elektra LP, "Blessed," is a mere effort, but it is marred in production, compared to her live performance. The cover art is quite clever, but the record bears such titles as "Gabriel," "Dane," and "Grandmother," and is beside the point. Ceast-ar will be around for some time to come. Pamela Polland (Columbia) shames the rest with her LP, "I Like Rock and Rolling." Citing people like Lou Reed and Bob Dylan as her influences, Local Russell as influences and favorites, she plays a powerful piano with her strong voice, and though whole LP is not hit in the mix on vinyl, great numbers like "In My Imagination" and "If It Ain't Me" mark Ms. Polland for a place amongst the best.

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