

which was also written by Rundgren; Leese's Lovelight Suite has a well-played organ introduction to the very melodic main piece. With Middleton's gentle vocal work and Deans intricate piano playing the suite leads into Holy Moly Man where Leese on guitar does a fine duo with Deans on synthesizer.

Another highlight of the number is drummer Don Hardy showing that his job is a little more involved than just keeping a steady beat. His drumming creates patterns that leave little doubt of his ability.

Name Of The Game, another tight and moving number, leads us into a soft hummable lead-out number, After The Rain.

A fine first album, solid and balanced production and once more concrete proof that Canada's music scene will be one to reckon with in the coming decade.

A few months back I was talking about a young Saskatoonian named Lorence Hud, and about how he and other local performers have left their home town to head for bigger and better things.

Toronto is probably the next stop after home town talent has

decided to fly the coop, and Hud was no exception.

However, with his second album **DANCIN' IN MY HEAD (A and M SP-9009)** Hud has forsaken the Toronto studios for those fine facilities that Nashville, Tenn. has to offer.

The result is not too different from his first album, although he has some of the best people in the country and western field working with him. Weldon Myrick, Kenny Buttrey, Buddy Spicher, Elvis Presley's old back-up band the Jordanaires and the guiding hand of producer Norbert Putnam, are among the conglomeration of respected studio musicians who help Hud with this second effort.

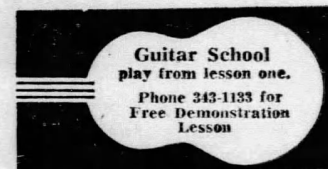
Perhaps the reason there is little overall improvement on this album is the similarity of the songs — dull and boring.

His big hit, Guilty Of Rock And Roll, which was written

by Neil Goldberg is indicative of the kind of rock he performs on the album. It isn't the kind of music, flattering to his style as it races along with Hud pursuing but never really keeping pace.

His quiet folkier efforts are, for most part, acceptable to a point. Fools Make Dreams Come True and The Song That Annie Sings are two excellent offerings but even with the interspersing of rock songs, most of his other soft folk seems to drone on with unrelenting monotony.

G.T.



## Lorence Hud - Sask Star, Feb 14, 74

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