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Costly split for skaters; Irish next

By JIM LEFEBVRE
Sports Editor

GRAND FORKS, N.D. — Someday, the Wisconsin hockey team may be looking back at the 1973-74 season, attempting to pinpoint a series which aptly reflects the frustration that much of the year has held . . . and this weekend's split with last-place North Dakota here would probably serve as a fitting example.

Friday night, the Badgers extended their WCHA overtime record to 0-3-5 as the Fighting Sioux's Bob DePiero negated Dick Perkins' fine goaltending performance by slipping in the winning goal with 4:17 remaining in the sudden death overtime period.

SATURDAY, THE BADGERS looked polished while virtually running the Sioux out of the UND Winter Sports Center. But just to give Wisconsin a little parting frustration, DePiero scored on a semi-breakaway with just one second remaining in the game, thus ruining Mike Dibble's shutout effort and accounting for the final margin of 7-1.

The split puts Wisconsin's WCHA record at 11-10-5 and places even more importance

on the Badgers' regular season finale next weekend against Notre Dame at the Coliseum. UW, now tied with Michigan State for fourth place with 27 points, has to beat the Irish twice and hope MSU splits with Michigan in order to finish fourth and get home ice for the first round of the WCHA playoffs.

If the Spartans and Badgers finish tied in points, MSU will get the nod because of its 2-1-1 record against Wisconsin this year.

In Friday's opening period, a flurry of penalties finally caught up with Wisconsin at 14:19 when UND's Tim Schroder connected on a slap shot just inside the blue line.

FOR THE GAME, the Sioux unleashed 60 shots on Perkins, who made several spectacular saves to keep Wisconsin in the game.

After Brad Becker put North Dakota up by two, early in period #2, the Badgers took advantage of some Sioux penalties and tied the game as Dennis Olmstead and Brian Engblom scored power play goals just 30 seconds apart. Olmstead's goal was a tip of a slap shot by Engblom, who played his finest series as a Badger.

The NoDaks made it 3-2 on Jim Cruise's power play goal with 20 seconds left in the period, then scored yet another goal with the Badgers shorthanded as Alan Hangsleben rifled the puck past Perkins 27 seconds into the third period.

Wisconsin's game began to get organized and two minutes later Billy Reay scored on a 10 ft. backhand rebound after Olmstead made a rink-long rush and took a close-range shot.

MIDWAY THROUGH the period, Engblom scored again, this time on an incredible backhand from the slot after a perfect pass by Reay, making the score 4-4. Both Perkins and UND goalie Pete Waselovich were impressive throughout; DePiero's winning goal came in a flurry and just trickled past Perkins' grasp.

"Perkins played well out there," said a sullen Bob Johnson. "We started playing well in the third period and the overtime . . . it's a tragedy that the winning goal gets in like that. I don't know about the overtimes; we've been through this so many times . . ." his voice trailed off.

But as Wisconsin's fortunes changed overnight, so did the Hawk's demeanor.

"Hell, we still can finish third," he said after Saturday's win. "If we beat Notre Dame twice, we're right back in business."

THE BADGERS' scoring attack was obviously 'back in business' Saturday, as the Big Red clicked off four unanswered first period goals against the young Sioux, who showed signs of tiring.

Dean Talafous and Reay both notched a pair of goals, while Engblom, Stan Hinkley and Steve Alley each added one. Reay's second score came just as the hearty band of 100 or so Badger fans were breaking the Sports Center stillness with their famed 'we want more' count.

And as they screamed 'shutout, shutout' with the seconds ticking off, DePiero took a pass from Roger Lamoureux, got behind the Badger defense and flipped a short shot past Dibble. The freshman goalie wore uniform number zero rather than the usual #30, "hoping to get a shutout." But in the Year of Frustration, it wasn't to be.

"I don't think losing the shutout bothers a guy like Dibble, with his kind of attitude," said Johnson. "It's tough for the team, though, because they were working so hard for it."



WISCONSIN GOALIE Mike Dibble, trying to match his jersey number with a shutout, makes a save against UND's Joey Kompon in the Badgers' 7-1 win over the Sioux Saturday night in Grand Forks.

Men go 1-2

Women fencers sweep

By DEBBY CROZIER
of the Sports Staff

The University of Wisconsin fencers won some and lost some Saturday in its only home meet this season. The high point of the meet was Wisconsin's women fencers' three victories over Minnesota 6-3, UW-Waukesha 6-3, and UW-Lacrosse 5-4. They are now 9-1 for the season.

The Wisconsin men defeated Minnesota easily 19-8, but were then put away by a strong Illinois team 9-18. The Badgers lost to Notre Dame 11-16 in the final match.

DESPITE THE losses, the Badger men are enjoying a winning season, their first in four years. Their 10-8 record is also Coach Tony Gillham's first winning record since becoming coach two years ago. But Gillham was not entirely pleased with Saturday's results.

"We should have done better against Illinois," said Gillham. "We shouldn't have lost by that margin."

"Illinois and Notre Dame are probably the two best teams in foil," said co-captain Eric Kaiser. "They are very hard to beat," said the 5'7" senior from Huntington, New York.

Co-Captain Stu Rosenberg was more optimistic, though.

"IF EVERYBODY just fenced a notch above what they're doing now, we could have beaten Notre Dame," he said.

Rosenberg himself posted a 2-1 record against the Irish and 3-0 against Illinois. He and Coach Gillham both feel he has a good chance to take the Big 10 Sabre title next weekend at the conference meet in Columbus, Ohio.

"Stu definitely has a chance to win it," says Coach Gillham. "He's already beaten the top three winners from last year." Rosenberg took fourth place in the meet in '73.

The Wisconsin women drew praise from Gillham. "THEY DID VERY well," said Gillham. "It was a good team effort. Everyone won their share of bouts."

Fencer Cecilia Warden agreed, saying, "this time it was a real team effort." She noted that this was the first time in three years Wisconsin had beaten UW-Lacrosse, a strong fencing school.

"The fanfare really helped," she said. "There are more people here because this is one of our few home meets and our family and friends are here."

Down Buckeyes 68-56

Happy landing for UW cagers

By PETE ETZEL
of the Sports Staff

COLUMBUS, O.—The chartered, twin-engine airliner carrying the Wisconsin basketball team encountered turbulent weather while on final approach to Port Columbus International Airport here last Friday afternoon.

Some raised hairs, unsettled stomachs and a few anxious moments resulted when the silver wings dipped and yawed against the skyline of the city. Finally touching ground safely, the big bird fish-tailed to a halt and hearts beat normally once again.

COULD THIS EXPERIENCE have been the catalyst that shook the Badgers out of their losing doldrums while sparking them to a 68-56 victory over the Ohio State Buckeyes the following night?

Most probably not, but there certainly was a different Wisconsin quintet that took the floor Saturday night in more ways than one. It was a unit that sported both a new line-up and a rejuvenated spirit that was noticeably absent the previous week in the 107-80 loss at Purdue.

The Badgers never trailed in this contest and played well at both ends of the floor. They dominated the backboards, hustled on defense and cut off many easy inside opportunities the Buckeyes had in the first half.

UW coach John Powless revised his starting line-up by inserting Rick Piacenza and Lamont Weaver in place of Kerry Hughes

and Marcus McCoy. The new additions seemed to add the spark that propelled the Badgers to their first Big Ten road victory in the last 15 attempts and the first ever in St. John Arena against a Fred Taylor team.

"WE CHANGED HOPEFULLY to get a little more movement into the line-up," a happy John Powless told reporters afterwards. "We haven't been very emotional lately after those two losses (to Purdue and Indiana); they took alot out of us."

Piacenza's aggressive rebounding and Weaver's fine outside shooting in the early going gave the Badgers the momentum needed to even their Big Ten record at 5-5.

Wisconsin forced Ohio State into numerous first-half turnovers and coupled with the Buckeyes' atrocious outside shooting (22 %), the Badgers spurred to a 34-21 half time margin.

"Piacenza played well both offensively and defensively in the

first half," Powless said, "and I thought we boarded pretty well out there."

FOR THE MOST PART, Wisconsin allowed the Buckeyes only single shots at the basket in the first half as Piacenza grabbed six rebounds and Kim Hughes five.

But it was the overall team effort that told the story for Wisconsin and Piacenza credits the practices during the week in preparation for this game as the reason for the team's good performance.

"The first two sessions were really intense," the 6-5 junior from Highland Park, Ill., said. "There was alot of contact and that got us full of emotion."

"We're a competitive team and we're back on the right track now. We hope to finish 17-7 and get ourselves a tournament bid," he added.

THE BADGERS HELD their 13 point half time margin throughout most of the second half and led by

as much as 16, 49-33.

Ohio State made one last-ditch effort to get back into the game by cutting the lead to 49-39 with 9:45 remaining. At this point, Taylor inserted Captain Wardell Jackson into the game and the senior forward tossed in two long-range jumpers, narrowing the gap to six, 49-43.

However, the Badgers then proceeded to outscore the Buckeyes 12-2 and held a comfortable 61-45 advantage with 3:48 to play.

Ohio State probably beat themselves by not converting at the free throw line. The Buckeyes registered the same amount of field goals (25) as the Badgers, but were only able to connect on six of 15 at the charity line. Wisconsin, on the other hand, shot a blistering 85 per cent at the line, hitting 18 of 21.

Gary Anderson topped all UW scorers with 17 points, while Dale Koehler chipped in 16 and Lamont Weaver added 10.

Ohio State was led by Bill Andreas with 18 points followed by freshman Larry Bolden with 13.

The Buckeyes have now lost eight straight Big Ten games and their record stands at 1-10 in conference action and 6-15 overall.

Wisconsin is now 13-7 for the season and the 5-5 Big Ten slate puts them in fifth place, two games in back of Michigan State.

Michigan here tonite

The Wisconsin basketball team hopes to play the role of a spoiler tonite when it hosts Michigan in the Fieldhouse. Tip-off time is set for 7:35.

The Wolverines are presently second in the Big 10 with a 9-2 record, and trail league leading Indiana by a single game. The Wolves are coming off a 111-84 trouncing of Purdue last Saturday in what coach John Orr said "was the greatest performance I've ever seen by a Michigan team."

The Badgers were defeated by Michigan in Ann Arbor earlier this season, 83-75. In that game, superstar Campy Russell scored 25 points.

Farah strike settled

The 21 month long strike and nationwide boycott against the Farah Manufacturing Co. ended yesterday with the announcement of a settlement recognizing the Amalgamated Clothing Workers of America (ACWA) as the bargaining agent for workers at the pants company's nine plants.

The agreement, which calls for the rehiring of the 3,000 strikers, mostly Chicana women, was announced Sunday at a joint press conference of the ACWA and Farah in New York.

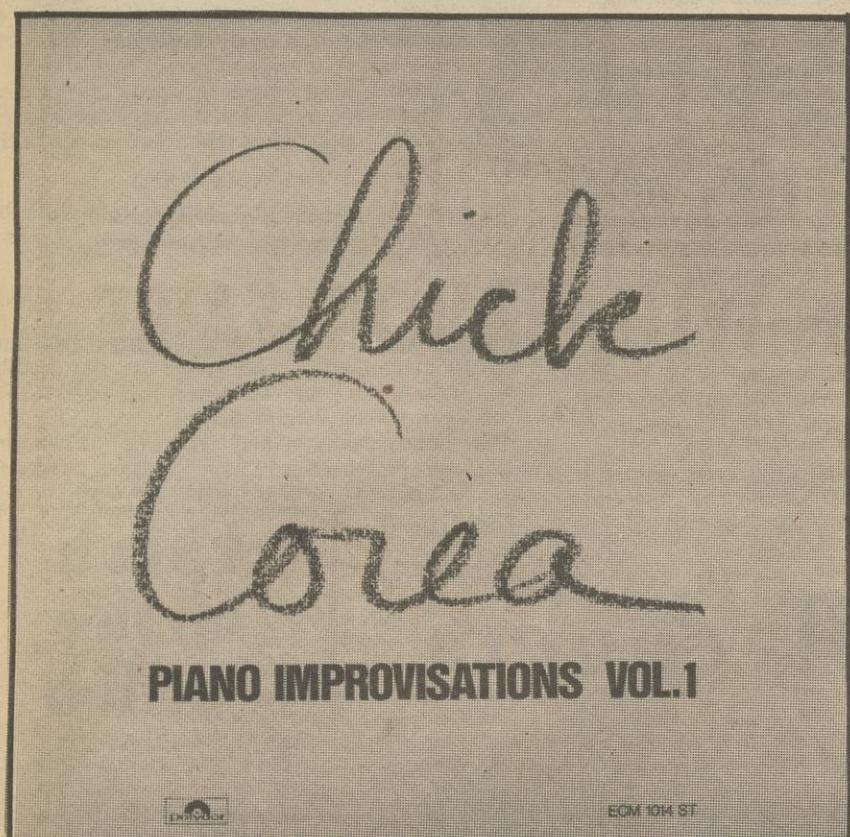
THE AGREEMENT does not include a contract, but a bargaining committee will be elected to negotiate a contract for the 9,000 workers employed by the firm.

Among the demands of the strikers were higher wages (average take home pay was \$69 per week), maternity leave, better working conditions, and an end to harrassment on the job.

According to a spokeswoman for the Bay Area Farah Strike Support Committee, the response of the strikers was not clear, as they had just learned of the possibility of an agreement in Friday's papers.

The strike and boycott, which received support from individuals and organizations across the country, had forced Farah to shut down four plants, two in San Antonio, Texas, and one each in Victoria, Texas, and Las Cruces, New Mexico.

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There was this blind guy, playing back-up guitar with a bunch of his relatives, at a concert put on by the Friends of Old Time Music at NYU about twelve years ago. Somewhere in the first tune, we started hearing the guitar playing a lot more notes than usual—playing counterpoint to the fiddle, in fact. It was this blind guy, son-in-law to Gaither Carlton, the fiddler and leader of the band, and he has grown over the years into one of the most amazing virtuoso country guitar pickers around. Amazing, because his virtuosity is not the cold, mechanical, learned-it-off-the-record-then-polished-it-to-death kind of stuff you often hear but, rather, the product of the interaction of a sophisticated, intelligent, widely-listened ear that was born into the music in Deep Gap, North Carolina and never really left it.

Ralph Rinzler, a city-billy picker and southern mountain

Doc Watson here

music collector of no small reputation, in his liner notes for Watson's first solo album (Vanguard VRS-9152/VSD-79152) wrote basically all you have to know about Watson the man—son of the singing leader of Mt. Parron Baptist Church, he had picked up the harmonica, banjo, and guitar by the age of ten or eleven, learning tunes in the traditional folk process from his parents and grandparents (his grandmother knew Tom Dula and Laura Foster, whose ends were recorded in the song "Tom Dooley"), and in the modern "folk process" from the family's wind-up record player and from the Saturday night "Grand Ole Opry" radio show.

HE PLAYED OLD-TIME and country-western music now and then with local groups and, after his marriage began to play with a

group regularly, later working with a small local dance band. He was first recorded with his family by Rinzler and Eugene Earle in 1960 (Folkways 2355 and 2359), appeared twice in New York with Gaither Carlton's band in '61, solo at Gerde's Folk City in '62, then at Town Hall, leading a double bill with Bill Monroe and his Blue Grass Boys, and since then has worked festivals, college concerts, and clubs across the country. This was all pure up-hill stuff, because this was the time of the Urban Ethnic, of Joan Baez, Bob Dylan, and the rest of that crowd, who were trying to be realer than the real thing, and convincing a whole lot of people. Watson not only survived, but

thrived—and didn't have to play any games to do it.

Calling Watson the "real thing" almost puts him into the wrong box. In Ralph Rinzler's words, Doc Watson "is a unique sort of popularizer; a folk professional with rural roots and urban perspective; a performer too distinctive to be labeled with a catch phrase." Watson himself plays with this ambiguity, acting the part of the simple country picker, then slipping in a comment, a piece of vocabulary, a chord, a melody line, forcing you to react to him in a new and different way.

All of this is part of the experience, but the best part is

material to loud majestic progressions—is an example of his professional aptitude in conveying a particular mood. Overall it is Parkening's well established gift of alluding to any mood that makes him the great talent he has become.

Parkening, head of the Guitar Department at Southern California University, will be taking time off this spring to get married. Until then and long after, the 25 year old talent will continue to play his brilliant performances of the great classical pieces ever composed. And at least until his next album this one is definitely his best work.

—Paula Kamin

Records

Leo Kottke
Ice Water
Capitol ST-11262

Throughout this album, as in few of his past albums, Kottke

performs with an accompaniment of drums, bass, dobro, steel guitar, and piano. None of the secondary instruments are allowed to show off much, but they do provide a fuller sound for Kottke and his six and twelve string guitars, which remain in the foreground. His guitar playing remains in his traditional style, that being an amazingly rapid and intricate picking and slide work heavily influenced by the flowing style of teacher John Fahey.

watching and hearing him play. If you're a guitar picker (or a would-be guitar picker), get seats up front and glue your eyes to his left hand. Glue your ears to his tone. You'll have trouble believing it possible. You'll have a chance to do all this soon. Take advantage of it. He'll be at the Union Theatre on Tuesday, February 26th, with his son, Merle Watson. Joining him in the program will be Colonel DeKalb and the Corn People, a superfine bluegrass group that lives right under your noses here in Madison. They do it, and they do it right. It's going to cost you either \$3.00 or \$3.50 a head, depending on how far up front you want to be. It's going to be worth it. Pass up a couple of pitchers of beer (or whatever you get off on), save the coin for tickets, get over and enjoy. People like this don't come around very often.

One of the catchier songs on the album is his interpretation of Tom T. Hall's "Pamela Brown". The humorous lyrics concern a former neighborhood girl whom he's ever-so-thankful didn't trap him into marriage. Kottke almost gets to the point of rocking on his own light composition "Tilt Billings and the Student Prince." It's a humorous story of a guy who shows off at parties with his easy-to-play old Student Prince guitar.

(continued on page 9)



Christopher Parkening

"The Christopher Parkening Album"
Angel #S36069

The quality of sound is not only dependent upon the instrument but on the performer as well. Christopher Parkening emits a most excellent sound from his renditions of the classical Bach to the snappy Castilian Albeniz.

Angel Records has released this collection of Parkening's favorite recital pieces, to the benefit of both the classical guitar fanatic and the general lover of the instrument.

Christopher Parkening, a student of Segovia and a renowned talent in his own right, has put together his best performances of varied music in this recording. Parkening, named by Segovia as "one of the most brilliant guitarists in the world... by reason of his unique talents he belongs to that special group of my disciples of which I am so proud." Parkening has frequently been referred to as one of the true virtuosos in the realm of classical guitar.

The album opens with the exciting "Malaguena" by Albeniz. Parkening shows his ability to add mood playing to a loud and fast Spanish run. Unlike the typical harshness commonly attributed to Spanish music, Parkening is able to mellow out this piece to a

smooth yet snappy version.

Accounting for the smoothness so evident here is Parkening's brilliant use of dynamics. Classical guitar is unique in its gentle sound, because of the delicate structure of the instrument. Parkening's custom made guitar contributes to the quality of the music in the way he is able to intricately express his complete conception on a responsive instrument. Another cut, Albeniz's "Leyenda," proves again the young man's ability to let a Spanish run flow instead of jump.

His readiness to exert all emotions in one piece is particularly astounding. In the "Tarrega, Estudio Brillante," he adds light touches of playfulness so obviously intended to be included in the tempo.

All Bach on the album does indeed do great tribute to the classical genius. However, recordings of Bach on guitar have been somewhat too frequent and even Parkening's genius did not bring something new and exciting to the music. "Jesu, Joy of Man's Desiring," probably the most common number played by classical guitarist's, is beautiful, of course, but not especially profound.

Parkening's transitions in Villa Lobos, "Etude No. 1 in E minor"—from soft flowing

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photo by Leo Theinert

Tom Scott:

A chance to be heard

By MAL JONES

of the Fine Arts Staff

"Guys like Tom Scott and the late Steve Bohannon are very rare. They were still in high school when they started in my band and they were fine players. I just worked a job with Tom the other night. He is one of the top saxophone players today." Don Ellis, quoted from Downbeat Magazine January 31, 1974.

Tom Scott is a 25 year old jazz saxophonist from Los Angeles who has played with Oliver Nelson's Big Band, Don Ellis' Big Band, Howard Roberts' Quartet, Roger Kellaway Quartet, and has done countless sessions with people like Joni Mitchell, Carole King, Ringo Starr, and Harry Nilsson. His new band the L.A. Express includes Roger Kellaway on keyboards. Kellaway has done session work with a variety of jazzmen ranging from Ben Webster to Don Ellis, innumerable commercial sessions and all while leading his own adventurous quartet. Max Bennett handles the bass chores. Max is a veteran of long standing whose most recent work includes albums with the Crusaders and Bobby Bland. Drummer John Guerin might well rate as the top jazz-rock session drummer in L.A. His studio and performance credits are endless. The guitar chair is filled by 22 year old ex-Milwaukeean Robben Ford who has already starred with bluesmen Charlie Musselwhite and Jimmy Witherspoon.

Their music, as Tom is quick to point out in our discussion, defies category. The phrase "defies category" is one of those catchall pet phrases that critics and musicians so often use, yet it is so

rarely applicable. But Scott and his band are in fact beyond category. There has been a lot of discussion about the coming together of various musical forms jazz-rock, country-rock, blues-rock, ad nauseam. The vast majority of these attempts usually result in spectacular musical failure. Rock musicians who attempt long jazz inspired solo statements frequently lack the technical facility and musical imagination to carry it off. Jazz musicians who rather self-consciously add a rock back-beat in an attempt for greater commercial acceptance don't usually make it either. Rarely have musicians facile in all forms of music gotten together to exploit the advantages inherent in each style. Scott and his band represent an exception. With an easy mastery of all styles they manage, by using a varies though steady back-beat, solid bass work, imaginative jazz lines and harmonies and by structuring the solos with the ensemble playing, to create a music of power and imagination that combines the advantages of spontaneous improvisation within a structured overall concept. Their new album Tom Scott and the L.A. Express (A&M/Ode SP# 77021) amply demonstrates this and will certainly earn great commercial success as well as strong critical praise.

Tom and I met backstage after the recent Joni Mitchell concert. His band had performed double-duty as lead act and back-up band for Ms. Mitchell. Their music earned tremendous response from the crowd and led to several standing ovations. Tom, though obviously very tired, was elated

with the crowd's response and his enthusiasm was evident in our discussion.

MJ Of all the people in your band I know a little something about everyone except you. I know you've done a lot of session work in L.A. and that you've done work with people like Nilsson, Joni and Carole King. So tell me about your career as a musician.

TS Sure, I've done six albums as a leader with my newest one coming out on Ode—the Tom Scott and the L.A. Express album. Previous to that they were all jazz albums where I feel this is more...well it defies category.

MJ What companies did you record with before?

TS Well the others were: two with Impulse, two with Flying Dutchman, one with A&M and now Ode.


MJ What kind of guys were you recording with when you made the Impulse albums?

TS When I was with Impulse I did an album with studio musicians in L.A. and then I did another album with my band at that time—which was John Guerin on drums, Chuck Domanico on bass and Mike Lang on piano. But this is the new band you know, the L.A. Express. I've also done quite a lot of writing, composing for television and movies.

MJ How did you get this band together?

TS Well we were playing in a club in North Hollywood every Tuesday night. It was my gig and I was just bringing in friends you know, and pretty soon it started to sound really good and spontaneously we started to think well maybe we've got a band. And

(continued on page 5)



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Scott

(continued from page 4)

through Lou Adler we were able to record, I produced the album and here we are.

MJ Well it's interesting because you have with Guerin, Bennett and Kellaway three of the finest people in L.A.

TS Right! (smiles)

MJ It's interesting that you can lure people like that away from obviously very lucrative gigs in L.A. to go out on the road with you.

TS Well we're all very committed to this band; very, very committed. We feel it's very strong. Not only do we enjoy it musically but we also think it has very strong commercial potential. And we'd like nothing better than to play a lot with this band and make it lucrative as well.

MJ You're interested in getting out and playing for an audience?

TS Definitely!

MJ How did you pick up on your guitarist Robben Ford? I know of him since he's from Milwaukee where he played with Charlie Musselwhite.

TS Right!

MJ Then he went out to San Francisco formed his own band, played with Jimmy Witherspoon and quickly established himself as a local legend. And now here he is with you.

TS Well I snatched him up out of Jimmy Witherspoon's band.

MJ How did that come about?

TS Well I went to see him one night in a little club in North Hollywood called Donte's where a lot of jazz people play. At that time the guitar chair in the band was open and so he just consented to do it.

MJ You started out as a straight jazz man right?

TS I was a jazz player.

MJ Where are you from?

TS I'm from Los Angeles. I first started playing professionally, more or less with the Don Ellis big band. The original Don Ellis big band when we were doing a lot of odd time signatures and things, a lot of experimentation and that combined with my love of John Coltrane resulted in most of my earlier compositions and albums. The album on Impulse called

Rural Still Life is probably the best example of my jazz abilities. And then I just sort of fell into studio work. It was easy and I enjoyed it, not so much for the fact that I was creating my own music, as I was learning how to play with other people, how to play a simple melody and really make it smoke, really get the most out of simple things. And that's what I've been doing in the studios. And now I'm back with a band.

MJ That's interesting. A lot of jazz people are forced into the studios for purely economic reasons.

TS Well there are a lot of jazz people who could never make it in the studios because they aren't versatile enough. The key to being a good studio player is entirely different of course than being a good jazz player. And the two are not necessarily compatible in one person. I never paid a lot of dues in the clubs. I did a couple of semesters in college and then I sort of dropped out just out of boredom more than anything else. Then I got a gig with Oliver Nelson's band—that's really the way I started.

MJ When was that?

TS That was '67. I was about 18 or 19 at the time. And I played a couple solos on an album and Bob Thiele the producer liked me and signed me to a contract and I was off. But the studio thing just sort of came about six months after. I never really got a chance to suffer as a jazz musician so I never knew what that was like.

MJ What direction do you envision this group going?

TS Well when we first got together it was a bit of a problem—only because the temptation is when you get five great players together for each of them just to do their own thing collectively in a jazz kind of situation. You play a tune and everybody takes a solo, but we were out for more than that. I really wanted to put together a conceptualized band. So we all got together and psyched out just some of the right musical things that would make it. And within the structure of what you heard tonight, this is where we want to start from. Where it goes if it gets more funky, or more spiritual, or more avant-garde I really can't

tell you but I'm just going to let it evolve. Because that's what happened from the very beginning—it was just evolving.

MJ You enjoy working with Joni?

TS Oh yeah Joni's a super-lady. Joni, see when you're a musician it's a very difficult thing sometimes to hear lyrics and I know this has been true for me and for many musicians. You know studio musicians who make dozens of records every year they never really bother to get into the message, the meaning of lyrics many times. Joni was the first singer who made me stop and listen, and listen again and again. The more I've gotten into her lyrics the more I'm amazed at her genius. Aside from her music, which for me was something totally unique in a world of folk-rock or whatever bag she's been put into. She is a unique entity and an entity which enabled us to exploit some of our maximum potential musically in that area. So it's very satisfying.

MJ You obviously envision that there will be a time when you will get out with this band as a feature act.

TS I would certainly hope so.

MJ You fit so beautifully as a back-up band, which was no surprise to anyone.

TS Well it was not easy because Joni's music, as you know, is very delicate, very sensitive. It has to be treated with the greatest of care or else, because her lyrics are often just plain wordy and you've got to be careful to lay the right color in there without covering it up.

MJ Do you feel there is any tension in the band since you encompass three decidedly different elements?

TS There has been no tension to speak of, of any sort. Just the anxiety of playing as best as we can together.

MJ You've got Roger Kellaway and yourself who are essentially jazz men. So conceivably there might be an urge to go into farther out rhythms, a tonality, more free playing that could mess up the commercial potential of your band.

TS Well I'll tell you, I've ex-

(continued on page 6)



photo by Leo Theinert

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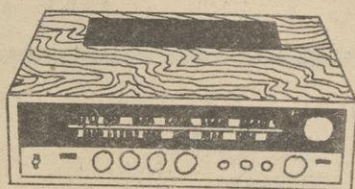
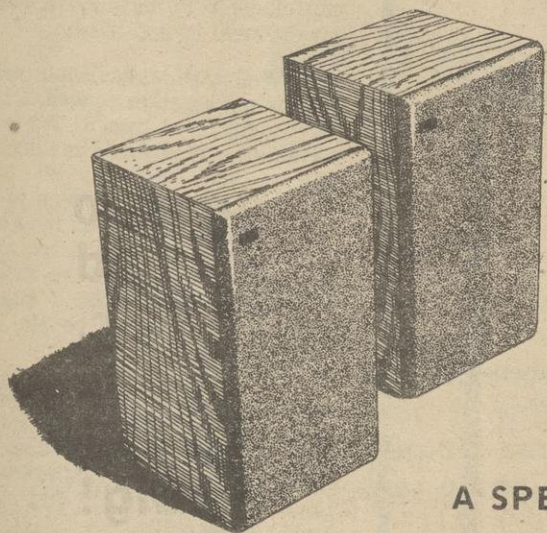
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Scott

(continued from page 5)

perimented with a lot of different ways of playing, especially in the early days when I was playing with Don Ellis, who was really into all kinds of experimentation at that time and Roger when I first met him and I was the saxophonist in his quartet. I find it very hard to play without some kind of structure, some type of restriction. If you play with no structure at all it's like a 50-50 proposition, some nights it's going to happen, it's usually less than 50-50 unfortunately, and sometimes it's

going to be cacophony. It doesn't interest me, it doesn't excite me. I get off hearing a band that's dedicated to saying a specific thing and then just saying the hell out of it. That's what gets me off.

MJ Who are you listening to?
TS I love the Mahavishnu Orchestra, I love Stevie Wonder, I love Joni Mitchell.

MJ How about major influences as a saxophonist?

TS Well I'd have to say Coltrane, Cannonball Adderly, George Coleman, Stan Getz to a certain extent. Eddie Harris, Wayne Shorter, Joe Henderson, you know I keep my ears open.

MJ How about more contemporary people?

TS I'm not crazy about Archie Shepp—only occasionally does he grab me. Occasionally a guy like Roscoe Mitchell grabs me.

MJ Albert Ayler?

TS I'll tell you it's that sound. I have a real clear conception about what pleases me sound-wise on the sax. A lot of those people including Gato Barbieri who to me is a talented guy play that very shrill, harsh, biting sound. It grates on me, it's unpleasant to me. I can't get past the sound to get into the notes.

MJ How about groups like the Revolutionary Ensemble? Sun Ra?

TS Interesting, but I don't get off on them, but I encourage any sort of experimentation. I'm always waiting for someone who's going to do it up. They'll surely be someone who'll come along and knock me out playing free or whatever.

MJ How about overall musical influences?

TS Well, as a composer, and I've written some film scores: Conquest of the Planet of the Apes, Mr. Culpepper's Cattle Company, and a whole lot of segments of Dan August, Barnaby Jones, Cannon, and Streets of San Francisco. I certainly enjoy listening to Stravinsky, Oliver Messaien, Bartok, Debussy. I try

to keep my ears open to a lot of things.

MJ Talk about your studio experience, do you enjoy it?

TS I'll tell you enjoying studio work is strictly a question of attitude, just like enjoying the road is a question of attitude. You've got to find those things from which you can extract value. In the studios if you try to go there and get your jazz chops together forget it, it ain't gonna happen. What I try to do when I'm in the studios, if it's music that I enjoy then I'm straight. Even if it's music that I don't like, if it's some dumb ass, simple, basic sort of thing where there is nothing for me to get into, I'll just get into the joy of playing exactly on the beat. That's really challenging—in fact that can be as challenging as playing something difficult. I'd say in the five years or so that I've been actively involved in studio work I feel like I've got a doctorate in playing simple. That's something I'll always carry with me and I'm grateful to have. I intend to carry that knowledge on farther in my own creative way.

MJ So many people are resentful of the quality of material that they have to play in the studios.

TS I don't know, I'm really into a philosophy of acceptance. Trying to maximize the amount of happiness you can get out of any situation.

MJ How about anyone in your group doing some singing?

TS Definitely, we have 3, maybe 4 latent singers in this band.

MJ How have you enjoyed the tour so far?

TS Dynamite in spite of the weather.

MJ You played at Notre Dame last night?

TS Right.

MJ And you've been met with rave reviews everywhere?

TS We have. (smiles)

MJ I'm sure. It's interesting, I think about what you've got and it's so obvious to me that you get dynamite players who can play anything. You perform music that's very accessible with the surging back beat and solos that are imaginative yet not so far out that you mystify your audience. I'm surprised that some bright young guy hasn't seen this option before and put together a band of hip young session men and really scored. You know like the acceptance of an unusual sound, odd meters and a truly high degree of musicianship is certainly a new development in pop music.

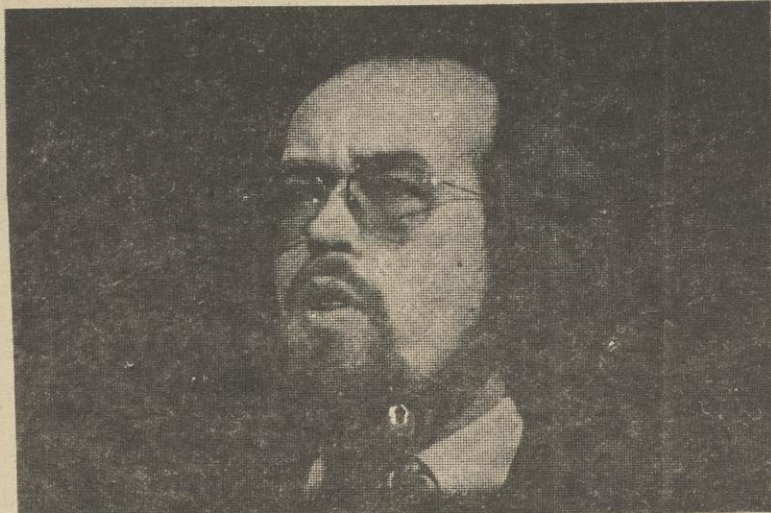
TS Well with Mahavishnu their stuff is put together so well, a lot of thought went into it. It's entertaining it really is. I can dig it, like to just abandon all my musical past and just listen to it completely ego free. And I get off on it. I can see that there are things that listeners in the street can dig. That is great. I enjoy communicating with people, it really gets me off.

MJ It's a thing so many musicians have gotten away from. You figure that there must be a large audience out there who have had it with the antics of T Rex and Alice Cooper.

TS Right! I mean how much of that can you do, how long can you shock people? You do something once and it's no longer a shock the second time and it's less of a shock the hundredth time.

MJ You feel that most of the compositions are going to come from within the group?


TS I think so. I like to keep the compositions as organic as possible. Of course if I hear something that really makes it that sounds just right like "Dahomney Dance," that's a thing we sort of fell into doing. I didn't say let's do a Coltrane composition because it's hip. I was listening to the tune, the original, which doesn't sound anything like the way we do it, and I thought there is a feeling here we could catch so to speak. I think it really worked out.



Roger Kellaway

photo by Leo Theinert

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"Will you still need me?"

By SAM FREEDMAN
of the Fine Arts Staff

The greatest testimony yet offered to the Beatles on this, the tenth anniversary of the release of their first album in America (The Early Beatles), has come courtesy of the music industry.

It is the current Top Forty list. NOT THAT THE AM market has ever symbolized the zenith of rock music, but when it is controlled by hairy sopranos (Osmund and DeFranco) and stoned-out monotones (David Essex) one must wonder what happened to rock music when it crossed the road.

That the Beatles could release any of their singles and see it rule the market again is irrelevant; they could have been just another Herman's Hermits, except that they were constantly adapting.

Their innovation was their strength.

The Beatles hit America in 1964. And any society that worshipped Lyndon Johnson, the Green Berets, and Everett Dirksen was ripe for a fresh shot of "rebellious youth", as the euphemism said.

ON FEBRUARY 10, 1964, the shot came. On that night, Ed Sullivan abandoned Topo Gigio and introduced the Beatles to nationwide TV. It has been written that orgasms were registered among audience members. Certainly this was ten of the most electrically charged minutes ever shown on the tube.

Through 1965 the Beatles continued to be a spectacularly successful band. However, entering the Age of Disillusionment, for the Beatles to continue to produce merely enjoyable and popular work would have been analogous to Sally Bowles singing "Life is a cabaret, old chum" while Hitler was roasting weinies at the Reichstag.

There were several portents of change, but the most exploited was John's remark "We're more popular than Jesus". For a group whose members were named members of the Order of the British Empire by the Queen, it was something of a comedown. In

America's Deep South, posters, dolls, and other assorted fan paraphernalia were burned. The Beatles were human.

But the release of Rubber Soul drowned the outcry. This was their best album to date, and featured sitar (in "Norwegian Wood") for the first time. Leonard Bernstein even used some of the music of Rubber Soul in one of his Young People's Concerts.

RUBBER SOUL ALSO represented an alteration in the Beatles' lyrical style. There were love songs, but they didn't end up happy—they were about frustration, jealousy, confusion.

A second controversy followed on the heels of the "Jesus" statement when the original cover for Yesterday and Today was halted before it went to press. The cover showed the four lads from Liverpool standing amid a sea of hacked-apart Beatle dolls, a la Alice Cooper.

The cover that was printed showed John, Paul, George, and Ringo innocently lounging around a foot locker. But "And Your Bird Can Sing," one of the album's cuts, directly attacked rabid fan adoration.

In 1966, the Beatles played their last concert. Ironically, it was in San Francisco, home of the Hippie Movement, which would soon come to dominate rock music.

REVOLVER'S OFFERINGS showed more cynicism. Songs like "Taxman" ("You drive your car I'll tax the street"), "Nowhere Man" (Doesn't have a point of view; knows not where he's going to) were topped only by "Eleanor Rigby".

Classical string arrangements were used on Rigby—for the first time in rock music. And the lyrics utilized what would become a standard Beatle tool: the juxtaposition of two "nowhere" people.

When Sgt. Pepper's Lonely Hearts Club Band hit the market in June, 1967, rock music had reached its high water mark. Groups like the Doors, Cream, the Stones, individuals like Jim Hendrix, Joni Mitchell, Judy Collins, the great psychedelic

groups like Jefferson Airplane, the Dead, the Byrds—they were all forcing critics to accept rock as a serious phenomenon.

Although it had become chic to demean Pepper by the 70's, no one could deny its impact. Using revolutionary "layer cake" taping methods, the Beatles had produced a chronicle for the lingo of 1967—generation gap, free love, flower power, meaninglessness of life.

BEGINNING WITH RUBBER SOUL and ending with Pepper, the Beatles had produced a super three-year musical era. But from then on it was all downhill, with the exception of singles "Hey Jude" and "Revolution" and the Abbey Road album.

Their Magical Mystery Tour TV film flopped and never got out of England. The white album provided at the most two good sides of music out of the four. The best thing to come out of the record was George Harrison's total emergence as a musician-performer with "While My Guitar Gently Weeps."

Suddenly the group was bound up in a PR fad—Paul had been killed in an auto accident several years earlier said the hysterics. Hints were supposedly to be found in song lyrics and the garbled "Revolution 9" track on the white album—if it was played backwards.

Reaching the heights of ridiculousness, F. Lee Bailey argued both sides of the McCartney murder case on a television show enticingly named "You Are The Judge."

The rest is recent history. The break-up, rumors of a get-together, lawsuits, marriages, George and Ringo's rise...

And now it has gone full circle. For the first time in four years, all four Beatles played on Ringo's recent album. It was just like Liverpool in 1956, with the Quarrymen or Moondogs or Silver Beatles.

Just four lads getting together to play 50's rock 'n' roll. They were right: "The long and winding road always leads me to your door."

A mad revival of Beatle records, shirts, wigs, dolls, etc. is bound to be coming any moment. "The Blue Meanies are coming," to quote Yellow Submarine."

For ease in ordering or unearthing Beatles albums a list follows:

THE EARLY BEATLES, Capitol ST 2309; Meet the Beatles, Capitol ST 2407; The Beatles' Second Album, Capitol ST 2080; Something New The Beatles, Capitol ST 2108; A Hard Day's Night, United Artists UAS 6366; Beatles '65, Capitol ST 2358; Help!, Capitol SMAS 2386.

Rubber Soul, Capitol ST 2442; Yesterday and Today, Capitol ST 2553; Revolver, Capitol ST 2576; Sgt. Pepper's Lonely Hearts Club Band, Capitol 2653; Magical Mystery Tour, Capitol 2835; Yellow Submarine, Apple SW 153.

The Beatles (white album), Apple SWBO 101; Hey Jude, Apple SW 385; Abbey Road, Apple SO 383; Let It Be, Apple AR 34001;

The Beatles 1962-66, Apple SKBO 3404; The Beatles 1967-70, Apple SKBO 3404.

There is also a documentary album, made in 1964-65 at the height of Beatlemania, "The Beatles Story". Cut-outs on several of the early albums, including the documentary have been in stock at several record stores in Madison.

THE BEST BOOK available at this writing is Hunter Davies' The Beatles (written in 1968), an uncompromisingly honest book. It does, however, suffer from occasional lapses into simplistic prose.

Stereo Review magazine had the assessments of nine music critics of the Beatles in its February issue.

"A Hard Day's Night", "Help!", "Yellow Submarine", and "Let It Be" all hit the campus movie circuit last semester and will undoubtedly repeat.

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Another side of Pride

By DARA SHULKIN
of the FineArts Staff

Having just been introduced by a mutual friend, Charley Pride looks at me for what seems an eternity. Finally he says, "Water."

"I beg your pardon?" I mumble in surprise.

"When is your birthday?" he persists.

"November 15th," I offer, "but..."

"Scorpio!" he exclaims. "You were born under a water sign. I'm never wrong," he adds with a grin.

I would seem that Charley Pride is never wrong about a lot of things—like music, for example. He insists he can't read a note, yet he is the top performer in country and western music today. His good looks, easy-going manner, and that voice—so smooth and mellow (whether he's singing or just talking to you) drew a crowd of 7000 to his Dane County Coliseum performance.

Now Charley is primarily interested in talking about Madison ("Today I just walked down—what do you call it?—State Street?"), but I finally convince him to talk about himself and his music. He claims he was influenced by all the great C&W singers "from the old school. Ed Arnold and Hank Williams. There was a lull (in music) until Elvis and rock 'n' roll. Then along came the Beatles and psychedelic music. Now people want to get back to basics. And that's country and western. I call it 'hillbilly music.'"

His favorite songs? "Oh, you know, 'Kiss An Angel Good Morning,' 'Happiest Girl in the Whole USA'—I guess I like singing ballads the best. And live audiences are better than any recording session. I live for the audience—rapport is everything. In fact, my favorite album is my

sixth one. It's called Charley Pride in Person, and we did it live."

I ask this superstar if the countless autograph-seekers become terribly annoying. "I don't mind autographs. It's all part of the business. A fan is entitled. But pretty soon they want my buttons, my hair. Then it gets out of hand."

Practically on cue, a rather nervous young woman inches up to us. "Um, excuse me, Mr. Pride, I was forced to come over here, but uh...will you autograph this please?" Charley gives her that beautiful smile and asks her name.

"Bonnie," she replies, nearly fainting.

"Hey Bonnie," he chuckles, "where's Clyde?"

As Bonnie bursts into giggles, he winks at me. I know, Charley, it's all part of the business.

State Street Gourmet



Lou Reed

Lou Reed
Rock and Roll Animal
RCA APL 1-0472

This live album features the band Lou gathered together for the abortive post Berlin tour, and they pour so much instrumental power and subtlety into Reed's standards that even though his vocal performance is hopelessly outclassed, Animal still contains the best rock and roll Lou has ever taken credit for.

The honors for Animal's excellence should chiefly go to the two guitarists, Dick Wagner and especially Steve Hunter (rt. channel on headphones). Although far from his peak, he is still among the most inspired musicians playing rock. His sense of form and structure allows him to design his solos around movements that seem equally to build and release tension so that no matter how lyrically he plays, the forward thrust of his musical line is never compromised. At his best he generates tremendous power by shaping opposition into unity through his fusion of melodic grace and staccato power.

ALTHOUGH WAGNER'S solos generally haven't the scope or inevitability of Hunter's, the complex and delicate interaction between the two suggests that the arrangements are predicated as much on Wagner's skill as on Hunter's. Wagner, after all, is one of the tradition's seasoned veterans, having fronted both The

Frost and Ursa Major.

In spite of a good deal of local complexity, the arrangements in general remain simple enough to recall the original versions. Consider, if the music were anymore rich than it is, Reed would simply be obliterated.

Hunter's introduction (which soars, and soars, and then soars to earth to pick a Dionysian way) works something like an overture. Among other things it establishes the contrapuntal and harmonic procedures of the guitarists, as well as the range of musical shapes to come. "Sweet Jane" which is the tune immediately introduced is probably the album's shakiest number. Wagner carries most of the lead and Lou sounds like a man underwater trying to catch up.

The 13 minute version of the masterpiece, "Heroin" demonstrates most dramatically how the musician's excellence reshapes Lou's vision. The number's funereal majesty dissolves during the final rush into controlled chaos and dissonance, out of which Hunter tears a final lyrical interlude of extraordinary beauty and rest. That interlude suggests so successfully the exquisite pleasure of the heroin high wrenched from pain and confusion—the song becomes as much a celebration of the drug as a warning against it.

THE SECOND SIDE opens with Hunter (on slide) counterpointing tonalities with Wagner in a version of "White Heat, White Light" that ends in an integrated power run by both guitarists that leaves you yearning for a similar purification of "Sister Ray." You get "Lady Day." Not a disappointment, since it has a rock and roll cutting edge it lacked on the studio album. The band actually seems to drive Lou off his dead ass on this number and he actually delivers a fairly convincing vocal. Wagner takes his best solo here.

(continued on page 9)

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Records

(continued from page 3)

During the break, Kottke's guitar and accompanying chaotic bass become background to various incoherent party sound effects and chatter which add to the song's light-hearted theme.

Of course, what would a Kottke album be without incredible instrumentals, each having its own individual personality? A piano rag called "A Good Egg", a slow Fahey-esque "All Through the Night", a dreamy "A Child Should Be a Fish", and "Short Stories", which is made up of short quick melodies and sudden excerpts to create a whole, are all mind-captivating examples of his style. The best example of his fast and somewhat chaotic playing can be heard on the break after the second verse of "Morning Is the Long Way Home".

Ice Water is an extremely fast album due to the speed of Kottke's fingers and the thorough enjoyment in listening. In fact, even Kottke's voice has progressed to the point of refuting a statement made in the liner notes of a much earlier album that Kottke's voice "...sounds like geese farts on a muggy day." Here it is almost soothing to the ears while flowing alongside his guitar, demonstrated most vividly on "Born to Be With You" and on "You Tell Me Why", to which the steel guitar adds a subtle country flavor. Ice Water could definitely quench anyone's thirst.

—Andy Stone

Grace Slick
Manhole
Grunt BFL1-0347

Has there ever been a book written about the rock music of the sixties that didn't discuss the Jefferson Airplane and give mention to Grace Slick's vocals. I don't think so, and not without good reason. The Airplane, one of the first big San Francisco bands,

has been important in the development of American rock music and Grace Slick has always drawn comments on her unique voice.

Manhole is a solo album from Grace Slick; however, it is not strictly a solo effort. Although the first side's lyrics and music are by Grace, side two is mainly composed by Paul Kantner and David Freiberg.

SIDE ONE is a continuation of the Starship space journey. It opens with a song titled "Jay," which is Grace humming and singing to herself in who knows what language. It is a piece with an airy quality that suggests a sense of space. This is mainly developed by the fading in and out of the vocal and lead guitar.

The rest of side one is a Spanish-flavored extravaganza billed as "Theme from the Movie Manhole." It furthers the space images with lines like "There is no gravity here/ Look up the roof is gone." Parts of the song are very appealing on their own, but there is no coherent structure to the song. It changes often and the sections don't seem to flow together. The alternation of Spanish and English lyrics also seem to make the song seem cut up, and although Grace gives a fine, impassioned vocal, it is often lost in the midst of a full orchestra that tends to get out of hand and become so grandiose it sounds completely overdone and out of place. The best part of the song is its final section, a climactic ending which contains a searing guitar lead by Craig Chaquico that matches the intensity of the vocal and brings the piece to a strong finish.

The second side contains better material. "Come Again, Toucan" has a lovely melody. It is a very mellow song with a hint of jazz touch. It is simple, featuring a fine vocal by Grace and excellent guitar backing. Of the songs on the album, this and "Its Only Music" are the ones that leave the strongest impression on the listener. This is because they are

the simplest and best arranged. "It's Only Music" is a song on which Grace doesn't even appear. Paul Kantner and David Freiberg trade off on the vocals. The lyrics, by Grateful Dead lyricist Robert Hunter, are better than most on the album and along with a good strong melody and well matched vocals, make this song very worthwhile.

"BETTER LYING DOWN" is Grace's blues on the album. Grace has often taken a crack at men and their sexual attitudes before and here she opens up, backed only by piano, to drip a few venomous lines. The vocal on this is too uncontrolled, often becoming shrill and harsh.

"Epic (#38)" closes the album on a note of optimism. This plea for love and friendship between people is a far cry from the arrogant "up against the wall, motherfucker" attitude the Airplane has displayed in the past. The song contains many structural changes as in "Manhole" but here they seem to fit together much better. The orchestral arrangement is also much stronger than in "Manhole" and subtly adds weight instead of dominating the whole affair and overpowering the lyrics. The bagpipe section is an inventive touch that works well.

Although Manhole suffers from some weak material and its inability to successfully integrate an orchestra, it still comes up with some very interesting lyrics and a few really good songs. Compared to past albums by the Airplane though, it is a bit of a disappointment.

—Lori Leder

There will be a meeting in the Union today at 5:00, to prepare for Joan Roberts' tenure reconsideration hearing on Wednesday. Check Today In The Union for room.

Lou Reed

(continued from page 8)

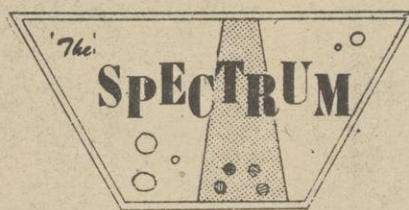
"Rock and roll" (the album's final cut) is a partial disappointment. Hunter's playing in the last quarter of the song seems rough and perfunctory. The number contains an incredible tour de force in which the 2 guitarists join to lay down with magnificent dexterity and

variation a complex R&B pattern. Unfortunately, that section doesn't flow naturally out of the song but is tacked in to impress the crowd with the musician's virtuosity. Hunter's own version on Detroit is much better and he knows it.

In many ways this is the best live album I know of. Its ultimate triumph lies in the rearticulation of the richness and drama of Lou's classics in spite of the singer's arthritic vocal chords.

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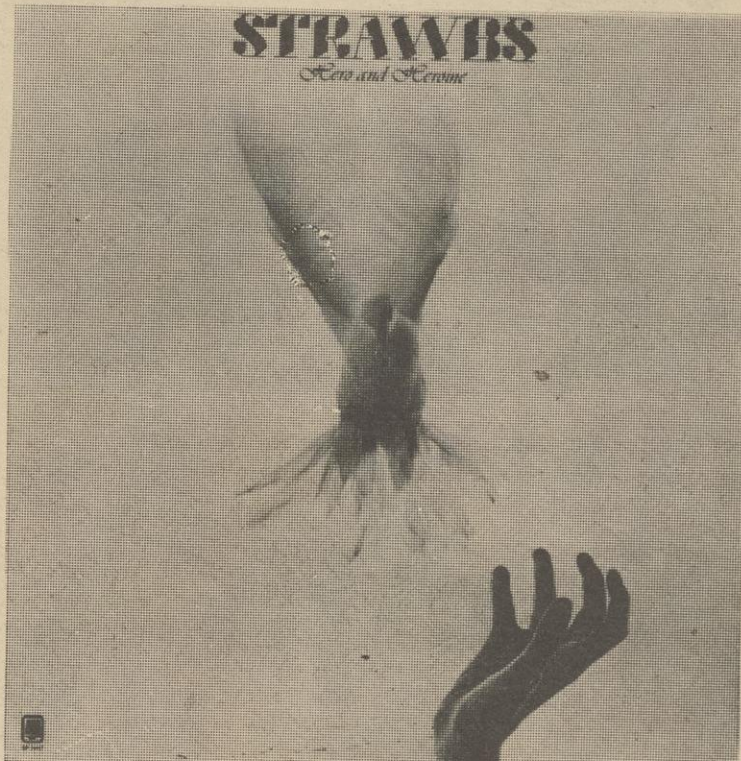
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Soundz sounds Abound

Hugh Masekela
(Introducing Hedzoleh Soundz)
Chisa/Blue Thumb BTS 62

The story behind the production of this album is almost as exciting as the music contained on it. Hugh Masekela is a native of South Africa who fled the restrictions of Apartheid in 1960, riding out of the country on the good offices of several jazzmen—first to England and then to the United States. He studied formally in both countries and then began working sessions and club dates. After moving to Los Angeles in the late sixties, Masekela co-founded Chisa Records.

Despite being initially impelled to take up the trumpet by the movie story of the life of Bix Beiderbeck, "Young Man With A Horn", Masekela went through the years of formal training and working in the music scene here, with his cherished desire to play the music of his native continent still closest to his heart. Last year he finally got the opportunity to seek out the musicians who could help him accomplish his long-time dream.

MASEKELA WENT to Africa, stopping first in the Congo. There he found neither the music he wanted, nor the reality of Africa which he also longed to find after so many years as an exile. After a stop in Guinea he was moved to praise the government there for

its vigorous efforts to preserve and encourage the native music, but the recording facilities he needed were lacking. Then he met the Ghanaian musicians who form the band they call Hedzoleh Soundz. The band—three conga players, a bass, and guitar, was perfect, and within a week the whole group had flown to Lagos, Nigeria, to the E.M.I. studio. Over a long weekend this entire album was cut.

The music here is all by the members of Hedzoleh Soundz, except for one song by Masekela, and one African folksong adapted by the group. All the material is highly percussive, being driven by two conga drums, a "talking" drum, assorted native percussion instruments, a conventional drum set, and an electric bass that usually stays in tight synch with the pulsing bass drum. The guitar parts are simple ones, done in an electric Calypso style of chord strumming to complement the melodic lead of the voices, flute, and the trumpet of Masekela. Parallels with reggae are evident in the laid-back and off-beat timing, the close union of bass guitar and bass drum, and the role of the electric guitar. However, the time signature is different, with the pulse of the rhythm both more assertive and more straightforward, and the vocals less strident than in the Jamaican

music. The sound is also fuller than conventional reggae, which is usually limited to guitar, bass and drums.

Parallels are also apparent with the Brazilian music of Airtio, for instance. However, the surface resemblance inherent in the non-western emphasis on the creative use of percussion, is belied by the greater sophistication of Airtio and his fellows. In fact, that is the only weakness of this otherwise compelling effort. Masekela does not play much trumpet here, and what he does is haunting, but not at all innovative. At times it's downright ragged. The other musicians are also not exploring at all—they seem content to make the music they are accustomed to making. The rhythms remain much the same from piece to piece, and there is almost no melodic exploration, unlike the continual probing of Airtio, or the screech of Bob Marley thrusting his voice against the walls.

However, the comparison is not really fair to Hedzoleh Soundz. They were plucked from a familiar environment and pulled into a studio, where they put this album together on the spot. The fact they have done so well is indicative of the caliber of these men and the good judgement of Hugh Masekela in gambling they could work under the unusual pressure. He is bringing the group



to the States for a tour this spring, and my guess is the chance to reflect, work together more, and the exposure to American jazz, will cause a rapid growth in this

potent brotherhood. They certainly have laid a solid foundation and showed their potential in this exciting album.

Dave Chandler

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Poco: still waiting

By VAL JUNKER
of the Fine Arts Staff

The world of rock music revolves around the achievement of commercial success, and of those bands lost in the shuffle, Poco is one least deserving of that fate. A band so creative and vital is all too rare, and it is unfortunate that their character has not been recognized. In 1969 Poco was hailed by the critics as a band with superb potential and destined for inevitable success. But the group's sixth LP, *Crazy Eyes*, marks the fifth year of Poco's public life and they are still a second-billed act, waiting in the wings while the AM kings enjoy the fruits of gimmickery.

The dissolution of Buffalo Springfield left guitarists Richie Furay and Jim Messina to cultivate their styles in a less competitive atmosphere. The Springfield's demise was most singularly caused by a composition of too many very talented but very individual musicians who together were unable to achieve a solidly unified style. Furay and Messina surely learned from that experience, for with the birth of Poco emerged one of the most unique and coherent styles in the music community. Steel guitarist Rusty Young, drummer George Grantham, and bassist Randy Meisner joined Furay and Messina to create one of the first "country-rock" bands.

THEIR DEBUT ALBUM, *Pickin' Up the Pieces*, is the showcase for impressive vocal harmonies and bubbling emotional drive, and both have since become their trademarks. The truckers blazing across the interstates of Oregon would surely have accused Poco of debauching country music because *Pieces* is devoid of melancholy and drawing steel guitar and choruses of "Baby, I'm comin' home to you". The concept of a good time shared by a community of people was taken from country music and blended with an extremely mature brand of rock. Poco was presenting country themes to a young audience in an highly accessible form, opening a new realm of taste to people previously unwilling to accept the connotations of that music.

Randy Meisner left the band and was replaced by Timmy Schmit, providing Poco with a full vocal complement. With the exception of Rusty Young, all members of the band sing and together produce an extremely rich harmonic tone with Grantham supplying high harmony. Their second release, simply entitled *Poco*, reflected this vocal fruition and the increasing

coherence of the band. Their country-rock style was becoming more refined and powerful, and on this LP is perhaps some of their best performing. Rusty Young's pedal steel shines through in *Poco* and becomes a real strength in their music. Untrained ears might mistake the steel guitar for an organ, and at other times, the lead guitar. Complimentary instrumentation was the key to their solidarity of expression.

After the release of *Deliverin'*, a live recording which exhibits Poco's emotional appeal and prowess onstage, Jim Messina departed to pursue a producing career and later joined up with Kenny Loggins to conquer the AM markets of the world. Illinois Speed Press guitarist Paul Cotton took over, bringing with him a uniquely appropriate brand of electricity.

From The Inside is extremely enlightening on the absorption of Cotton into the band, and likewise Cotton's absorption of Poco. An underlying feeling of caution dominates *Inside*, no doubt attributable to the presence of a new nerve in the band. Furay had always envisioned Poco as an electric country-rock band, and with Cotton this goal could be achieved without sacrificing the group's emotional crux. But first the internal sense of unity had to be solidified, and *Inside* was recorded when this process was still in progress.

POCO'S ACCRETION culminated with the production of *A Good Feelin' To Know*. The album thankfully transcends the subdued imbalance of *Inside* and is diversified enough in style to satisfy a wide range of tastes. It contains moderate rock, quiet acoustic, ballad, and for the first time, a dignified attempt at AM material.

Poor business management and advice had not given Poco proper exposure, and a static audience can be very taxing on the creative output of a musical group. The album's title cut was written by Richie Furay in the hope of alleviating the non-growth of the audience. The band's attitude had always been that if you are musically competent, the success will come. But financial facts speak louder than artistic motivations, and Poco had to find a way to reach more people.

The single never made it and Poco is still struggling. Perhaps the re-affirmation of inaccessibility was even more dissuading than no indication at all. But despite this, they seemed more determined than ever to produce the music of Poco rather than succumb to the in-

dignity of commercial music.

Their most recent record, *Crazy Eyes*, is Poco in its most mature and enjoyable form. The compositions are inventive and satisfying, and the album as a whole is extremely well balanced. Jack Richardson's production is superlative and everything is crisp, clean, and uncluttered.

PAUL COTTON'S writing talents come to life here. "Blue Water" is easy and melodic rock while "A Right Along" is the most electric cut on the album, and is probably as electric as Poco ever gets. Both tunes are solid and vital.

At the opposite end of the spectrum is Timmy Schmit's "Here We Go Again". Schmit has perhaps the best voice in the band and it adds a distinct sparkle to this quiet acoustic number. It occasionally breaks into mellow electric and Cotton displays discretion by remaining purely complimentary and never becomes dominant.

It is rare for Poco to use other people's material, but on this album appear Gram Parsons' "Brass Buttons" and John Cale's "Magnolia." Both are slow and soothing and add a balance of gentleness to the entire production.

"Fools Gold" is Rusty Young's dobro-fiddle concoction, foot-stomping country style, and is the catchiest tune of the album. Having mastered the pedal steel guitar, Young has moved on to the dobro and is remarkably proficient, thus expanding Poco's instrumental repertoire.

THE TITLE CUT, written by Richie Furay, utilizes horn and string sections which add a distinct puissance to the movements and are quite engaging. Scattered banjo and dobro interludes also expand the piece with occasional swells of color. The orchestral effects might easily have been considered filler, but instead they are well thought out and used efficiently.

Rounding out the album is another Furay tune called "Let's Dance Tonight", a pleasing and tasteful rocker.

It would seem logical to assume that a fine album would have given Poco hope that popularity worries would soon be over. But concurrent with the release of *Crazy Eyes* last September, Richie Furay left the band and now is reportedly working with J.D. Sadler and Chris Hillman. The frustration of stagnant popularity was especially strong for Furay, for all his Buffalo Springfield compatriots have since achieved stardom. He has worked hard and dynamically in Poco, and it is difficult for an artist to accept lack of recognition.

Furay's departure by no means dictates the demise of the rest of

Poco. They are, in fact, still touring and I'm sure were warned of the departure well in advance. If there was any doubt that it could not work without Furay, the band's complete split would have been announced instead.

In January of 1973 David Geffen took over as Poco's manager—the band hoping that proper guidance would finally give them the break they've deserved for so long. Geffen surely played an integral part in Furay's final decision, and most likely everyone agreed that perhaps a new form was the answer.

POCO'S DILEMMA points to a

(continued on page 18)

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What shape Chapin?

Harry Chapin
Short Stories
Elektra 75065

"But no one's wrote a protest song since 1963. Are we all gonna listen to the moldy gold and let it be? ... It seems our generation should have something more to say."

—Harry Chapin, "Song for Myself"

"Modern troubadour" is an epithet as time-worn as "duck tail," or "Johnny B. Goode." But no one is making movies about folk-protest-narrative music of the early Sixties and even Bob Dylan can't command rave reviews anymore.

HARRY CHAPIN, LIKE DYLAN, Simon and Garfunkel, James Taylor, and others made in the image of Woody Guthrie and Pete Seeger, began work in the basements-turned-nightclubs of Greenwich Village in the post-Bohemian, pre-Hippy time span.

And Chapin's recently released album, *Short Stories*, reaffirms his singular mastery of storytelling through song, as the title might suggest. Similar musical success and commercial obscurity marked Chapin's two previous efforts, *Sniper* and *Heads and Tales*.

The underlying theme of *Short Stories* seems to be the current nostalgia fad, seen through uncolored glasses. Ironically, Chapin often alludes to Dylan, once as "the man who got me into music," adding, "where has the fragile magic gone?"

The album's title and opening track best explain the appeal of the storyteller—he has experienced both fact and fantasy and the listener can vicariously experience the artist's flights and foibles.

"SONG FOR MYSELF" and "Changes" chronicle the ignorant simplicity and increasing disillusionment of the Fifties and Sixties, respectively.

"Do I believe that there are good times rolling...I don't believe it. Do I believe with a little more love, babe, all our troubles end? Here I am trying to believe in

myself," sings Chapin.

"Changes" begins in the milieu of the coffee house and the narrator's disenchantment with the performer is juxtaposed against his disgust with the military:

"What is it about you my mother of a country, that makes so many change our minds. You had me on your honor roll, for you I would die; now I would not even cross the street to help you live a lie."

PERHAPS THE BEST SONG on the album is "W*O*L*D," which uses the metaphor of a man's fall from radical chic FM radio to being "the morning D.J. at W*O*L*D, playing all the hits for you" to show his recession into middle-aged blandness.

"W*O*L*D*" and "Mr. Tanner," a parable of the abortive musical debut of a cleaner from Dayton, Ohio, are songs of universality. The cleaner's poor reviews represent anyone's sullied dreams. They are songs for melted candles and glasses of warm beer.

Of the remaining five songs in the meaty collection only "Song Man" fails to reach the fullness achieved elsewhere in the album. Most of the problem lies in a rare case of over-simplistic lyrics.

Chapin's strong set of sidemen—he also used a 13-piece orchestra—included particularly fine work by lead guitarist Ron Palmer and cellist Michael Masters. As Chapin notes, Masters "coaxes sacred and profane poetry from his cello."

BASSIST JOHN WALLACE, drummer Buddy Salzberg, keyboarder Paul Leka, and vocalists Jeanne French and Tomi Lee Harper blended in smoothly, if not spectacularly.

For there is little that is spectacular in Chapin's music. His voice is stronger for its expressiveness than pure tonal quality. However, the compositions are entirely pleasant listening, especially in their mid-song mood changes.

It is the unassuming quality of Chapin's music and the intensity of his lyrics that characterizes his

work. Blue suede shoes are fine and theatrics are fine, but something lyrics are worth hearing: the *Short Stories* are your own.

—Sam Freedman

To say that Harry Chapin's music is merely melancholy is overlooking a considerable portion of his genius. The major power in this man's work is in his ability to manipulate emotions by drawing the listener directly into each of his musical situations. One minute we are taxi drivers or possibly their passengers; later, we may even be snipers, begging for love and attention. More than anything else, Harry Chapin's material is imagination music, giving one not just an avenue for a forty minute escape, but solid ground for a forty minute experience.

In Chapin's latest effort, *Short Stories*, the familiar style is continued, yet the subjects are different and the production has increased. In this bunch of tales we have songs concerning a disc jockey who wants to return to his wife and children after having abandoned them eight years ago, a cleaner who attempts a professional singing career, and a lot of general changes in attitudes and opinions. There is nothing as musically heavy as "The Sniper" on this album, but that does not decrease its attraction.

THIS ALBUM SEEMS MUCH more melodic than his others, in the respect that so many of these new songs are memorable. This is also due to the production techniques and arrangements of which the echoing letters in "W-O-L-D" and an excellent portrayal of Elton John's work on "Song Man" are fine examples.

There is so much going on inside of Harry Chapin that it's strange that he's not more popular than his record sales indicate. This album, though, should insure not only that elusive repute for him, but also squash any feelings that Harry Chapin's style is only for a select group.

—Tom Jacobson

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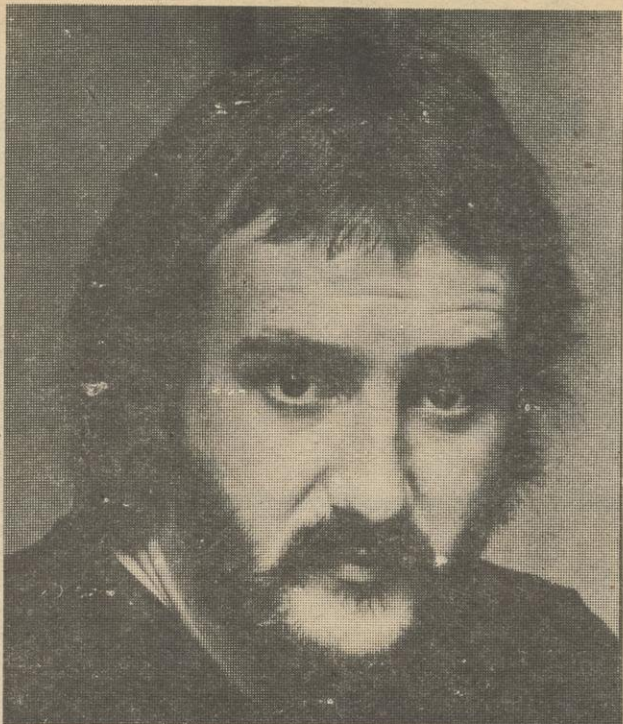
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Jan Akkerman

Tabernakel
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Tabernakel consists mainly of classical-sounding old English melodies by various composers performed by Akkerman (lead guitarist for Focus) mostly on lute with a rather dominant orchestrated accompaniment. These compositions are very intricate—mellow and structurally interesting to listen to and fortunately, don't sound too overly repetitious.

In the middle of these acoustic compositions on side one appears Akkerman's own "House of the King," which was first done by Focus and features Akkerman on electric guitar. This song is considerably more uptempo than the others, and creates a sudden change of pace in the midst of the mellow acoustic work.

A good portion of side two is

devoted to a composition based on a musical idea of Akkerman's entitled "Lammy." The interaction between orchestra and Akkerman is done so well that neither tends to overwhelm the other. The piece begins with very religious overtones provided by heavy choral voices and a loud church organ. A dreamy sitar break leads into a drum solo and rock jam between drums, bass, and lead guitar, which becomes way too repetitious on bass and drums and becomes a bit uninteresting on the part of Akkerman. The introductory religious theme returns, followed by a more soothing Focus-like interlude which seems to fit in much better with the mood than the overly loud previous jam. An "Amen" church-like chorus brings "Lammy" to a close, with a feeling that you've just concluded

(continued on page 18)

Gould and Newman:

Pranks and genius

By STEPHEN GROARK
of the Fine Arts Staff

Glenn Gould

The Mozart Piano Sonatas, Vol. 4

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Columbia M32439

With this batch of new releases, Columbia adds to its already large repertoire of the now well-established Glenn Gould, and bolsters its recordings of Gould's heir-apparent as enfant terrible, Anthony Newman. Hitting the scene more than ten years apart, these two artists have much in common. One might say that Newman out-Goulds Gould.

Gould found himself the center of controversy with his first Bach recordings, in the late fifties. At a time when the harpsichord was still a coterie instrument, and Bach's keyboard works were still often played on piano in a rich, legato nineteenth century style, Gould creates his first paradox by approaching these works— not on harpsichord—but on his now-famous "doctored piano," modified to sound less full and more like an early instrument. And he played Bach in what is now recognised as the accurate fashion, with limited dynamic

contrasts, equal emphasis to different voices, with the excitement coming from a newly discovered clarity of line and rhythm.

AS IF RECOGNIZING that his approach to Bach was soon to become accepted, Gould built on other eccentricities. His low piano (continued on page 16)

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SHERWOOD	S7100A	\$229.95	\$173
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Pet Clarke barred?

Over the past few years many recording artists who had been artistically dormant for a number of years have made comebacks. It seems strange though that Petula Clark, who had a fantastic string of excellent hit records during the mid to late sixties, has not been able to revive herself in the seventies. While part of the answer lies in the changing tastes of the record buyer, a further explanation can be found in Ms. Clark's most recent recording ventures.

The Petula Clark formula of the mid-sixties was an uncomplicated blend of a full and extremely loud orchestra, plus even louder lead vocals, stressing a notably memorable melody. Tony Hatch and Jackie Trent provided the songs and the production, while Ms. Clark provided the voice and some help with the arrangements. In the late-sixties this situation changed as Petula Clark's

husband, Claude Wolff, began to produce her sessions while either Ernie Freeman or Frank Owens would handle most of the arranging. The result was a proficient transformation into a more complicated period musically which began around 1968.

In 1969, in conjunction with a television special called "Portrait of Petula," an album with the same title was released (Warners WB1789). This album is Petula Clark's finest record. The orchestra is still large and loud, yet there is a diffuse sound within it, greatly enhanced by a thumping bass line. Ms. Clark's vocals are extremely fine as she sings with soft and soulful tones on the ballads, and with almost unbelievable force on the uptempo numbers. Just Pet (WB 1823), an album released in late 1969, continued this formula—but more than anything else it emphasized the fact that Petula Clark had developed into a fine interpreter

of popular songs. Her version of "Fool On the Hill" is haunting, while "Hey Jude" is arranged to have a real gospel feel to it.

During this period, seemingly at the height of her musical talents, Petula Clark was recorded live at the Royal Albert Hall in England (GNPS-2069). While this recording was not released until this past summer, the album reveals not only the excellent music that she was making during this period, but also reveals a vitality in her performance that truly demonstrates her intense love for her craft.

In 1972 Petula Clark was signed to MGM Records by president Mike Curb. Although MGM has released only one album by Ms. Clark (MGM 4859), it is clear that there has been quite a change in her style. She now seems to be molded into the MGM "MOR sound," a device that Mike Curb

developed to improve his company's profits. In the case of Petula Clark the effect has been disastrous. There seems to be no energy left in her voice. A song titled "Nothing succeeds Like Success" sounds like she had a triple case of mono while she was recording it.

Since the release of that album, MGM has put out a few singles that prove Petula Clark's spirit is

not gone yet. Ms. Clark has just lost her direction. She has got to surround herself with the inspirational people that, with her, produced some of the best pop records in the late sixties. If she doesn't do something soon, Ms. Clark will be trapped into some mid-sixties television record offer that will be extremely hard to overcome.

Tom Jacobson

The pride of Milwaukee

By GAIL C. SIMSON
of the Fine Arts Staff

Playing to a practically empty house, the Milwaukee Symphony performed here last Tuesday evening under the direction of conductor Kenneth Schermerhorn. The orchestra has gained a reputation for being one of America's great virtuoso orchestras. But as they played in the Wisconsin Union Theater it was evident that they are still up and coming.

Beginning the concert with "Main-Traveled Roads", a piece commissioned by La Crosse-born composer Roger W. Moves, Schermerhorn set the stage for the evening with this modern work.

This short and somewhat atonal

piece builds from beginning to end, reflecting the complex and sometimes mystical roads of life in Wisconsin.

The orchestra's next selection was Stravinsky's suite from the ballet "The Firebird". The entire work seemed to be a bit under tempo and lacked the dynamic contrast needed to bring out the intensity necessary for a good performance. However, the Stravinsky did provide ample opportunity for the first chair players to display their talents in the solo passages. Under Schermerhorn the orchestra also seemed to maintain a good balance between wind and string sections.

Getting away from the "modern" composers, Scher-

merhorn chose Berlioz's, "Symphonie Fantastique, Op. 14 A" to end the program. This romantic piece was the most enjoyable to listen to. The string and brass sections played with a full, broad sound, while still maintaining a delicate balance. Schermerhorn's interpretation and colorful shadings captured the essence of the piece. After wild applause from the audience which even amazed Schermerhorn as he smiled disbelievingly at the wild hand clappers, the orchestra performed the third movement from Dvorak's eight symphony as an encore.

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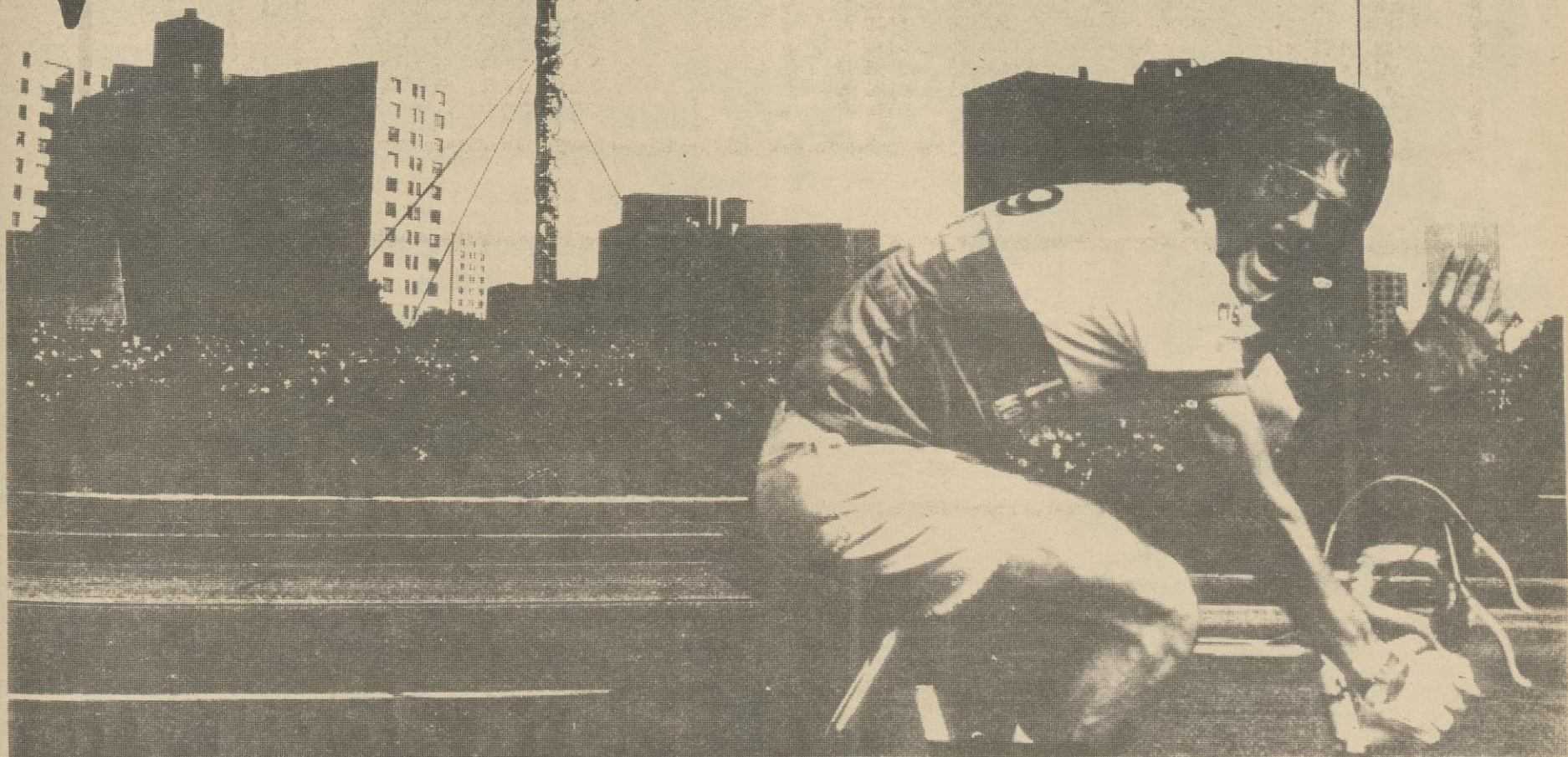
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Dreamspeaker

Tim Weisberg

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Newman

(continued from page 13)

bench, with his nose practically touching the keyboard, his constant humming, his fights with conductors, his wearing mittens to concerts, his eventual retirement to the recording studio, seemed to make up for the acceptance of his Bach. From the recording studio, he put out such oddities as his performance of the Beethoven "Appassionata" Sonata, which after a jacket analysis describing this masterpiece as a failure, he gives a perverse performance which proves his point. But his performances of Renaissance and modern music are praised for their stylistic accuracy.

Anthony Newman arrives following the acceptance of many of the baroque performance

practises that Gould was once controversial for. Without violating these principles, he adds a new excitement and drama not generally considered possible, often just by playing pieces at an incredibly fast tempo. Some, including Harold C. Schonberg of the Times, see Newman's virtuosity as cold and mechanical. In a rare Sunday column devoted to a solo performance, Schonberg blasted Newman for his lack of imagination. Newman responded by pointing out where he was improvising and suggested that Schonberg start studying scores again.

Both Gould and Newman are quite literate and love controversy. Gould has argued for the end of live performances when

a perfect performance can be spliced together in a studio. Newman has played some pieces so fast that he must slow down to play the intricate ornamentation properly, justifying this by saying that Bach writes in his own "rubato."

Aside from his controversial approach to Bach, much of Newman's "eccentricity" may be the result of Columbia's publicity freaks. Covers of previous albums have included astrological charts of Bach, with appropriate commentary by Newman, pictures of Newman in oriental gowns sitting in the lotus position, and most recently notes by a Rolling Stone editor digging Tony while drinking bourbon in a "race-equipped" Corvette.

BUT FOR ME THE most important quality these two men share is the ability to create. To a large extent with Newman, but even more so with Gould, each performance is a profound encounter between performing artist and composing artist. parent unending desire to be at least slightly perverse, consider the most popular work in the Mozart and the Beethoven albums. They seem to me to be the least successful interpretations in otherwise unusual but brilliant and heavy performances.

In the opening theme and variations movement of the Mozart Sonata in A Major, K.311, Gould drains the theme of all its delicacy by completely separating each note and playing it at an

unbelievably slow tempo. The variations do not fare much better. But turn to the Fantasy in D Minor, K.397, and hear an interpretation overwhelming in its restrained power. Here Gould uses a baroque approach to great effect. Expressive use of staccato, limited dynamic range and pianistic color, rhythmic precision even in scalar passages all combine to create a tight, unified dramatic interpretation. All this is true of the other two sonatas on this album, the K.545 and K.533/494.

On the Beethoven album, the famous "Tempest" Sonata suffers in the same way as the K.311, as if Gould is deliberately trying to drain an often performed work of its greatness. The opening theme of the first movement is played with no accenting, depriving it of its forward momentum. And the flowing last movement is played with a tightness depriving it of all lyricism. But on the other two sonatas from opus 31 in this album, Gould combines his baroque precision with a certain muscularity and sensitivity to rhythmic excitement in Beethoven to produce unusual interpretations, but justified, for me at least, because they work. I am amazed at certain qualities, the interplay between voicings for example, that I have never heard before in these works.

AS IF TO SHOW that he can play in a wide variety of styles Gould has released at the same time a recording of heavy chromatic romanticism. The

perversity here is that instead of picking any of the usual big Liszt, or even some minor works for piano, Gould has chosen to do his own transcription of three passages from Wagner operas. In an interview accompanying the record, Gould explains why and how he has done this, and from what I know about Wagner (which isn't much) Gould has been quite faithful to Wagner's idiom. The three selections are the Meistersinger Prelude, "Dawn and Siegfried's Rhine Journey" from Götterdämmerung, and "Siegfried Idyll." I thoroughly enjoyed hearing Gould open up and use lots of rubato, pedaling and all kinds of tone colors. He can really do it.

I don't know quite what to say about the Hindemith album. Perhaps the best thing about it is Gould's acutely historical and analytical liner notes. I have never been able to concentrate on the three sonatas all the way through, and barely through one at a time. But I don't think this is Gould's fault. At the risk of cliché, I will complain about Hindemith's "Craftsmanship". If one can concentrate on this music, he will be rewarded by hearing all kinds of great construction and interesting pianistic devices, but with a distinct lack of that hard to define quality known as feeling. My guess is that Gould performs these works as well as anybody could.

The most ambitious work in the pile of Anthony Newman new releases (I did not receive a copy of The Well-Tempered Clavier, Book I) is the "Lutheran Organ Mass." Actually not a mass at all, it is Newman's reconstruction of a series of "Choral Preludes" which exist as a series of pieces for organ based on Lutheran hymns sung at services. Newman has preceded each work with the Lutheran hymn on which it is based, presumably the way these works were meant to be performed, the organ part being a meditation on the hymn. Where he could, Newman has preceded the Lutheran hymn with plainsong and Gregorian versions from which the Lutheran versions are derived. These are enclosed by the two versions of the "St. Ann" Organ Prelude.

The Boston Archdiocesan Boys Choir does the singing and they leave room for improvement. Their diction is weak at times and they are not always together. But the music is simple enough that these weaknesses don't seriously hurt it, and it is as far as I know the only performance of this kind of this beautiful, moving music. Newman's playing of the organ pieces is the best organ playing I have yet heard from him. More restrained than he usually is on organ, he uses quieter registrations and stretches tempos freely to capture the meditative mood of these peices. Highly recommended, especially for those who have found Newman's organ playing too virtuosic in the past.

THE BACH AND HAYDN album contains Bach's most popular keyboard concerto, the D-Minor, BWV 1052, and the popular Haydn Concerto in D-Major, Op. 21, no. 1, played here on harpsichord. As is now accepted for Bach, Newman uses a small group of nine players, resulting in greater clarity of texture and better balance between soloist and orchestra. What is perhaps more unusual, he uses only five strings on the Haydn. Both pieces are taken at tempos somewhat faster than they are usually played at, but the speed and virtuosity is still mild compared to Newman's solo work, so those who like their baroque and classical careful and dull should not be too badly startled by these performances. But here as always, Newman justifies the excitement he creates through the faster tempos by preserving the clarity of voicings and getting all the ornamentation as well as any dull scholarly performer might.

(continued on page 18)

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RECORDS

Tim Weisberg
Dream speaker
A&M SP 3045

With a phallic flute jutting out of urbanity on the cover, Tim Weisberg followers may wonder, are we gonna get screwed? Well, sort of. While *Dreamspeaker* has some very pleasant listening in store for the newcomer to flute rock/jazz music, the album will probably be a disappointment for long-time flute aficionados or flautists. Weisberg's first two albums (*Time Weisberg* and *Hurtwood Edge*) were creative compositions and renditions in the classical-ballad genre; his third album emphasizes more rock-and-roll—chic-jazz music.

The opening cut, named after the album title, is a studio-

concocted integration of various flutes with echo effects and sound-over-sound recording. Great, Tim, but this is a long shot from being virtuosic and the applause and cheers heard in the quasi, live-attempt sounding background simply sound dumb and inappropriate.

"SCRABBLE," "Scrabble Y," and "Scrabble Z" sound pretentious in its suite-structured attempt to demonstrate Weisberg's ability to play in various tempos. Pleasant enough, yes, but also rather frustrating...what does this suite mean?...why was it included?

The second side, including the Roberta Flack hit "Killing Me Softly with His Song," fares better and is more interesting and ex-

plorative except for the final cut, "Castile," with its orchestral backing. The thirty-piece orchestra directed by Bob Alcivar lends a murky, middle-of-the-road-FM sound inappropriate for accompanying purposes in Weisberg's case.

Though originally trained as a classical musician, Weisberg made a stylistic metamorphosis into more contemporary and free-form music while studying at San Fernando Valley State College. In 1969 and 1970, he performed in the Monterey Jazz Festival with his own backup group. This group performs very admirably in Weisberg's recordings and is spotlighted by the exceptional vibraphone-keyboard work of Lynn Blessing.

Dreamspeaker, with its mish-mash selection and repetitiveness in spots is nevertheless a pleasant album for rainy days and useful for flautists who may wish to play or imitate some selections (but not for flattery purposes).

—Keming Kuo



Page 17—Monday—February 25, 1974—the daily cardinal

Milstein coasts

By GAIL C. SIMSON
of the Fine Arts Staff

Nathan Milstein has been labeled one of the world's greatest violinists—however as he performed at the Wisconsin Union Theater last Sunday evening that fact was not always evident. Although Milstein proved to be a good technician, and played each piece with conviction and assurance, not to mention flawless intonation and bowing, his interpretations and style of playing left something to be desired.

Milstein, who has been playing before the public since age ten, performed works which he has obviously been playing for years. For his first selection he chose Geminiani's, "Sonata in A Major". It seemed he took the first movement of this piece for

warming up purposes. But by the second movement he was in good form and demonstrated his famous left hand technique and strong bowing. By the third and final movement, Milstein finally won the audience over as he fully brought the piece to life.

For his second selection, Milstein chose the famous Bach violin solo the "Partita in D minor, No. 2", better known as "Chaconne". Playing this most difficult piece with ease, as though he had played it a thousand times before, (he probably has played it at least several hundred times before), he made difficult chord changes smoothly, and played doublestops (playing on two strings at once) and runs with flawless perfection. Yet

something was missing, perhaps it was his lack of sensitivity or his continuous harsh attacks. Next on the program was the Brahms, "Sonata in D minor, Op. 108. In this piece he seemed more concerned with bringing out the motives and achieving a very broad, full sound which made this piece the most impressive and dramatic.

Another highpoint of the evening was Milstein's last selection, Beethoven's, "Sonata in A major, No. 9, Op. 47" ("Kreutzer"). Milstein again demonstrated his very definite, strong, crisp style of playing. After receiving a standing ovation, Milstein favored the audience with two encores.

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Gould

(continued from page 16)

The last album, *Bhajeboch-stiannanas*, features Newman alone on three works by Bach, and with friends on three original works. The originals range from a dull folk-rock piece with words by his wife to an improvisation for piano, bass and percussion which starts out jazzy, but quickly becomes very chaotic, very avant-garde over-heavy. The Bach is much more successful. Once the listener can get Helmut Walcha or other Bach organists out of their head, they should be overpowered by Newman's performance of the *Passacaglia* and *Fugue in C Minor*. The faster tempo and forceful rhythmic emphasis removes this performance from the pastoral vein in which the first part is usually taken. And Newman's way of keeping the bass passage prominent throughout makes this piece as hypnotic as I think Bach intended it to be. A masterpiece of interpretation. The *Prelude and Fugue in G Major* from Book I of "The Well Tempered Clavier" is even more surprising at first hearing. Newman ignores the long standing performance tradition of treating the "Well Tempered Clavier" as super mathematical, cerebral, introverted in favor of a fast, rhythmically punctuated performance, but again with no loss of clarity in voicings. Newman at his most Newmanish.

For starters I would recommend the Gould Mozart and Wagner albums, and the Newman Lutheran and Concerto albums. But if you want to be shocked, try the last discussed Newman album or any of his numerous solo albums out on Columbia. If you missed the opportunity to be the first in your neighborhood to dig Glenn Gould, you still have time to catch up by becoming an early Anthony Newman freak.

More speech from 'Stone'

By GWEN LACKEY
of the Fine Arts Staff

"The guide to a civilization will be found in its music"—Virgil. Although the author of the *Aeneid* was talking about the Carthaginians, his statement is equally applicable to 20th century Americans and their popular music.

This is one of the reasons the *Rolling Stone Rock 'n' Roll Reader*, assembled by that magazine and edited by its senior editor, Ben Fong-Torres, is so interesting. The other is that its various articles show valuable insights into rock as music by depicting its stars at both their high and low moments. Not many works can study phenomena as reflections of their age and discuss them as art forms in themselves. The *Reader* succeeds admirably.

THE COLLECTION, says the introduction, is not entirely the best of *Rolling Stone's* articles. There are some mediocre articles—*Blood, Sweat and Tears* in 1967—and there are awful articles—pretentious crud about Randy Newman.

It is commendable that the editors of *Rolling Stone* have chosen a representative cross section of their publication's articles. However, this must necessarily mean that a review of

the magazine's anthology is a review of the magazine itself.

The book tells of the 1960's and '70's with admirable restraint. There is the sad story of the Toronto Peace Festival, typical of the turbulent pacifism of 1970 and its overblown and aborted ideas. And even with the requisite "lost children of the 60's" article, John Lombardi avoids drawing any trite comparisons with 12 year-old runaways and the population of the United States.

Technically, the magazine's staff know their subject, which makes the interviews extremely readable. Intelligent, knowledgeable questions produce discussions rather than haughty proclamations. At the same time, most of the writers have some realization of the wants of their public, and they avoid the esoteric.

IT IS ALWAYS difficult to review an anthology, because of the different writers. I noticed no blatantly offensive articles, but I was particularly impressed with a series of articles by various authors on Janis Joplin. The staff

had tried to produce an objective, sympathetic, intelligent and reasonable investigation into her death. They neatly avoided sensationalism, unnecessary gore, and sidestepped the lurid details so easy to include in a story about a flamboyant person's sudden death. The difficulty in doing this is incredible; and a magazine that could do this consistently over five articles deserves respect.

And, although the collection does include low points of rock-journalism, it is nevertheless consistently interesting. And that's all you can ask.

Poco

(continued from page 11)

number of important questions in the music business. The first and most vital is what does it take to attract an audience, to break into the market? Why are bands making millions on Gregorian chants performed at infinite decibel sound levels? And finally, why isn't the business giving its greatest support to competent and sincere artists?

The answers to the first two questions are primarily attributable to uncritical audiences who don't know what they're listening to and probably don't really care. They seem to be willing to accept actors posing as musicians, who would just as soon play for ten minutes as three hours.

The third question is most easily answered by referring to page 1 of the *Rule Book of American Values*. Find the section on capitalistic motivations. In column two you will find: Thou shalt make bigger profits on commercially exploitable groups than on genuine artists.

The time is overdue that the music industry take a long hard look at itself. If money is the only motivation, so be it. But by making the proper choices, the industry can encourage and bring about a very high standard of music. All it has to do is accept the responsibility.

The true validity of rock music as an art form is its direct contact with the audience. It is not simply a band performing. It is the crowd and the band making the whole thing happen with a spirit of community so strong that everyone becomes a musician.

I have never seen Poco perform where the crowd wasn't on its feet for less than half the concert, and I never saw an unhappy face at a Poco performance either. That is why the band deserves recognition.

Akkerman

(continued from page 13)

listening to a religious service. It's quite evident that a deep religious influence was behind the composing of "Lammy," particularly because of the intermittent chorus, organs and strings which create a hymnal flavor throughout. Unfortunately, the short rock jam is the only portion that doesn't seem to fit.

Believe it or not, the contributions of bass and drums on "House of the King" and "Lammy" were made by Tim Bogert and Carmine Appice (of Vanilla Fudge, Cactus, and Beck, Bogert & Appice), and were probably largely responsible for the more rock oriented flavor on these two cuts. Unfortunately, at times Appice gets a bit too carried away and is almost too drastic for the easy melodies.

As an entirety, *Tabernakel* is mostly a very relaxing and laid back album, much like the work of van Leer or John Fahey's. An excellent album, particularly for those who enjoy classical music or old English melodies, or who want to be introduced to a different style of Akkerman's other than his familiar electric guitar work with Focus.

Andy Stone

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THE DAILY CARDINAL

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Bluegrass in a cornfield

By DIX BRUCE
of the Fine Arts Staff

I wasn't overly impressed with Colonel DeKalb and the Corn People the first time I saw them, last fall at their first concert in Great Hall. The main problem seemed to be they, just hadn't quite gotten the group together yet, though one could recognize an enormous potential in the members as individuals—singing strength from three members of the old Fifty Fingers String Band and instrumental virtuosity from two members of the old Earth's Crust Ramblers.

Using their latest Great Hall appearance (December) as evidence, it appears that all the organization problems have been taken care of, and the band, veterans now of the Madison bluegrass scene from Good Karma to Arlen's Department Store and back, has become really quite good. They've integrated each of the members well and have come up with a complete act.

OF COURSE I've heard people at concerts complain that their style is too slick, too tight. I might agree with those people, who seem to be expecting an act like either the old Earth's Crust Ramblers or Fifty Fingers, except that Colonel DeKalb and CP are not Earth's Crust or Fifty Fingers. Their musical concepts are totally different from either previous band, and one can't expect them to emulate past associations and arrangements. Of course some things remain, principally the excellent individual musicianship that I mentioned before. And you'll probably hear some pretty stale jokes, but I suggest judging the band on its music alone, which it seems to do best, aside from the comedy.

Taking into consideration the relatively short time the group has been together, this may be an unfair observation, but I'm disappointed to some extent in their material. A lot of the songs are the same old standards we've been hearing from every Tom, Dick, and Monroe Doctrine in this town for the past few years. There's nothing wrong with the songs per se, they just get tiring, no matter how inventive the arrangement, which tends to carry songs in this type of band which depends upon its music primarily.

I consider the band's new material to be by far its most interesting. Weiss the mandolin player has worked up a beautiful rendition of "Indian Blood," Bliss the bass player does "Streets of Baltimore," Fike the banjo player does "Redwood Hills," not to mention the entire band on a cutie

like "How Can You Do Me?," "Forget Me Not," and "West Montana Hanna." They're all fine, seldom done songs for Madison crowds. But then one gets the idea that Madison crowds aren't too concerned about hearing good bluegrass. Rather they seem to be in love with the hits, like "Foggy Mountain Breakdown," and "Duelin' Banjos." I doubt whether the band itself enjoys doing these cripples over and over, but they have to oblige the crowds, and they do fine versions just the same.

ONE UNFORTUNATE THING about the band is that they lack stage personality. Of course about 90% of stage presence comes from repetition of the players in an audience's head, but much of the time, with this Band, one or more of the members on stage looks totally unenthused or half asleep. Granted, it gets down to their personal style of performing, but at times they're so low key, the whole hall takes on the aura of an empty bus station.

The actual music itself is very tight and well rehearsed. The vocal harmonies are so close, they sometimes slip into a sweetness uncharacteristic of local bluegrass talent—the voices blend so very well. But a friend of mine suggested that this is bad, and that because all the notes and parts are accomplished effortlessly, there is no excitement in the performance. He explained that no one was groping in pain for a note just one step out of their range. He may be right.

Most of the three vocal parts feature John Bliss, Ruth Hoover, and John Fike. Hoover has the most pleasing voice. The first time I heard her sing a few years back I broke out in goose bumps that lasted six weeks. She's really that good—I'm not exaggerating. Her voice is impossible to describe adequately, but she sings the way Joan Baez might if Baez wasn't such a puke. Hoover's is a high angelic voice uniquely suited to women's country and western style songs, rather than bluegrass styles, though she very skillfully works her voice into Bluegrass harmonies and leads. Ruth also plays rhythm guitar for the group, and I've often thought that if anyone had the natural talent, a pure and simple basis to succeed in music outside of Madison, it would have to be Ruth Hoover. She has things to learn about performing, but I'd drink her bath water.

BLISS, like Hoover, has a voice more suited to Country and Western and Pop styles than traditional bluegrass, but he can do well on upbeat, jumpy

bluegrass. Bliss has probably the most projectable personality of the group. He's extremely accomidating and cheerful to a crowd, which is just the way he is all the time. He runs about half of the MC part of the show, but most importantly, Bliss knows how to play electric bass with a bluegrass band. He has his tone and volume mixed perfectly so that he provides a bottom and fullness to the music without ever burying it in electric thumps, bumps, or grinds.

Fike's tenor voice is well suited to bluegrass style harmonies and leads. His parts are always creative, though he's more important to the group as the banjo player. He's the solidest, most dependable banjo player I've ever heard. He never seems to mess anything up and must know about a million and a half riffs that can be used wherever and whenever necessary. He has reached a level of virtuoso control over the instrument, and never delivers less on the stage. Fike is an amazing instrumentalist, kind of an Earl Scruggs in always playing tastefully, especially in backup work. Listen to it—it's highly complex yet fits well. John Fike is without doubt the finest banjo player in the area and one I would consider capable of playing professionally in bluegrass right now.

The lead guitar player, David Needham, also sings. His voice is very delicate however. He sings both very slow and quiet numbers as well as faster, more raucous ones. On the former, his voice is adequate, but it just doesn't fit the faster styles. His guitar flat picking is in the tradition of Doc Watson, and Needham can play very, very fast. But his notes seem to have no accents, no pep. At its worst his playing sounds like cold oatmeal being poured down a rain gutter. Just no moxie. It's frustrating to listen to him too, because he plays so low and you can't make anything out. Sometimes the rest of the band can't either, and the rhythm suffers. But I'm convinced that, since he knows all those notes, he'll soon be able to get the rhythm and punch in too.

Mark Weiss, on mandolin, I find continually surprising. I've known him for a few years now, and he's one of the few musicians I know who is constantly improving. He's always been quite good in my eyes, but Weiss is one who works tirelessly to perfect rhythms and accents, two subtle points of the music often ignored in favor of flashy notes and speed. He tells me that he practices three hours daily, and it shows. He's fast, but

more importantly, intense and clean.

All together, Weiss, Needham, Bliss, Fike, and Hoover make music to be reckoned with. They all work very hard, and I expect, based primarily on the very high level of musicianship (my slight criticisms notwithstanding), they'll continue to make better music for the Madison area. You may not like their more modern "slick" approach to a traditional music form, but they're good in their own right. If no one ex-

perimented with music but just kept playing the same crap, in the same style, over and over again, music would certainly die or be relegated to the position of a museum piece. Popular music influences, like those from country and western, are valid in bluegrass music. So is attention primarily to the music rather than a flashy act of comedy or whatever. This is where Colonel DeKalb and the Corn People are strong, and they are well worth hearing.



Bliss, Fike, Hoover, Weiss, Needham

VELITAL

(vee-iei-ta)

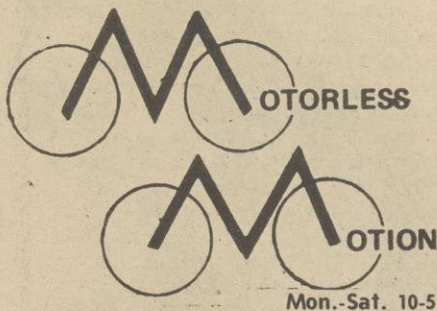
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