New Julie Driscoll album is really a bunch of oldies

Whoever is responsible for Jools and Brian should hang his head in shame. This album is as disappointing as possible, but the fact doesn’t rest with Jools and Aug themselves—we know from their first album how good they really are.

Apparently, somebody at Capitol Records thought it would be a good idea to tuck together some ancient tape cuts done years ago by Julie Driscoll, Brian Auger and the Trinity into an album, since there were a few hours and it was reasonably successful. Do not, however, mistake this new offering as a bright, honest picture of Jools and the Trinity today. The tracks must have been selected long before the session for Open, which was on Atco.

The opening song, "I Know You Love Me Not," sounds for all the world like an over-produced Barbra Streisand. There are no rough edges on Jools at all, and her voice without rough edges is like tequila without the salt and slice of lemon. Nowhere in this song, "I Didn’t Want to Have to Do It," or any of the others, does Jools cut loose or sound as though she did on "Tramp" or "Season of the Witch." She’s an athlete here.

Augs is a big buzz too. "Green Onion" is treated with an airless bordering on tediousness, with none of the light spaciousness of the original blues. This album is as disappointing as possible, but the fact doesn’t rest with Jools and Aug themselves—we know from their first album how good they really are.

Expected, but enjoyable just the same. It’s not that Capitol tried to doore the record-buying public with this collection of antiquated tapes, Open, for which the basic tracks were cut in a grand total of five hours, was maybe the meanest album we had all year. Now Jools and Aug is an attempt to cash in on the small but dedicated following the Trinity has deservedly acquired. It is enough of a fraud to persuade people to avoid the next Trinity album, which runs all rights should be fantastic.

(Stien Auger, David Ambrose, and Chris Thrake have recently cut an album without Julie Driscoll: It’s called Definitely What’s, on Atco, and it shows the Trinity without Jools there to cover up their inadequacies. Well, a lot of inaudibility does things, more than enough to dim the light instrumental) side of Open. The title song alone prevents this album from deserving the title Brian Auger and the Trinity Play the Young Sound of Today. Definitely What’s is a nice tour de force for each to get it to. It has a lot of the flavor of "Goodbye, Columbus," and it isn’t really as good, but that is easily a very faint dent. The one annoying thing is Chris Thrake’s tendency to hit his sticks together accidentally during what is otherwise an exceptionally fine drum solo—he does it at least five times.)

By Robert Frouer

Director Jean-Luc Godard has commented on Pierrot le Fou: "Two days before I began I had nothing, absolutely nothing. Oh well, I did have the book. And a certain number of locations." The book wasn’t much, either—a cheap novel (Giancarlo), by Lilo Waltz) about a married, of working class, man who also falls for a seventeen-year-old baby-sitter, and wakes up to find a corpse in her bed the next morning. Fearing arrest, he flees with her across the country, his ramshackle and neglected former of the title. It eventually ends as a cliché tragedy.

This should be enough to disinter- est anyone, unless he knows something of Godarde—one of the most respected and most innovative of modern filmmakers. As always, the novel is just a loose framework for his improvisations, and it contributes no more to American literature. Godard has moved the scenes to his own country (France), propitiated it with his own cast (Anna Karina and Jean-Paul Belmondo, who were superb in their own right), and added his own ideas. Thus, it is a story, not a plot, which is used to tell a story nor to comment on society. He states "Life is the subject, with 'scope and colour as its artistes." Life on its own as I would liketo see it, some shots on nature, places, people on death, brief shots, long takes, soft and loud sounds, the movements of Anna or Jean-Paul." The "certain number of locations" he started out with served as a framework just as important as the book, espe- cially in the second half, and, with the help of Raoul Coutard’s photography, this aim is at times strikingly realized. However, it’s not enough to carry the whole movie, and neither is there enough of a plot to keep much interest in character development. As a result, the movie is better than the average Boston movie house, the prizes are lower, and, far from the movies, are better.

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No, I’m trying to find where I stubbed some dough.

4. But that’s what you’re doing now!
Not quite. The beauty of my system is that I usually can’t find what I put it.

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Sometimes I put it in the flower pot.

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