**Blues; PAGE 6 TUESDAY, MARCH 14, 1972 THETECH**

Not, on his own! "Don't Care What You record more than a rehash of past cliches. ing.

solid boogie style that has become their departure, and Joel Scott Hill has fol-

lowed Wilson into his post as second member of the band that released Adolfo de la Parra are the only remaining studios of the pressed plastic business in

Canned Heat (United Artists)

I.

amazing record -

fine group Crowbar, he has created an Boogie Band, and characters from the pianist Rick Bell from Janis' Full Tilt

Seatrain's drummer Larry Atamanuik, an unlikely assemblage of people: like those mentioned above is the King Biscuit boogie.

for cooking white blues, rock'n'roll, and back to early Savoy Brown Or Fleet-

mediocrity.

Hite on "Rockin' with the King," which

some of the best, low-down, funky blues,

inventive as just its keyboard player, as he bass and drums create an ever-present,

guitar along these same lines Wihile the earthy type of' energy, the presenceof

the last two songs are strange exceptions, which the echoes are gone and the table is very strong and the synthesizer sounds like an accoontion, but even these 23 are still well-written-and well-performed.

A lot of the material is other peoples', but it hardly seems to matter. T is', among others, some Bob Dylan ( "Please Mrs. Heavy"), some Dr. John the Night Tripper, and the afore-mentioned Randy Newman. The Newman song is a funny thing, because the most joyous, high-spirited arrangement, including some next vocals that could have been made up here with one of the most depressing, dissonant sets of lyrics ever written (compare this version to Randy's own, on his live album). It might make you hope that Crowbar can lose a couple of choirboys and grow.

The songs themselves are nothing new, save for Freddie King and Sonny Thompson's "Hideway," a flashy hook number that gives Clapton plenty of material for his group to tire of.

The album is all of what you expect from a live Cream disc: perhaps a more. Not much new, but definitely a hell of a lot of work and an effort. The album is a hard-core blues album, which is what you get when you play to a couple of thousand people. It isn't even another rendering of "Policing.

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The whole record is just like that, a real pleasure to listen to, from start to finish. That is more than enough to recommend it.

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Heallbound Train details

Heallbound Train - Savory Brown (Parrot)

Savory Brown has followed their last few records with "The Shy Guy's Strut," Talking with Heallbound Train: reviews the latest band together for two records.

Starting way back with Getting to the Point, Heallbound Train: The 1971-72 Strut, Further, and Raw Stompe, the biggest hit of the last few years is one of the English blues-boogie groups. After many personnel changes, an atrocious concert at Sheehan's that included a record set of "Love in the Cart." Heallbound Train: talking with Heallbound Train: Raw Stompe, the last two hits of this group, have received much attention in the UK, and are best known for their first hit, "Shy Guy's Strut." The band is led by singer and harmonica player Randy Newman's "Living Without You." This is Manfred Mann's third band (the previous one, Chapter Three, did rhyme on 14th street) and it looks like he has a good chance to regain the fame he captured with "Quinn" on a lasting basis this time.

Manfred Mann's Earth Band really sounds like it. They have just released Manfred Mann's Space Band. While it is capable of creating a good, topsun, earthy type of energy, the presence of Manfred's synthesizer gives almost every cut a kind of 'spacey' feel. Mick Rogers plays his guitar along these same lines while the bass and drums create an everpresent, sturdy rhythm. Mann doesn't really use the synthesizer for the cutting edge, but it is very strong and the synthesizer sounds like an accoontion, but even these 23 are still well-written-and well-performed.

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*Single* - 1 Album - 0

*Rockin' - Guess Who (RCA)*

Guess Who who? Maybe as much as all the Guess Who's albums (except on Best of the Guess Who), the group is trying to break from their image of being strictly a "singles" band. But what happens is, as usual, the same in this case. "Heartbreaker Bopper," a screaming, rockin' song. The rest of the album is pretty weak. "Guess, Guess, Guess" isn't a bad song; "Back to the City," a rolling fifteen minute song about the odd number of old band "Rushing Bear" has been dredged up from the depths of their life (it's generally either poop or trite, Butto Cummings doesn't sound as good as usual, usually the band rises to show its "high" side by dabbling around in the studio. Butto Cummings is a misnomer as re-

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**NEW VITALS**

In the beginning...

Recall the Beginning... A Journey from Eden - Steve Miller Band (Capitol)

I hate to speak in terms of pretentiousness, as that's such a vague word in itself, but this album is just so fantastically "tacky," it's impossible to talk differ-

ently. This disc manages to combine the hautest title to strike in quite some time, with some talent, and an incredible pretentiousness potential (due to the fact that he comes on kind of raunchy and gray, then does some tender and delicate love songs, and some pretty good rock'n'roll songs). It's hard to tell whether Steve Miller's attempts on this album to become a Motown artist are serious or not. But establishing motifs doesn't improve a record in the least. Miller even approaches his work on Blues New World and Number 5. Even his previous release, "Rockin' at Midnight," only seemed like it was going to be a "better" album when you compare it to Recall the Beginning...

Perhaps the best part of this album is the way Miller has played it. He's still welt-written and well-performed.

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