Jethro Tull, from page 5
had try. There are a couple of unsure
sورية mere than the rest of the
some of the instruments seem to be
wandering around just until it picks up
with a new theme. This doesn’t represent
a large portion of the whole performance,
but a few of the instruments could
make a decent amount near the end. It feels
as if time is running out and so the
switch back to the major theme is done in
rather jarring fashion, which is neither
acceptable nor pleasing. This is due
to the nature of the poetry itself, which
seems to be segmented into
the music to flow smoothly, but most of the
costumes are wrong too, so that the
overall sparkle of the album fades in only
a couple of spots for only a few seconds.
John Kay (Dunhill)

One of the best rock bands of the late
nineties, Steppenwolf, is no more. And I
just feel that a little something is in order.
Who can forget the first time they heard
"Born To Be Wild" or its equally
killing back-up band, picked out some of his
favorite tunes by his contemporaries, and
the electric tunes of organ and manic guitar.
To sum up: John Kay is indeed alive and
doing what he always wanted to do.
That same John Kay has a new album out,
"Forgotten Songs & Unseen Heroes.
And, happily, it gets passing grades in two
categories: as a solo album, and as a
concept album. The concept is this: John
is doing what he always wanted to do
with two sides of a record, viz do some
songs by some of the "musical heroes
who influenced me along the way," as he
puts it. As a solo album, it succeeds where
the Lenonas, MacCartneys, and Claptons
have failed. The album is as good as
discarding Steppenwolf ever did, and as a
total entity, as opposed to a collection of
songs, it’s John Kay’s qualified masterpiece.
The album opens with "Many a Mile," a
verse written by American Indian folkie
Patrick Sky. A song I’ve been humming
ever since the days of the folk revival
and traditional music circuit of the sixties.
It reminds me of part of "Don’t Step on
the Grass, Sam," one of Steppenwolf’s
masterpieces. As a lyric, it’s as good as
"You Won’t Win Again," an old Hanks Williams
standard. The song is done in straight
country style, concept that lead guitarist
Kent Hartke plays simulated steel guitar (sic)
as opposed to a real one. The rest of the
back-up band includes Hugh O’Sullivan
on keyboards, George Biondon on bass,
and drums by Whishy Gan. Kay plays acoustic,
and on "You Win Again," really does
sparkle. Other heroes include Richard
Marina (represented by a fine five-minute
version of "Bold Marauder," no doubt about
it), and his childhood and his deepest
inner most feelings. The album
contains a passionate, despairing
"If You" which seems to be
which on tomorrow morning will have
become yours for a lifetime. The album
contains a passionate, despairing
voice, rasping, s- 'If:--g
Caveat emptor —

and that’s the truth

And Then The Truth — Lily Tomlin (Pseudonym)

This record is by one of the stars of American
sitcoms, Lily Tomlin. One of her character
Lily Tomlin as the...