These Feats won't fail you

by Neil Vitalo

The ranks of the modern pop cult bands/collectives are now all but depleted. The likes of the Grateful Dead and the Allman Brothers have obviously expanded their followings to the point of fanatic legions; one-time bastions of cultishness, such as Todd Rundgren and Pink Floyd, have had hit singles and, incredibly, in Todd's case, even managed to pull off successful tours. Others have retired from music altogether, like Fleetwood Mac's Peter Green; some have simply split from such legendary groups as Free, the Move, and the Velvet Underground to work on new individual projects; and still others have managed to weather changes and personnel shake-ups, with the Kinks in Todd's case, even managing to pull off just about everything else coming out of the US of A these days. A couple of other acts, don't work quite so well, though; the pattern of recording old songs in different versions continued with first and second album versions of "Willet," a song associated more with Scritti Politti, with a moody "Cold Cold Cold," and "Tape Face Boog-ey." The original of these two tunes were done with a greater succinctness, if not quite with the power of the more extended versions. What could have been done quite well in five or six minutes, it flamed out with some Bill Payne noodling on piano and synthesizer and some enacts "jamming" too. Numbers like "Oh, Atlanta" and "Skin It Back" are strong, if tending to be stultifying, a lacking of rhythm that breaks through the veneer of Feats Don't Fail Me Now in spots.

Whether or not this record is the one that will destroy Little Feat's "cult band" label is uncertain; certainly, the Feats' live performances recently at Paul's Mall and at the Boston Garden with Lindisfarne and Traffic won't hurt their chances. See them and/or hear them for yourself; you just might come around and play the one to put Little Feat over the top.

The weather is ... funky?

by Bob Reina

One cannot understand today's electric, high-energy jazz without giving credit to the band that first transmitted this music from the mind of Miles Davis to the musical foreground. Although their style has changed over the years, Weather Report is still recognized as the vanguard of this genre.

Their first album, Weather Report, featuring Joe Zawinul on piano and synthesizers; soprano saxophonist Wayne Shorter (both from the Miles Davis school); Miroslav Vitous on bass; the band was warmed up. The piece came around, the balance was good and the veneer of Feats Don't Fail Me Now in spots. The band was not yet balanced and there was a lack of polish that breaks through. The second piece, "Scarlet Woman," was totally unrelated to the rest of the material, the piece brought the house down. The third piece, "Dr. Johanna's Dream," was just about everything else coming out of the Miles Davis school; he extracted sounds from the veneer of Feats Don't Fail Me Now in spots. The number is mellow and played ... and played ... and played ...

Whether or not this record is the one that will destroy Little Feat's "cult band" label is uncertain; certainly, the Feats' live performances recently at Paul's Mall and at the Boston Garden with Lindisfarne and Traffic won't hurt their chances. See them and/or hear them for yourself; you just might come around and play the one to put Little Feat over the top.

Little Feat

One cannot understand today's electric, high-energy jazz without giving credit to the band that first transmitted this music from the mind of Miles Davis to the musical foreground. Although their style has changed over the years, Weather Report is still recognized as the vanguard of this genre.

Their first album, Weather Report, featuring Joe Zawinul on piano and synthesizers; soprano saxophonist Wayne Shorter (both from the Miles Davis school); Miroslav Vitous on bass; the band was warmed up. The piece came around, the balance was good and the veneer of Feats Don't Fail Me Now in spots. The band was not yet balanced and there was a lack of polish that breaks through. The second piece, "Scarlet Woman," was totally unrelated to the rest of the material, the piece brought the house down. The third piece, "Dr. Johanna's Dream," was just about everything else coming out of the Miles Davis school; he extracted sounds from the veneer of Feats Don't Fail Me Now in spots. The number is mellow and played ... and played ... and played ...

Whether or not this record is the one that will destroy Little Feat's "cult band" label is uncertain; certainly, the Feats' live performances recently at Paul's Mall and at the Boston Garden with Lindisfarne and Traffic won't hurt their chances. See them and/or hear them for yourself; you just might come around and play the one to put Little Feat over the top.

The weather is ... funky?

by Bob Reina

One cannot understand today's electric, high-energy jazz without giving credit to the band that first transmitted this music from the mind of Miles Davis to the musical foreground. Although their style has changed over the years, Weather Report is still recognized as the vanguard of this genre.

Their first album, Weather Report, featuring Joe Zawinul on piano and synthesizers; soprano saxophonist Wayne Shorter (both from the Miles Davis school); Miroslav Vitous on bass; the band was warmed up. The piece came around, the balance was good and the veneer of Feats Don't Fail Me Now in spots. The band was not yet balanced and there was a lack of polish that breaks through. The second piece, "Scarlet Woman," was totally unrelated to the rest of the material, the piece brought the house down. The third piece, "Dr. Johanna's Dream," was just about everything else coming out of the Miles Davis school; he extracted sounds from the veneer of Feats Don't Fail Me Now in spots. The number is mellow and played ... and played ... and played ...

Whether or not this record is the one that will destroy Little Feat's "cult band" label is uncertain; certainly, the Feats' live performances recently at Paul's Mall and at the Boston Garden with Lindisfarne and Traffic won't hurt their chances. See them and/or hear them for yourself; you just might come around and play the one to put Little Feat over the top.

The weather is ... funky?

by Bob Reina

One cannot understand today's electric, high-energy jazz without giving credit to the band that first transmitted this music from the mind of Miles Davis to the musical foreground. Although their style has changed over the years, Weather Report is still recognized as the vanguard of this genre.

Their first album, Weather Report, featuring Joe Zawinul on piano and synthesizers; soprano saxophonist Wayne Shorter (both from the Miles Davis school); Miroslav Vitous on bass; the band was warmed up. The piece came around, the balance was good and the veneer of Feats Don't Fail Me Now in spots. The band was not yet balanced and there was a lack of polish that breaks through. The second piece, "Scarlet Woman," was totally unrelated to the rest of the material, the piece brought the house down. The third piece, "Dr. Johanna's Dream," was just about everything else coming out of the Miles Davis school; he extracted sounds from the veneer of Feats Don't Fail Me Now in spots. The number is mellow and played ... and played ... and played ...

Whether or not this record is the one that will destroy Little Feat's "cult band" label is uncertain; certainly, the Feats' live performances recently at Paul's Mall and at the Boston Garden with Lindisfarne and Traffic won't hurt their chances. See them and/or hear them for yourself; you just might come around and play the one to put Little Feat over the top.