

# Sam & Dave Re-Soul Fillmore

NEW YORK — Sam and Dave, Atlantic Records soul duo, will henceforth be known to fagged out Fillmore East patrons as Messrs. "Rhythm and Blues," a well-earned alias following their incredible soul tantrums Friday (13) to the Memphis horn and leg work of the duo's 11-man revue. Mike Bloomfield and Al Kooper, Columbia's talented "Super Session" musicians, and Elektra's Earth Opera distracted the crowd to the best of their ability before running for cover from the pulverizing soul machine of Sam and Dave.

By bringing their routines to Fillmore, Sam and Dave thus brought to a close a mini-odyssey of r&b, winning the "downtown" cheers for an "uptown" heritage. The journey, completed like a

straight cultural exchange between Fillmore East (who swapped Sly & the Family Stone) and the Apollo Theatre in Harlem, brought to the rock grotto the dandiest soul singing and strutting team in the business. Heads and hipsters howled to "Soul Man" with the same mob frenzy as their uptown soul brothers. But it was the quality and execution of the soul rites, handled by Sam and Dave like the Green Bay Packers of soul music, that made the debut of r&b at Fillmore unforgettable.

With the precision of a military honor guard and the explosiveness of a controlled riot, the band unfurled their brass with vaudevillian hyperbole, staking Sam and Dave to a background of garrulous gospel horns, exhausting footwork and gang harmony. Sam Moore, a candidate for the late Otis Redding's crown, reduced lyrics to boiling liquid emotions that reappeared in the audience as the sweat of excitement. Partner Dave Prater scalded ears with his hot, edgy confessions, growling from the gut his idea of Otis Redding's "I've Been Loving You Too Long." "Hold On, I'm Comin'," "When Something Is Wrong With My Baby," the fabulous "Soul Man" and their latest single disk, "Soul Sister, Brown Sugar" threatened to stampede Fillmore fans into the chilly evening.

Guitarist Mike Bloomfield and organist Al Kooper, whose rock references are known by every rock buff (Bloomfield: Paul Butterfield Blues Band, Electric Flag . . . Kooper: Blues Project, Blood, Sweat and Tears), recorded their stint for a new "live" LP. But their second set Friday night was too riddled with technical flaws to be of much use. Bloomfield and Kooper traded blues vocals on "Feelin' Groovy," "Don't Throw Your Love on Me So Strong," "That's All Right" and "Till the End of Time," all reminiscent of their own earlier works. Buzzy Saton of the Paul Butterfield Blues Band jammed in the "Super Session," vollying with Bloomfield and answering his lyrical blues guitar with squeals of heavy rock. "Season of the Witch" featured the two headliners, Seaton and three rhythm men in a prolonged workout which, unfortunately, treaded on too many music types and tempos to go anywhere. But when it was all over, they all shook hands anyway and seemed

happy and creative about the whole thing. Even though the group's jam was "live" with spontaneity, it still lacked the discipline that protects against excesses only a record producer can edit out, but not a listener.

Earth Opera, whose "American Eagle Tragedy" is one of the finest antiwar songs on the rock market, opened the bill and won hurrahs for their surprisingly lyrical material, read with intensity by Peter Rowan and David Grisman. The quintet also pleased with their "Get Home to You," "It's Love" and "Stayed Up All Night," all indications that Earth Opera will one day join the-rock heirarchy at the top of the pop charts.

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