

Fillmore's House-Full of Talent

NEW YORK — Whenever the Youngbloods chant "Let's Get Together," the hippie peace anthem, crowds sway, sing along and jive like kids do on the last day of camp to "Friends, Friends, Friends." But no sooner had nostalgia settled over Fillmore East Friday (22) than Canned Heat hit the patrons at the seams with their heavy-weight country blues, electrified for city swellers. Iron Butterfly, Atco heavies, also shared in the three-way mind-demolition derby.

The Youngbloods, now a trio minus lead guitarist Jerry Corbitt, worked up to their "Let's Get Together" epic with songs

from an upcoming RCA album and two earlier LP's. Led on vocals by bass Jesse Colin Young, the San Franciscans featured the straight-ahead chimes and tremelo organ of Banana, who doubled on blues guitar with his Chuck Berry apings. Joe Bauer handled the stickwork with energy and precision. "Sugar Babe," "Saturday's Child," "The Wine Song" and a new tune, "Darkness, Darkness," brightened the group's lyrical rock repertoire, while "Beautiful" stood out as the jewel of the lot. But without guitarist Corbitt, whose simple, ringing riffs dressed up the group's honky-tonk, un-psychedelic rock work,

the Youngbloods are only three-fourths of the fine group whose "Earth Music" album is required listening in top pop circles.

Canned Heat, on the other hand, was decades away (in the past) and fathoms deeper than the friendly rock personality of the Youngbloods. Five blues scholars whose study habits are early-Neanderthal, cavorted and bounded to the beat of the new urban blues. Ground up in the rock wringer and sifted through massive amplifiers, Canned Heat adds a new aspect to country blues — high electric bills. But like the Salem ad, they may take the blues out of the country, but not the country out of the blues. Elmore James' "Dust My Broom" classic, written by Robert Johnson in 1936, and Sonny Boy Williamson's "Help Me," joined the quintet's "On the Road Again" hit as the best white blues to grace Fillmore. Their virtuoso instrumentals and power-plays to the wailing of Bob "Bear" Hite have made the Liberty Records blues belters just about the top group in the revival of pure rural rock and country soul.

Canned Heat's boogie series — "Fried Hockey Boogie," "Boogie Music," "Refried Boogie Parts I and II" and "Parthenogenesis," the last two featured on their new "Livin' the Blues" double LP—has given blues revivalists more musical history to jam and gig to today than any group in the U.S. Bassist Lary Taylor takes the bass out of the class of a lowly support instrument. Henry Vestine caresses and coaxes incredibly exciting licks from his guitar and Al Wilson shows off an old-fashioned finesse on the slide guitar, rhythm guitar and harmonica. Drummer Frank Cook brings his jazz experience to Canned Heat, cleaning up ovations with his tommy-gun solos and, minus his sticks, with his bare-handed slapping on the skins, conga-style. Bob Hite, the group's grizzly lead singer and ringmaster, growled his stone blues, cheering on Canned Heat to the point of frightening ferocity — and excellence.

Iron Butterfly, the third group on the bill, redeemed themselves from a previous mis-showing at Fillmore, with a rugged recreation of their "In-A-Gadda-Da-Vida" masterwork. Doug Ingle led on vocals with Ron Bushy starring on drums. The group also performed pieces from their upcoming Atco LP, "Iron Butterfly Ball."

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