

Blood, Sweat and Tears Alive and Good on New Disk

By MIKE JAHN



Blood, Sweat and Tears, from left: bottom row, Chuck Winfield and Dick Halligan; next, Bobby Colomby, Jerry Hyman; third, Louis Soloff, Steve Katz and David Clayton-Thomas. Those in the top row are Fred Lipsius and Jim Fielder.

Blood, Sweat and Tears, the rock group that was supposed to have died several months ago, has released its second album.

The record, titled "Blood, Sweat and Tears," went on sale in most New York record stores last week.

The group was founded about 18 months ago by Bobby Colomby, drummer, Steve Katz, guitarist, and Al Kooper, organist. For the first months of its existence, Mr. Kooper sang lead voice and led in most of the arrangements. His mark is firmly planted on their first album, "Child Is Father to the Man."

The group became known as Al Kooper's Blood, Sweat and Tears. When Mr. Kooper left several months ago to pursue a solo career, record industry observers were certain the group would disband.

But the group is very much alive, having proved itself in several concerts in New York. Now its second album is here. It is easily one of the best rock albums released this year.

It is an album of power. Blood, Sweat and Tears possesses a great amount of that commodity. "Stun them, paralyze them, that's our theory of playing," Mr. Colomby says. "Stun them so they can't move."

But this is controlled power, energy exerted with precision and delicacy. The nine-member group takes the

power of rock—crashing, brass-section power—and plays it against the musical precision of jazz.

It does not attempt to blend rock and jazz, a wise decision. Rather, it alternates these forms. There is rock one moment, and then there is jazz. The transitions are sudden, but smooth. One is awed by the group's power, then impressed by its musical proficiency.

If there are any particular heroes on this album, they are Fred Lipsius, saxophone, who did most of the brass arrangements, and David Clayton-Thomas, the lead singer.

The Blood, Sweat and Tears horns display the best brass work heard on any recent rock album. They add power, but while doing it they create a web of sound of their own.

Mr. Clayton-Thomas came to New York from Toronto, where he led a group called the Bossmen. He resembles a hip lumberjack, and sings as if he were warning of a great tree about to come crashing down in the forest.

His voice is guttural and honest. He seems to mean what he says, and sound as if he is tearing his heart out to tell it. There are traces of Ray Charles and Elvis Presley, and he even pronounces some words like W. C. Fields.

Blood, Sweat and Tears has survived the loss of Al Kooper.