

# RPM Weekly

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David Bradstreet

# Bradstreet's roots are folk

A&M recording artist David Bradstreet still feels very much a part of the sixties. Student unrest, fight against war, Haight-Ashbury and the death of rock legends Hendrix, Joplin and Jimmy Morrison were part of the violent means to a quiet end which Bradstreet feels has "nearly come" He reflects on his debut album that the sacrifices which were made were not without reward. The voice of youth today seems to have learned not necessarily from the mistakes of older brother but from what older brother was trying to say.

On Bradstreet's album much of the colorful sixties' metaphor-flowers and better worlds, are still prominent, particularly on cuts *When The Sun Arrives*, *Distant Fields* and *One Way Or Another*. These songs of hope and freedom are still sung, only now with less shout; because, as Bradstreet claims, people are now more willing to sit down and listen. *Can You Feel The Earth* and *Long Long Road* reflect with quiet retrospect a dream which has been taken off

the streets and put in the living room by the fireside.

For this reason and others, Bradstreet sees himself as a romantic off-shoot of the past decade, a Celtic one perhaps for his roots are still very much in Britain. Lyrical influences made by Dylan Thomas and Jack Kerouac make for a tender interpretation of his back-to-the-land themes, examples include *From Here I See* and *Cover To Cover*.

"I don't want to be a martyr or preacher or anything," he says "I see myself as the fruit of the sixties".

Part of his immediate involvement included road-work backing up Todd Rundgren with the band Lazarus. Bradstreet pointed out that the yogurt enthusiast who refrains from drinking and smoking, was an example of the "fruit" (no pun intended). What was said in the previous decade about concern has obviously become a concern taken to heart by the individual. When asked in the interview if his album was

geared to the folk scene, which is a primary example of the self-concern wholefood idea, would gather ample meaning from his back-to-earth album, Bradstreet answered no. He added that the album was set in a folk mood but that, with the excellent production by Don Oriolo was allowed to escape any specific classification.

Bradstreet met Oriolo on a recommendation made by Lazarus Producer Jim Mason through Free Flow Productions. Bradstreet feels it essential for a producer to "dig into the heart of the matter". In this case, a task which involved understanding even partially how Bradstreet stands now with the sixties - the calm after the storm. A similar setting can also be heard on the 60s radical, Country Joe McDonald's latest album *Goodbye Blues*. The Mood in both is relaxed and issues discussed are done in a 'where do we go from here' atmosphere.

Where Bradstreet goes from here will largely depend on his worldly but personal appeal of his first album. He expresses a feeling and an attitude that should relate to anyone effected by the sixties.