

EMERSON LAKE & PALMER

PROGRAMME





Photo: Michael Putland



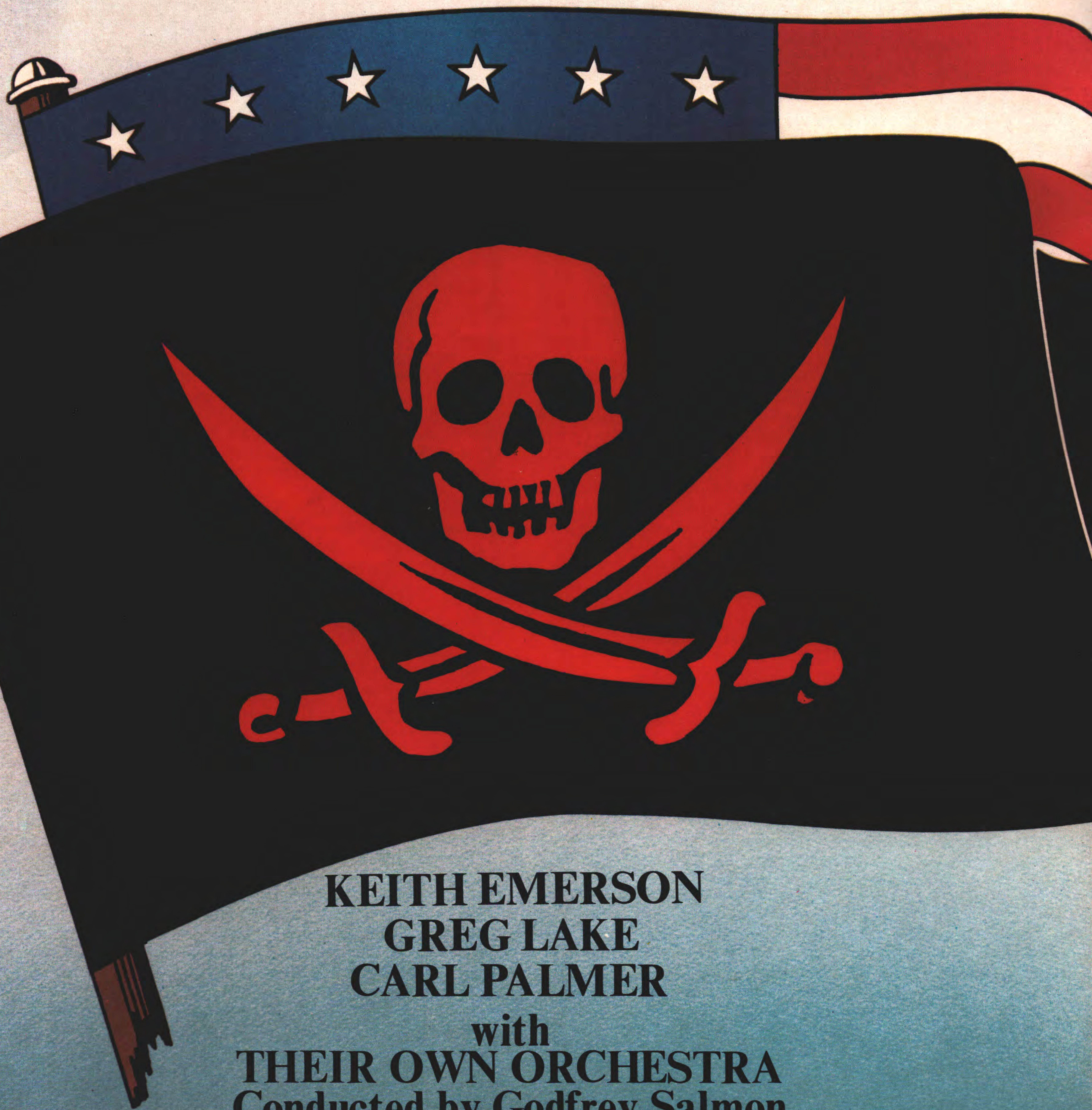
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Ashley Newton

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EMERSON LAKE & PALMER

NORTH AMERICAN TOUR 1977



KEITH EMERSON

GREG LAKE

CARL PALMER

with

THEIR OWN ORCHESTRA

Conducted by Godfrey Salmon

EMERSON LAKE & PALMER

When a group like Emerson, Lake and Palmer disappear from the music scene, they are not dismissed lightly. For a good while headlines have pushed attention-grabbing rumours and speculation. All this has been silently ignored by ELP while they continued plotting a resoundingly new course. The result is a new album and tour that clearly displays their individual mastery and the collective intensity as a band.

How did they get together, and why does it work so well? Was it just some fateful coincidence? Sometimes it really seems that way.

In late 1969 two British bands found themselves touring at the same time and often sharing the same stage. Featuring their keyboard-player Keith Emerson, the Nice were becoming increasingly popular and on the brink of worldwide success with their fusion of rock, jazz and classics. Similarly, the extraordinary first King Crimson with Greg Lake on bass and vocals were winning accolades at a rate unheard of for a new band. Why then should these two musicians abandon groups that seemed on the verge of international acclaim? The answer lay in ambition – and more than enough talent to take them there.

For Emerson, the Nice had outlived its usefulness, and he needed to find musicians who could work with him, challenge him, and take the music a lot further. Keith asked Tony Stratton-Smith, manager for the Nice, “Which is the best bass-player in England, who can sing as well as play bass?” He mentioned two names, one of which was Greg’s. The latter’s decision to quit Crimson was not all that surprising, for he once admitted that the only two people he really wanted to work with were Jimi Hendrix and Keith Emerson. A meeting between the two of them was arranged in San Francisco by Stratton-Smith, and suddenly – much to the public’s surprise – the Nice was no more; Emerson and Lake began to solidify the concept of the new venture.

The fledgling band had Keith’s virtuoso keyboards and aggressive showmanship with the balancing complement of Greg’s lyrical voice, solid guitar and production know-how. But the crucial final component was missing – a percussionist who could be an equal third part of the trio. When they heard Carl Palmer and his upcoming band Atomic Rooster, their minds were made up – but it was Carl that needed a lot of convincing. The scales were tipped by Greg Lake’s unabashed enthusiasm as he told Carl: “If you don’t join this band, you’re not only damaging yourself, but you’re damaging me as well, and that’s heavy”. Only nineteen years old, Palmer accepted and the unit was complete.

Carl remembers, “Then I met Keith, who was very inhibited as a character when we first got together. He didn’t say much; just ‘Hiya man, let’s play’. That’s what I dug about Keith you know, he came in on a pure musical thing. I got into that because he was challenging me and I love a challenge musically. I said, ‘Yeah, whatever you want to play’. Apparently that knocked him out because drummers had been

going down there and saying ‘Let’s play one of these, let’s play one of those’, but I said ‘Just count me in’ and they loved it. It was all very exciting actually. I never dreamt it would be as big as it has got.”

Early rehearsals were built on Nice and Crimson material, but the band’s unique arrangement of Mussorgsky’s ‘Pictures at an Exhibition’ became their first combined effort, later to prove a strong crowd pleaser. In their appreciation of classical music all three shared a common bond which combined unusually with their love for rock ‘n roll, but other facets were clearly in evidence as well – such as Emerson’s jazz leanings and Lake’s almost folk-like ballads. At the time, Emerson for one didn’t approve of the label ‘classical rock’, saying “If you’re looking for a description of what ELP is all about, it’s progressive rock with a lot of regard for the past.”

A brace of cannon heralded ELP’s first real concert debut at 1970’s famed Isle of Wight Festival – a fitting opening to the truly explosive activity to follow. Their first album ‘Emerson Lake and Palmer’ showed that the basic concept of the band was already highly developed and proved a perfect showcase of the band’s unique and varied style. Produced by Greg, it set the careful balance of power which exists between the three, as each track presented a different aspect of the band’s personality. As the album rapidly approached gold status, ELP hit the road – and again introduced dramatic new ideas. Greg noted, “I’ve always been conscious of the show-business aspect of performing music.” Emerson elaborated: “You have to exaggerate some points theatrically to express what you’re doing musically.” Said Carl, “I think what we’re all trying to become are musician-entertainers.” Certainly ELP were giving their audiences a real show.

As each ELP tour became grander in sonic and visual scope, the band’s recorded output continued without compromise. The second album, ‘Tarkus’, broke considerable new ground, and the same year saw the release of a live version of ‘Pictures at an Exhibition’. ‘Triology’ followed and added new innovations to the repertoire. Emerson Lake and Palmer never did a piece of music unless they were all excited about it – no one-sided indulgence here.

‘Brain Salad Surgery’ was the first release on their own Manticore record label, and would also prove to be their last studio album for several years. The mammoth World Tour of 73-74 was nothing short of a total spectacle – an achievement so complete it could only leave one breathless. Emerson would leap into the audience with the Moog ribbon control and astound the crowd with his soaring, searing sounds. The concert became infused with the spirit of a carnival. At Madison Square Gardens on the band’s last tour, snow started to fall on the crowd as the band ripped into their version of ‘Silent Night’, joined for the occasion by a choir. Palmer’s complete rostrum revolved full circle, and one of Emerson’s synthesizers exploded after rolling ominously towards the audience. As Emerson’s piano rotated in mid-air, Greg Lake observed the proceedings standing on his priceless yet homely Persian rug.



Photo: Michael Putland

The live recording of the tour, a triple set entitled 'Welcome back my friends . . .', put a fitting capstone on the first phase of the group's career, and ELP called a recess. Throughout 1975 and 76, with the exception of two solo singles, they remained largely out of the public eye. Time was spent getting involved in individual projects, honing their skills, composing, setting new goals, and revamping the band for the next assault. Despite their absence from the charts, it is a testament to their significance in modern music that they continued to win awards, and were always the cause of much controversy.

Finally in March, two and a half years since the live album hit the streets, 'Works Volume One' arrived. "We've been working in Paris and Switzerland," said Greg. "The trouble with Montreux was that it is a hard environment to create in. It's so grey. There's nothing there." Keen to explain that there were advantages, Carl cut in: "The thing that kept us going was the quality of the studio. They were all very nice people there and they made it as easy as possible for us."



Rather than releasing separate solo albums, ELP has chosen to realise both personal and group goals within the framework of the band, adding to the ultimate strength of the group. This time round it is Emerson, Lake and Palmer, and ELP.

"We really wanted to make a break from the basic direction we were going in," said Greg. "We had flogged it to death from every standpoint. To make such a drastic change required a lot of rethinking. A lot of research has gone into this album, and one can't just measure it in terms of product. We could have gone on churning out electronic albums, but we have changed the whole meaning of the band."

To Keith it is certainly a very significant stage in his development: "You get to the stage where you do things like 'Tarkus' and 'Karn Evil 9' and they come out, and records eventually get deleted. It's just not lasting. You feel you are banging your head against a brick wall and it's all forgotten."

The 'Works' format gave each member of the band the opportunity of recording and playing live not only group material but more substantial solo projects. For Keith he could, at last, let people hear his 1st piano concerto: "Really in this lay-off, I've personally been concentrating on writing my ideas down so other people can do it; doing something which is more meaningful. Let other people play the music, y'know. Therefore there will be orchestrations available for anybody to play. To me, that is a lot more satisfying. That is working as a serious composer, rather than just churning it out." Greg comments: "Keith has never played with an orchestra in that context before, and it created a lot of problems. Obviously the musicians were cautious and apprehensive about working with rock musicians".

Greg Lake's new songs range from the romantic 'C'est la Vie' and 'Closer to Believing' to the cabaret-styled, bluesy 'Hallowed Be Thy Name'. Orchestra and choir figure prominently, along with Greg's guitar work and, of course, his distinctive voice. Speaking about the last couple of years, Greg said: "For me, it was a time to develop a more serious approach to singing ballads and things with an orchestra; it gives you that much more variety. I could have sung something like 'C'est La Vie' with ELP but it would not have had the same emotional power and depth that it has with an orchestra. It's a valid medium for me as a singer."

Carl thoroughly enjoyed the chance of working independently. "There's only so much you can prove by being a player of a drum set. You have to branch out – you're kinda stifled. I really tried to make my music as varied as possible." And he succeeded, from the raunchy 'L.A. Nights' to the simple beauty of the 'Bach Two Part Invention'. On disc Carl showed his versatility and proved his status.

Talking about the new ELP tracks, Carl explains that apart from a few last minute overdubs, 'Fanfare for the Common Man' was recorded live in the studio. They were doing a sound-check at the time. "Fanfare' was thoroughly jammed, from top to bottom." The real tour-de-force, though, is 'Pirates' – a dramatic story-song, in which the orchestra is totally integrated in the overall sound.



Photos: Michael Putland

In Montreal before the tour, organisation for the ELP contingent was best described as on a war footing. Daily rehearsals and plenty of exercise became the order of the day. Carl ran for miles, Greg's trainer-aide ran him through extensive work-cuts, and Keith swam 30 to 40 laps each day in the hotel pool.

In all, about 25 tons of gear is travelling round with ELP, transported in a caravan of seven 45-foot trucks for the indoor dates, plus three more for the open-air events. Completing the cavalcade are three busloads of orchestra musicians and choir.

This new tour is even bigger still than the last one. Explains Carl, "When we were labelled as being pretentious and too exaggerated, I felt OK about that because the standard of music and musicianship was on a par with any band at that particular time. All we've done now is add to the music, and if people think it's extravagant, I'll say, 'Yes it is, but for the first time in my life, I'm spending the money in the right way'."

Emerson, Lake and Palmer are back with a vengeance.

**“People have taken orchestras on the road before,
but never like this” - Keith Emerson**



Photo: Kenny Smith

The conductor of ELP's own orchestra is Godfrey Salmon (pictured above).

Those of you who have studied the liner notes on 'Works Volume 1' might recall the name as the man who conducted The Orchestra de l'Opéra de Paris on the ELP track 'Pirates' and the orchestra and choir on the Greg Lake side, where along with Tony Harris he was also responsible for the orchestral arrangements.

Godfrey was a student at Cambridge University, where he graduated with two degrees in music and after a further two years at the Guildhall School Of Music, he became a freelance violinist in London doing mainly studio session work. He then joined a twelve-piece group called 'Esperanto' where he played violin in the string quartet, and recorded three albums with them for A & M.

Recently, however, Godfrey has been devoting his time and energy to Emerson, Lake and Palmer and the mammoth task of finding and preparing an orchestra for the American Tour:

“We openly advertised for classical musicians for the tour and received an amazing 1,500 replies. With the help of a New York contractor we made a short list of 400 and then spent two weeks auditioning in Boston, Chicago, New York and Montreal. It was really successful and along with a nucleus of five musicians from London we formed the orchestra.

“As far as I know, this is the first time this hand picked auditioning has been done for a tour of this size and consequently is quite simply the best. The musicians themselves are really looking forward to playing together.

“The sound should be amazing. Every single instrument in the orchestra is individually custom fitted with a special pickup, amplifying them to the high decibel level that the band plays at. The 'Frapp' pickups were designed by a San Franciscan electronics genius and are unique in that they do not 'electrify' the sound like normal pickups but keep the sound pure and true to life. It's a really exciting experiment.”

THE ORCHESTRA

Conductor
Godfrey Salmon

First Violins
Bruce Dukoff
Marshall Coid
Sue Colgan
Wilfredo Derouin
Sue Lynn
Elsa Nilsson
Amy Teare

Second Violins
John Knight
Susan Eddlemon
Robert Gerry
Soye Kim
Mary O'Reilly
Greg Singer
James Wallenberg

Violas
Roger Welch
Claire Bergman
Pam Bluell
John Englund
Valerie Heywood
Bruce Whitson

Cellos
Larry Lenske
Bruce Cramer
Nestor Cybriwsky
Thalia Moore
Larry Paykin

Double Basses
Melody Goldstein
Chris Brown
Don Hermanns
Debbie Newmark

Electric Bass
Don Hermanns

Piccolo
Stephani Stang

Flutes
Tim Malosh
Peter Anderson
Zizi Mueller
Stephani Stang

Alto Flute
Zizi Mueller

Oboes
James Ryon
Robert Fisher
Oboe D'Amore
James Ryon

Clarinets
Paul Mamet
Mitch Estrin

Bass Clarinet
Peter Anderson

Soprano Saxophone
Peter Anderson

Bassoons
Paul Biro
Michael Campbell
Tom Sefcovic

Contra Bassoon
Tom Sefcovic

French Horns
Joe Meyer
Jean Martin
Ron Schneider
Roger Wendt

Trumpets
David Lord
Susan Enger
Bob Karon
Manny Laureano

Trombones
Joel Elias
Lamar Jones
Bob Moir

Tuba
Bill Keck

Tympani
Scott Eddlemon

Percussion
David Frost
Jonathen Hass

Guitar and Vocals
David Christopher

Singers

Sopranos
Claudette Roy
Margerie Sparks

Altos
Diane Dugay

Tenors
Jeffrey Meyer

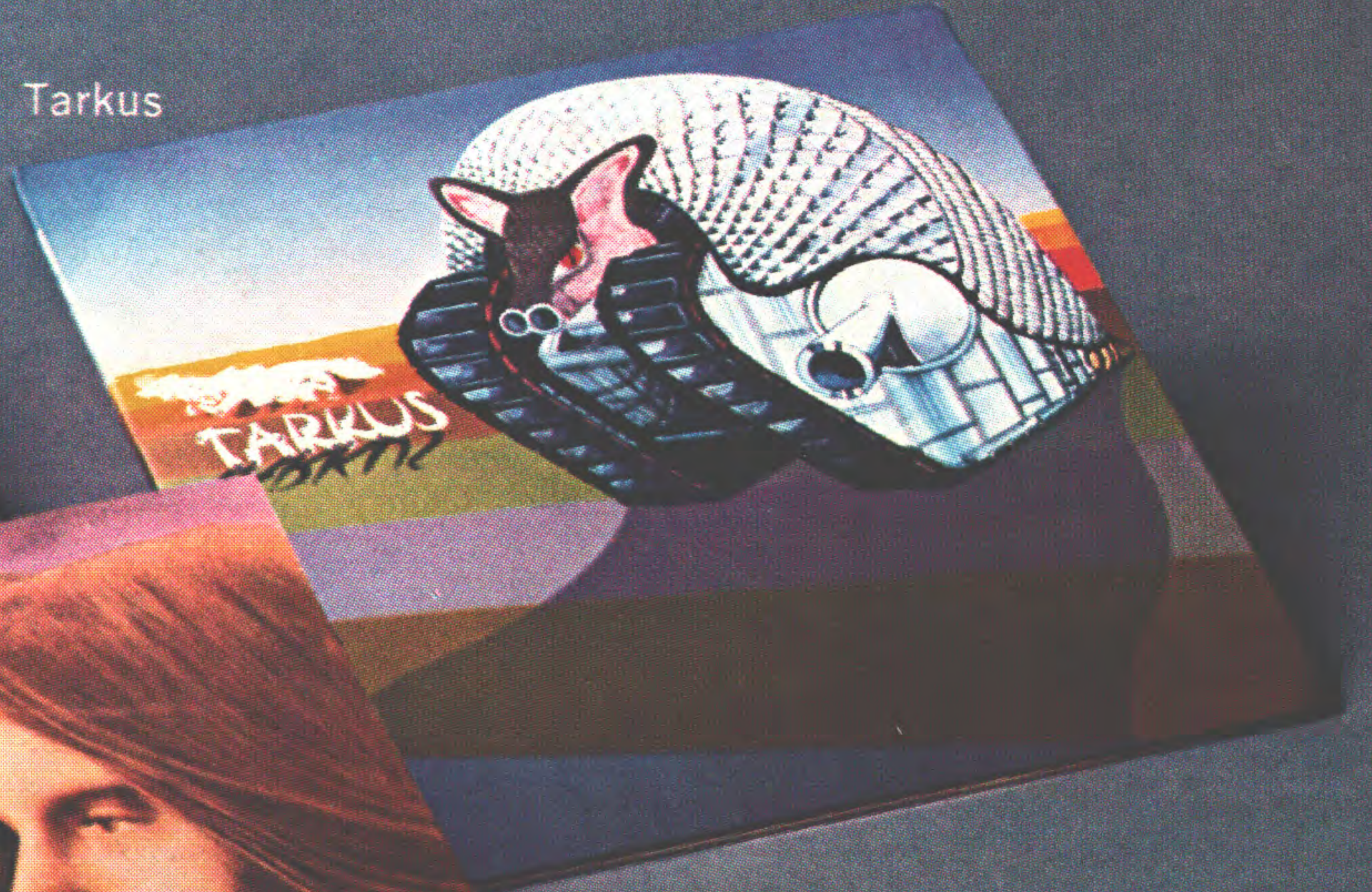
Basses
Jaques Larau
Yves Sait-Amant

Note: Players in bold are Principals.

Emerson Lake & Palmer



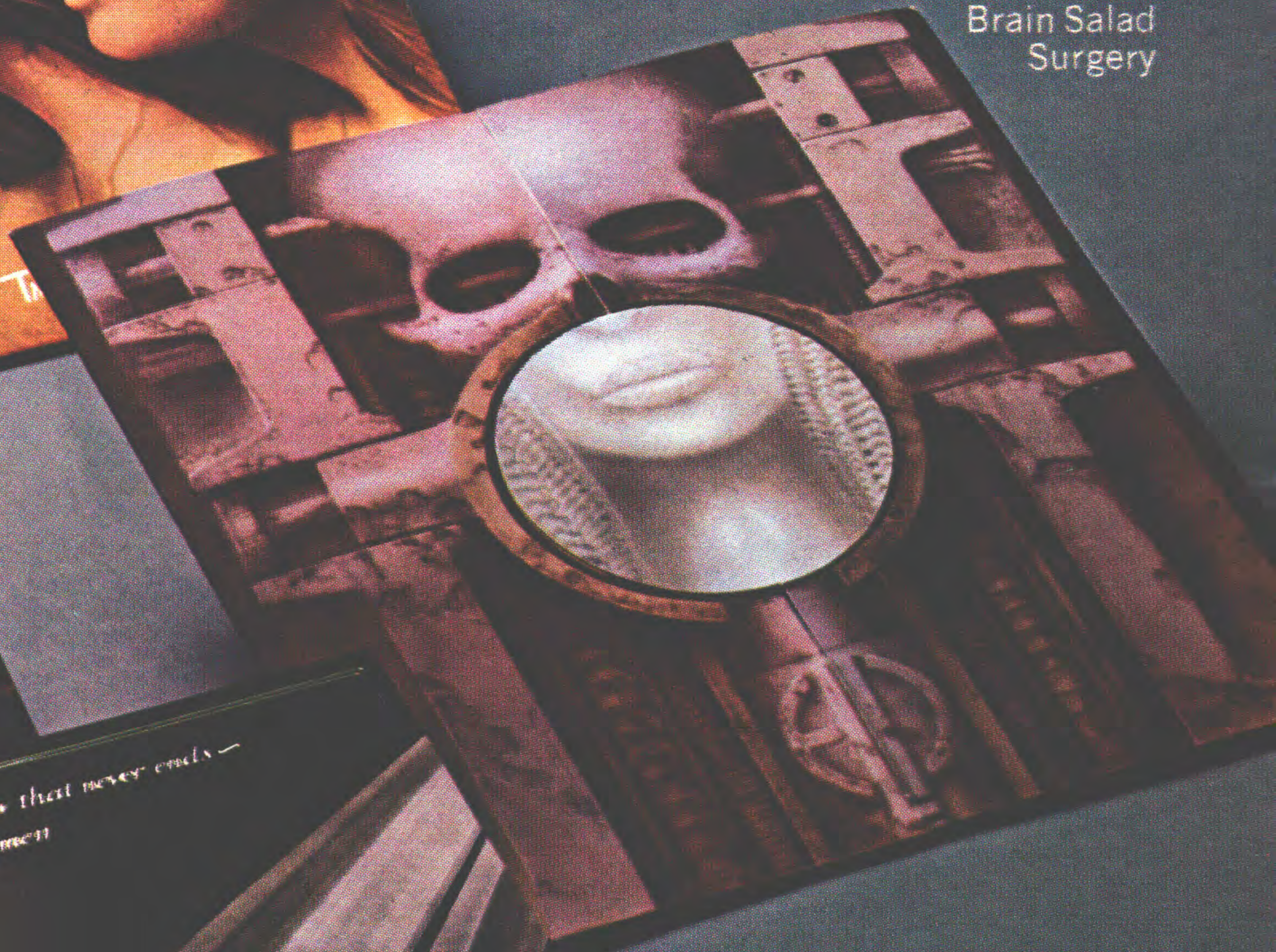
Tarkus



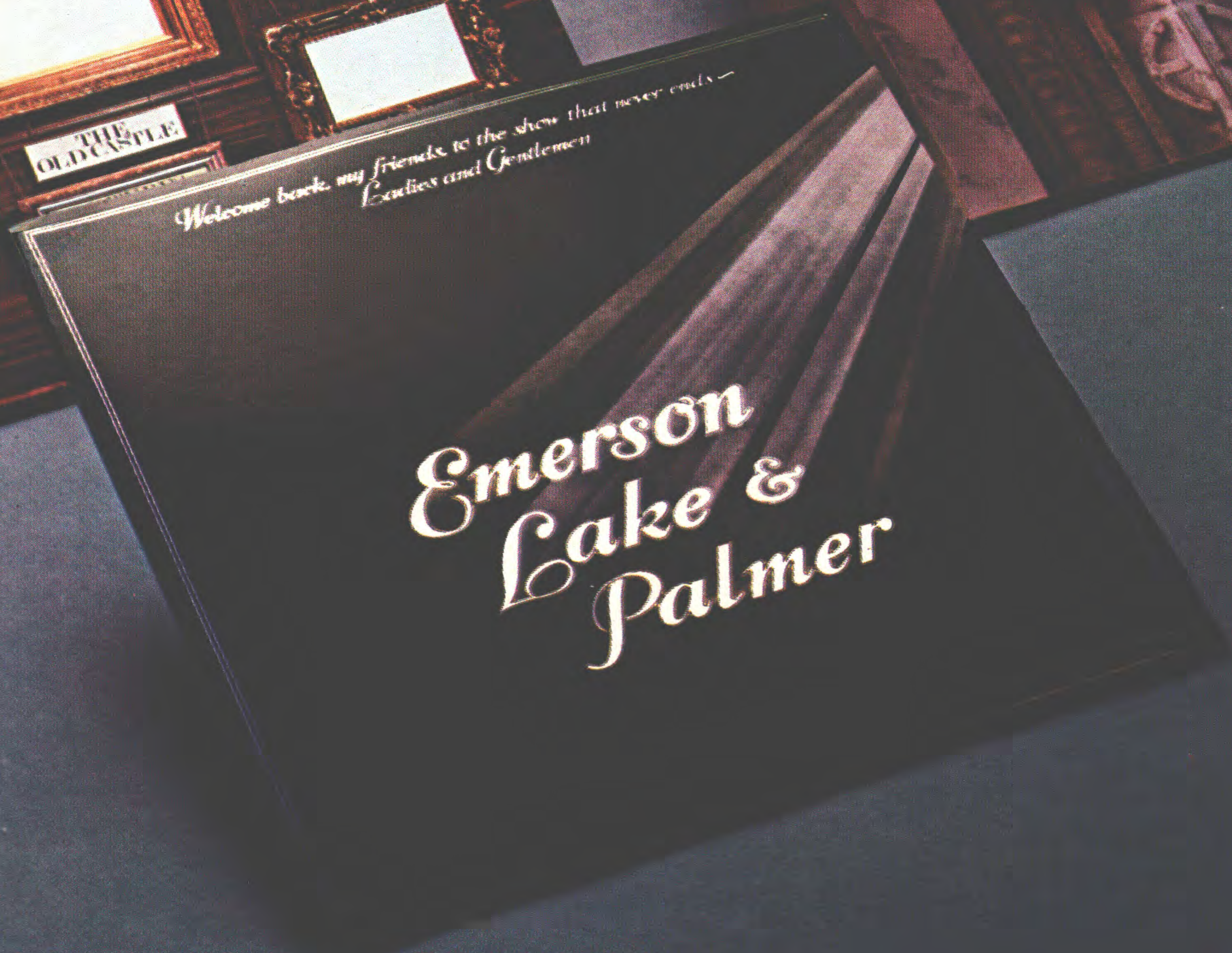
Trilogy



Brain Salad Surgery



Pictures At An Exhibition



*Welcome back, my friends to the show that never ends—
Ladies and Gentlemen*

Emerson Lake & Palmer

Welcome Back, My Friends
To The Show That Never Ends,
Ladies and Gentlemen
Emerson Lake & Palmer





Works
Volume I

Emerson Lake & Palmer. On Atlantic Records and Tapes.

THE TOUR PRODUCTION TEAM



British Road Crew:

M. O'Shea – Personnel Manager.
C. Young – Personal Road Manager to K. Emerson.
K. Smith – Personal Road Manager to G. Lake.
A. Terry – Personal Road Manager to C. Palmer.
N. Rose – Electronics Engineer.
C. Quayle – Asst. to N. Rose.

Tour co-ordination: a.k.a. Productions Inc.
Sound: Audio Analysts, Inc. Montreal.
Lighting Equipment and Staging: T.F.A. Electro-sound, Inc.
Lighting Designer: N. Cernovitch.
Set Design: R. Mitchen.
Trucking: Clark Transfer.

Technicians:

P. Archeold – Electrician.
J. Barnes – Rigger.
H. Blumberg – Monitor Mixer.
C. Cave – Technician.
M. Dugré – Asst. Electrician.
M. Grassley – Rigger.
E. Kréutzer – Carpenter.
A. Lecesse – Elec. Technician.
S. Lelacheur – Prop. Manager.
M. Leveillé – Sound Technician.
B. Paré – Consultant.
P. Paré – Consultant.
B. Parker – Asst. Electrician.
F. Tannehill – Rigger.
B. Thrasher – Hydraulics
G. Travis – Rigger.
E. Trépanier – Sub Mixer.
C. Woo – Stage Electrician.
G. Woo – Asst. Electrician.

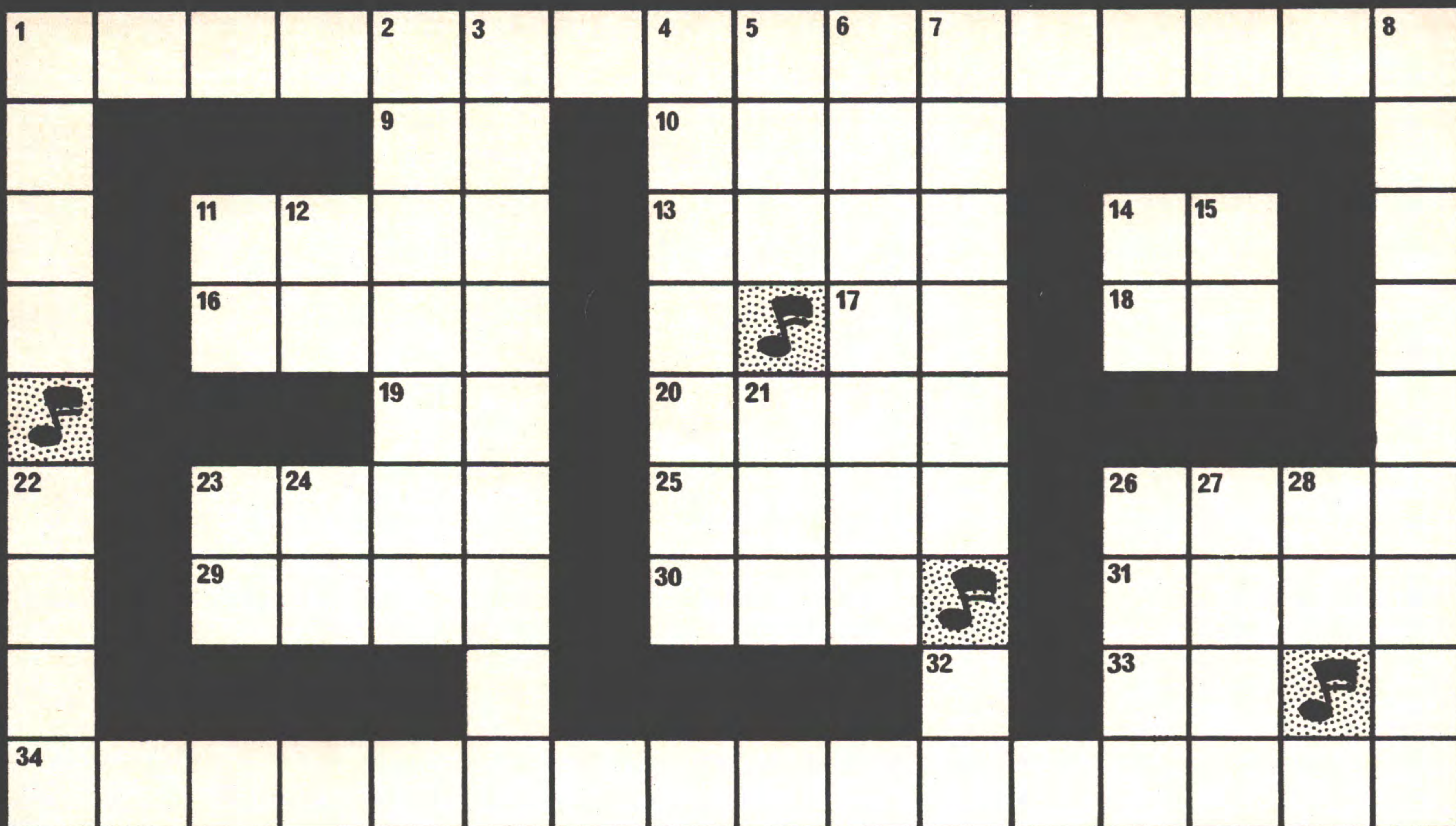
Administration:

Stewart Young – Group Management.

T. Thrasher – Production Manager.
G. Lamarre – Company Manager.
J. Lavoie – Asst. to G. Lamarre.
R. Pinsonneault – Prod. Stage Manager.
G. Nathanson – Stage Manager.

Personal Assistants:

B. Hendershot.
E. Mohamed.



ACROSS

- 1. GREG'S MISSING (7-3-6)
- 9. ARE THEY SO UNITED? (2)
- 10. NUTRITIOUS TICKET (4)
- 11. SOMETHING ELP WILL NEVER DO (4)
- 13. CORNY BREAD (4)
- 14. HE'S LAST BUT NOT LEAST (2)
- 16. YOU'LL BREATHE ONE OF THESE ON COMPLETION (4)
- 17. GEORGIA (2)
- 18. THERE'S NO TEA ON THIS AIRLINE (2)
- 19. ON THE END OF A GOAT IT MAKES A BEARD (2)
- 20. BEWARE OF THESE IN MARCH (4)
- 23. PIGS SWEAT, MEN PERSPIRE AND LADIES... (4)
- 25. IN ARTHUR BROWN'S CRAZY WORLD HE CLAIMED HE WAS THE GOD OF THIS (4)
- 26. PASS THIS WAY IF YOU'RE JEWISH (4)
- 29. TURN HER INTO A MOVIE STAR (4)
- 30. RIVAL BAND, NO? (3)
- 31. HE HELPS WRITE THE LYRICS (4)
- 33. ARTISTE AND RÉPÉTOIRE TOO LONG (2)
- 34. 'WELCOME BACK..' WAS ONE OF THESE (1-6-4-5)

DOWN

- 1. THE SHOW THAT NEVER... (4)
- 2. YOU NEED ONE OF THESE FOR A CEREBRAL SALAD (7)
- 3. WHERE YOU WOULD EXPECT TO FIND THE PICTURES AT AN EXHIBITION (2-3-4)
- 4. NOT LOUD ENOUGH? (7)
- 5. NEW TO THE GREEKS (3)
- 6. PIRATES WILL ENCOUNTER THESE ON THE PERILOUS HIGH SEAS (7)
- 7. IF YOU'RE A FAN THE SHOW IS BOUND TO DO THIS (6)
- 8. A SLEEPING POP STAR MIGHT HAVE ONE - THERE'S EVEN A PICTURE BOOK OF THEM (4-5)
- 11. POST SCRIPT (2)
- 12. THREE-TOED SLOTH FROM S. AMERICA (2) (BETCHA CAN'T GET THIS ONE!)
- 14. NASHVILLE'S ITS' HOME TOWN (2)
- 15. PUBLIC ADDRESS
- 21. HOPE I DO THIS BEFORE I GET OLD (3)
- 22. MUSSORGSKY'S HUT OF BABA... (4)
- 23. HE'S SITTING IN THE SAND (2)
- 24. THE NIGHTS WITH JOE WALSH (2)
- 26. PIRATE'S PRECIOUS STONE (4)
- 27. GRAMMATICAL TERM (4)
- 28. C'EST LA VIE POUR MOI AND TOI (2)
- 32. WHILE ONE FISHES AND THE OTHER RUNS, HE FLIES (2)

ANSWERS TO BE FOUND TOWARDS END OF PROGRAMME

Pirates

"Who'll make his mark," the captain cried,
"To the devil drink a toast,
We'll glut the hold with cups of gold
And we'll feed the sea with ghosts
I see your hunger for a fortune
Could be better served beneath my flag
If you've the stomach for a broadside
Come aboard my pretty boys
I will take you and make you
Everything you've ever dreamed."

"Make fast the guns tonight we sail
When the high tide floods the bay,
Cut free the lines and square the yards
Get the black flag stowed away
The Turk, the Arab and the Spaniard
Will soon have pennies on their eyes
And any other laden fancy
We will take her by surprise
I will take you and make you
Everything you've ever dreamed."

Six days off the Cuban coast
When a sail ahead they spied
"A galleon of the treasure fleet,"
The mizzen lookout cried
"Closer to the wind my boys,"
The mad-eyed captain roared
"For every man that's alive tonight
Will be hauling gold aboard."

"Spare us," the galleon begged
But mercy's face had fled
Blood ran from the screaming souls
The cutlass harvested
Driven to the quarter deck
The last survivor fell
"She's ours my boys," the Captain grinned
"And no one left to tell."

The Captain rose from a silk divan
With a pistol in his fist
And shot the lock from an iron box
And a blood red ruby kissed
"I give you jewellery of turquoise
A crucifix of solid gold
One hundred thousand silver pieces
It is just as I foretold
You... You see there before you everything
You've ever dreamed."



Anchored in an indigo moonlit bay
Gold-eyed round fires the sea thieves lay
Morning...white shells and a pipe of clay
As the wind filled their footsteps
They were far...far...away.

"Our sails swell full as we brave all seas
On a westward wind to live as we please
With the wicked wild-eyed women of Portobello town
Where we've been told that a purse of gold
Buys any man a crown
They will serve you and clothe you
Exchange your rags for the velvet coats of Kings."

"Who'll drink a toast with me
I give you Liberty
This town is ours...tonight."

"Landlord, wine make it the finest
Make it a cup for a seadog's thirst
Two long years of bones and beaches
Fever and leeches did their worst
So fill the night with paradise
Bring me peach and peacock till I burst
But first, I want a soft touch in the right place
I want to feel like a King tonight
Ten on the black to beat the Frenchman
Back you dogs give 'em room to turn
Now open wide sweet Heaven's gates
Tonight we're gonna see if Heaven burns
See how she burns...Oh she burns
I want an angel on a gold chain
And I'll ride her to the stars
It's the last time for a long long time
Come the daybreak, we embark..."
On the flood of the morning tide
Once more the ocean cried.

"This company will return one day
Though we feel your tears it's the price we pay
For there's prizes to be taken and glory to be found
Cut free the chains make fast your souls
We are Eldorado bound...
I will take you for always forever together
Until hell calls our names..."

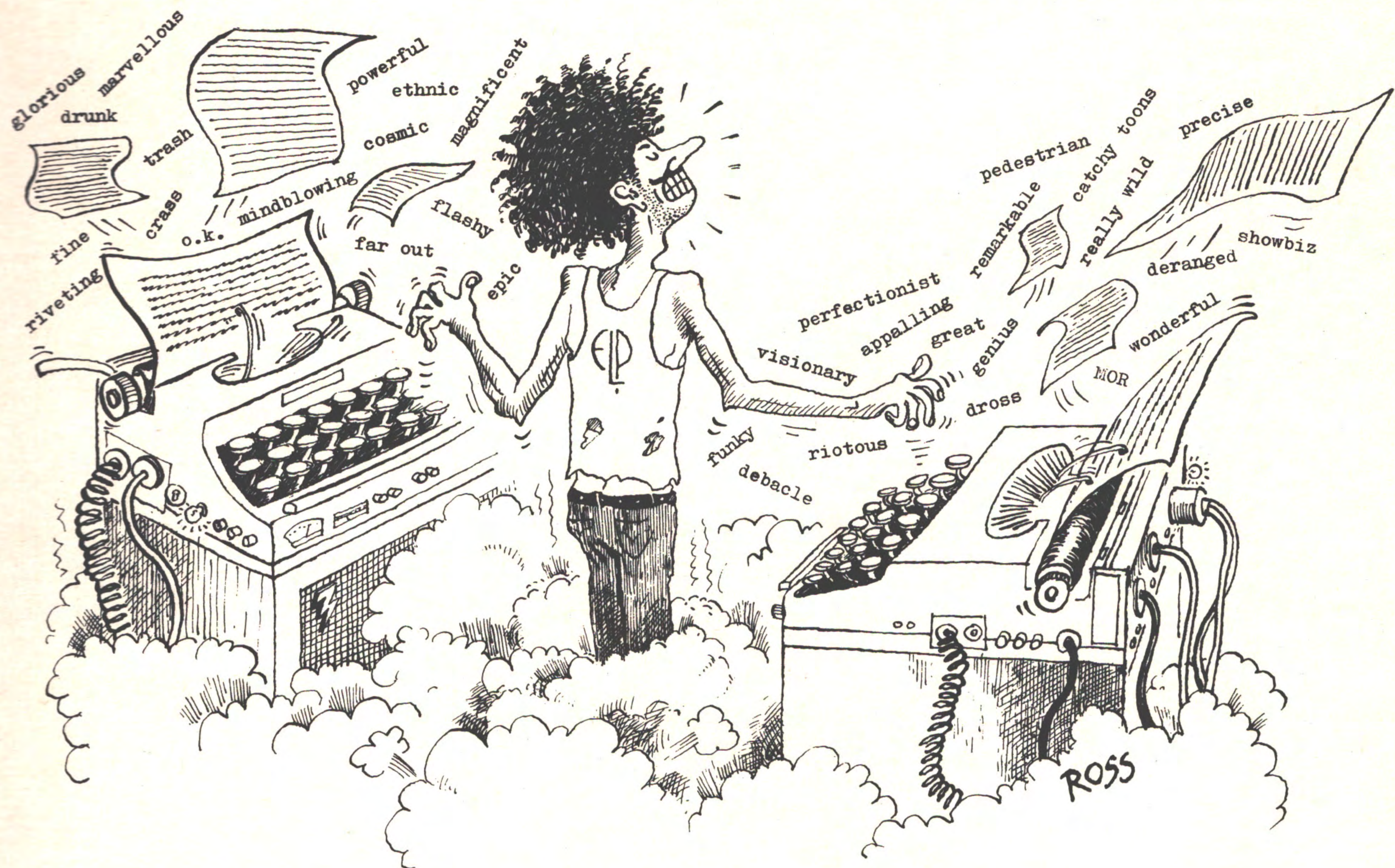
"Who'll drink a toast with me
To the devil and the deep blue sea
Gold drives a man...to dream!"

Greg Lake and Peter Sinfield

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The winning applicant will have his or her review reprinted, with full credits, in a forthcoming issue of CIRCUS MAGAZINE, the rock and roll bi-weekly.

The ten runners-up will receive autographed copies of the new ELP double album 'Works Volume 1'.

Aspiring rock critics should send their entries along with the Gold Doubloon Coupon (bottom, right-hand side of programme centre spread) to:

ELP Concert Competition,
Circus Magazine, 747 3rd Avenue, New York, N.Y. 10017, U.S.A.

Good Luck!

Note: We regret that it will not be possible to return entries—so keep a zerox.



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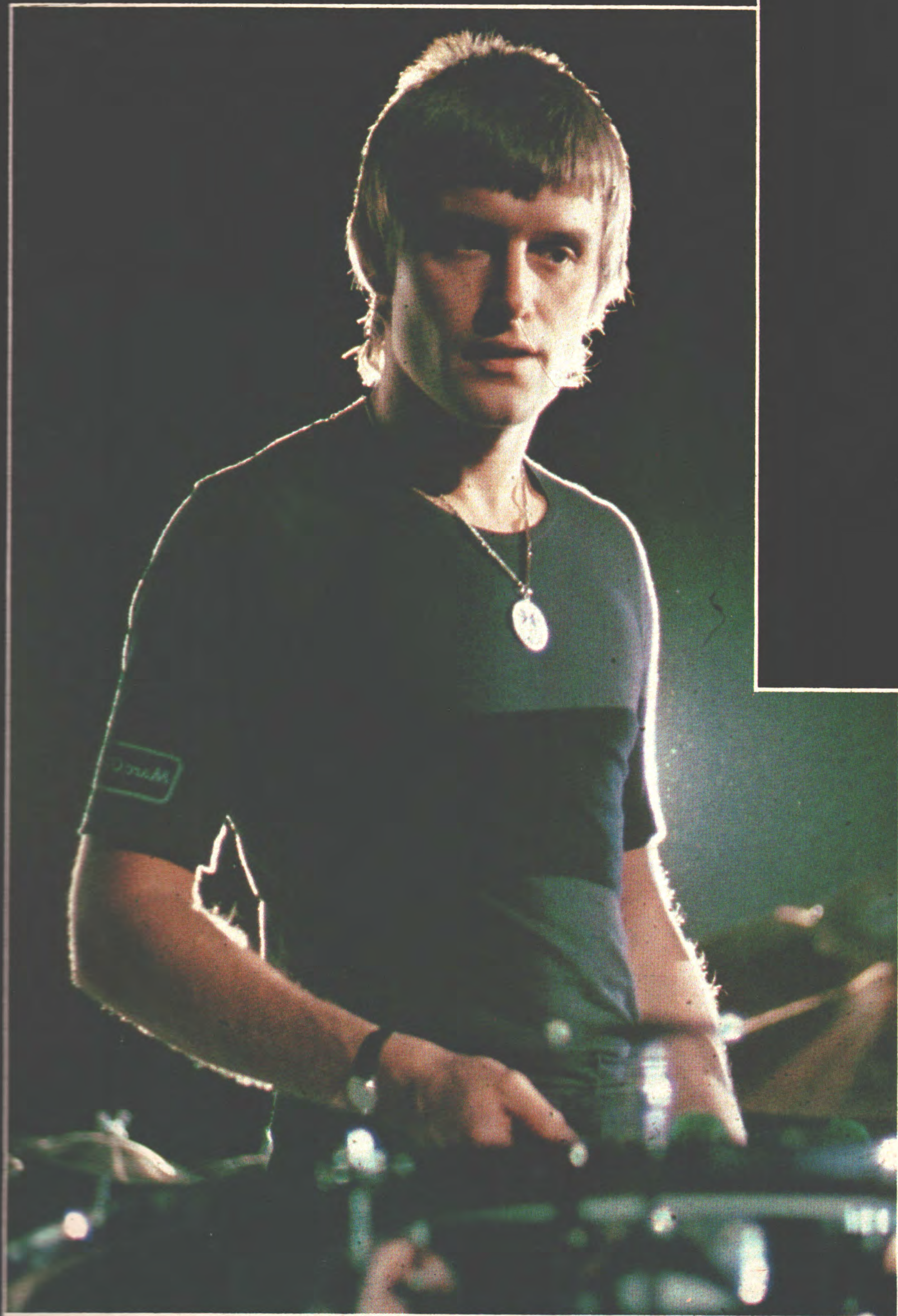


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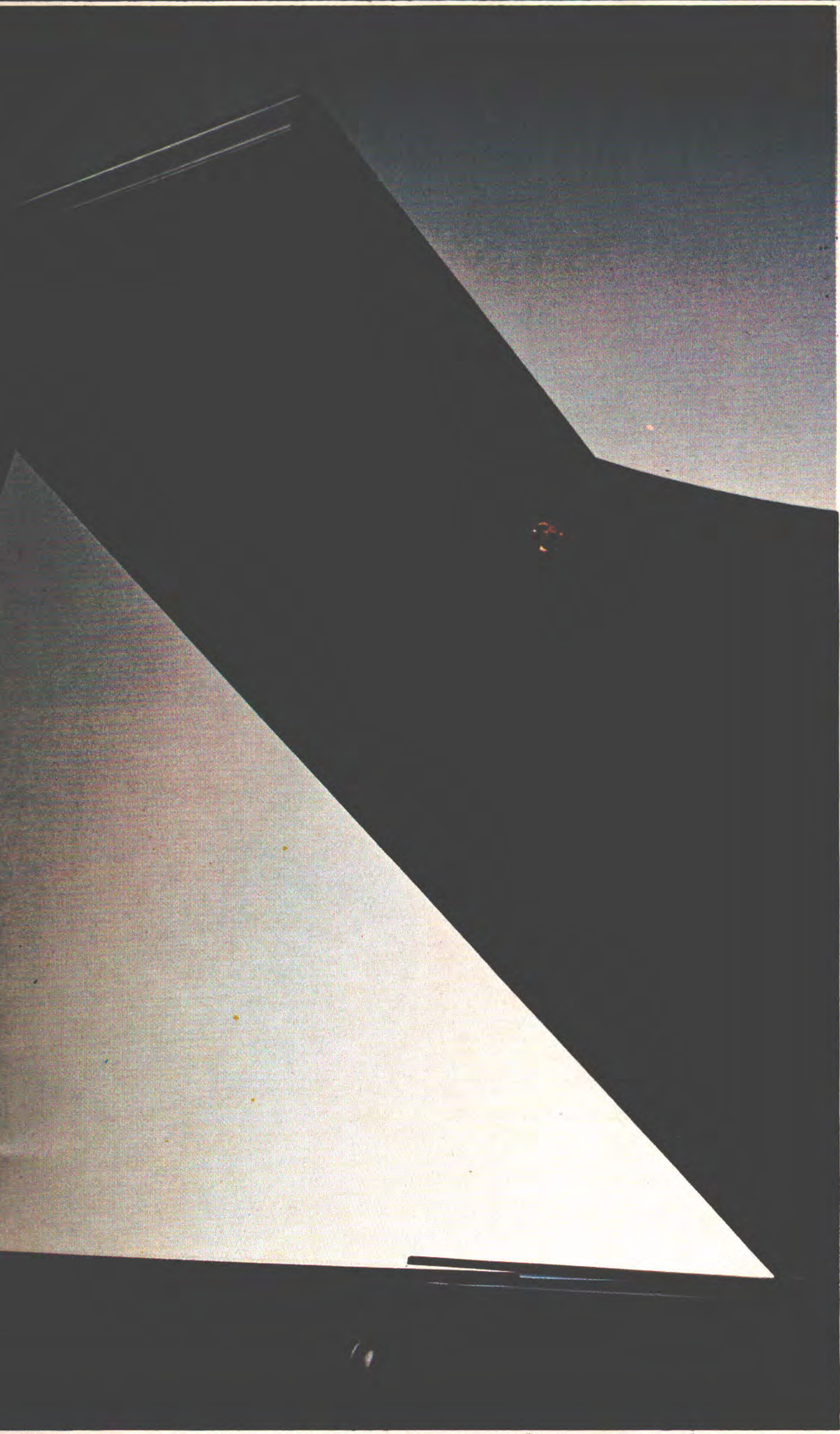


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KEITH EMERSON



Photo: David Montgomery

**“When you’re performing you are the music,
you are the instrument” - Keith Emerson**

Keith Emerson was born in Todmorden, a small village in Lancashire, England, where his mother had moved to at the end of the Second World War, in case the Germans invaded the South Coast. Both his parents played instruments and his grandmother was a piano tutor, so often the infant Emerson was lulled to sleep by the sounds of family musical evenings. Inheriting a love for music, he was sent for piano lessons and although he disliked intensely the rules and scales his teachers forced him to work on, he became an accomplished pianist by his early teens.

Initially attracted by its rebelliousness, Keith began listening to jazz — Charlie Parker and Dave Brubeck records were rarely off the turntable. A strange revelation was that the counterpoint he heard in their style was not dissimilar to the Bach he had learned years before. Getting out the old music books he worked on the classics from a whole new angle; maybe Mussorgsky and Parker did have a lot in common after all. His eclectic taste was later to provide the basis for the ELP concept.

While the British R & B boom was reaching its peak, Keith was doing a day job in a bank and looning off in the evenings to play with either a jazz trio or rock group. It would seem there was a clash of *raison d'être* between the young Emerson and the world of high finance. "I tried it for almost three years, eventually it reached a stage where it took somebody else to decide for me . . . that was my employer who fired me. Thank God he did!"

Keith made his way through a number of R & B bands including Gary Farr and The T-Bones, and The VIPs (later to become Spooky Tooth), but these gigs were primarily financial in motivation — he had other ideas about the future. In early 1967, Emerson was recruited for a back-up band for American soul singer P.P. Arnold. Bassist Lee Jackson, from the T-Bones, came along and together with guitarist David O'List and drummer Ian Hague, they formed "The Nice". Hague was replaced by Brian Davidson later that year and slowly the band developed their own identity, not least for the heavyweight wrestling contest between Keith and his organ that took place nightly on stage.

It wasn't long before The Nice parted with P.P. Arnold, signed with Andrew Oldham's Immediate label and cut their first LP 'Thoughts Of Emerlist Davjak'. Guitarist O'List left shortly afterwards and the band continued to grow as a three piece pioneering a style encompassing wildly varying musical influence. They wouldn't hesitate to play a rocked-up Sibelius piece one moment and a twelve bar blues the next, an original jazz/classical blend or a re-arranged Dylan song. And all the time Keith was undergoing a dramatic transformation from a retiring youth into one of THE showmen of the time.

Leaping about on stage, standing on his Hammond organ, cracking whips and sticking knives into the keyboards, Emerson made sure people took notice. The outrageous antics weren't only for shock value — the knives enabled him to hold certain notes down, freeing his hands for other parts; the throwing around of the organ was the result of explorations in electronic feedback and the stimulation of pre-synthesizer sounds. Often discovering a particular noise by accident he would work it into the act. Controversy surrounded the band. At the Albert Hall in London they burned the American flag onstage (they were subsequently banned from appearing there again), and at the Marquee Club, Lee Jackson obliged a visiting Yankee's request to burn his draft card. To many "nice" was hardly an appropriate description. By 1969, the organ/bass/drums combo had proved itself a viable form and The Nice had established themselves as a major band in Europe, with a large cult following in the States. When Immediate Records folded, the band found a new manager in Tony Stratton-Smith and under his guidance they went on to make a primitive landmark union of rock band and orchestra in the original "Five Bridges Suite" album. The

group's fifth and final LP, "Elergy", released as ELP were almost on their way, featured the now-classic interpretation of Bernstein's "America", plus re-arrangements of works by Tchaikovsky, Dylan and Tim Hardin.

For Keith, there was achievement and disaster. Two years ago during work on his 1st Piano Concerto for 'Works' his priceless old house in Sussex, England burnt down, with all his possessions. "I lost so many things, all my scores and tapes — everything. It was so depressing, not just from the personal aspect but because that house had so much history. I was drunk for a month — no, two months, afterwards. I started writing the concerto when I moved in and it was nice and peaceful, I was really happy and then bang!" The crisis hit Keith hard but he persevered and eventually fulfilled one of his lifetime ambitions by recording the finished concerto with the London Philharmonic Orchestra. "Basically, I wanted to get out a lot of anger in the concerto and I think I've achieved it. It was a pretty traumatic experience. . . I felt so damn frustrated. I think the music really comes across like that. The score took me a helluva long time, but I can look at that and say it's the most complete thing I've ever done in my life. There were absolutely no compromises. I've squeezed every ounce of myself into that thing and I feel very satisfied. I wouldn't make any changes even if I had the chance. Nothing is so satisfying as getting behind the acoustic instrument".

While all this was going on he still recorded with the group and it was here that the more familiar Emerson touch appeared — superbly controlled use of moog synthesizer, an instrument he helped develop and perfect with its' inventor Bob Moog. Keith even released a single last year 'Honky Tonk Train Blues', a boogie-woogie Mead Lux Lewis classic, hammered out on an upright piano, that was a hit in England and a number one in, of all places, Italy. At the time he made a memorable appearance on Oscar Peterson's BBC TV show where he jammed with the maestro on an extended version of his single. But generally it has been a period of low profile. Any secret jamming? "No, not really. I've become quieter, more introverted," he confesses, "I haven't had the chance or been in the right places". Inevitably, there are times of extreme pressure and there's a need for relaxation. For Keith it's a ride on one of his Kawasaki motorcycles and as qualified pilot he flies regularly — recently he has even become an amazingly proficient waterskier.

Keith Emerson's devotion to his art is total and with the emergence of each new work from the collective brilliance of ELP, his importance in contemporary music is confirmed over and over again.



Photo: Dieter Zill



GREG LAKE

“I think if you can have any gift in music, the greatest gift is to be a singer” - Greg Lake

In the county of Dorset, England there is a small town called Bournemouth. Now, Bournemouth isn't exactly up there with Liverpool or San Francisco as a commonly acknowledged hive of musical activity and yet it produced two men who contributed as much as anybody to the development of 'progressive rock'. The local guitar teacher had amongst his pupils one Greg Lake and one Robert Fripp. It was as Fripp would term it, "A Cosmic Concurrence".

After leaving school and abandoning a career as a draughtsman Greg turned pro-musician and temporarily setting aside more artistically ambitious goals, he toured for a while with a local band The Shame, who released a little known single 'Don't Go Away Little Girl'. Like all English musicians he eventually made the pilgrimage to London where he joined the embryonic 'Gods' - a band that also bred ex-Stones guitarist Mick Taylor and Uriah Heep's Ken Hensley. They enjoyed modest success touring small clubs and colleges but earned barely enough to keep body and soul together.

Throughout, Greg had kept in contact with his old friend Bob Fripp and in 1969 along with Ian McDonald, drummer Mike Giles and lyricist/sound and lights ace/visionary Peter Sinfield they formed the legendary original King Crimson. With this line up they recorded just one album - "In The Court Of The Crimson King". To this day, innumerable musicians will cite Crimson, largely on the strength of this one revolutionary work, as a crucial influence.

Although Crimson provided the catalyst for Greg to switch from playing guitar to bass, he was gaining recognition primarily as a singer. From the sensitive beauty of 'Epitaph' to the demonic harshness of '21st Century Schizoid Man', his singing style would often be imitated from then on.

However, Greg, just like Keith and The Nice, still aware that 'the big time' was only round the corner for Crimson, knew instinctively that it was time to quit and move on. He found the perfect environment for the growth and development of his talents with his mates Emerson and Palmer.

While Keith Emerson has been the visual focus of ELP on stage, it has been Greg who has shaped the band's recorded work. As producer of the group's albums (and two sides of 'Works') it is Lake's 'golden ear' that has translated the collective talents of three musicians into that distinctive Emerson, Lake and Palmer sound. That critical balance of parts, that characteristic orchestral fullness - it's a result of Greg's mastery of the studio.

In performance, as well as on record, Greg has been the perfect compliment to Keith's aggressive keyboard wizardry and Palmer's percussive artillery. Although he caused a minor controversy on the last World Tour 1973/74 by standing on a \$6000 oriental rug while he played, his one extravagance in the 'show of shows', he will be remem-

bered not for outrageous displays of showmanship but his excellent diverse guitarwork, his powerful lyrics (most recently written with Peter Sinfield) and his singular voice, rich in tone and timbre - these acted as the emotional link between the audience and band.

When ELP finished their last tour, Greg went off to do some deep thinking: "My feeling was one of exhaustion and tiredness. There was a period where I had to sit and work out exactly what I wanted to do and I realised that I'm principally a singer. Up until that time, I'd given, I suppose, equal effort to playing the bass and to producing records. Having to re-evaluate my future really made me understand that my strength is as a singer - a simple thought, but it took me ages to work out because all my life I've played in a group, it was a new thing to think of being only me as opposed to being part of a band. You aim to put the best foot forward, to do the thing you can do best. The best thing I could do was sing songs, so sing I did."

On ELP's latest record 'Works Volume 1' as well as a group side each member has a side devoted to his own recordings and it is here that Greg's reassessment of his talents can be heard most clearly: "We were all going to record solo albums, but the strength of this album and the way the music is reflected in live appearances, is, I think, that we have managed to make it work without splintering off to establish individual identities. We really didn't want to compete internally - after all, the whole idea of a group is that you agree on a musical policy. By bringing out this album and the way we will present the music on stage, we can expose ourselves individually and try and show what makes up the group. Well, while Keith's future is as a composer, mine is as a singer and on my side of the album it was a question of writing songs that would best suit me as a singer, aside from being the singer in ELP. They turned out as orchestrated acoustic ballads. I worked with Peter Sinfield on the lyrics - usually the ideas are mine and then Peter comes in halfway through and we finish it off."

Amongst Greg's numerous recording activities during the past couple of years, spent mainly in preparation for an ELP resurgence, was the release of a seasonal single 'I Believe In Father Christmas' which made number two in the English charts on Christmas Eve, 1975, remembered by many for the superb television promotional film shot on location in Israel.

Apart from music, Greg's greatest love is for the country and it's there that he finds his peace. Whether it's quietly fishing from a river bank or getting actively involved in some conservation project, he feels more at home in a rural setting than anywhere. Perhaps it all stems from him being a perfectionist in everything he's involved with. He recently confessed that 'Closer To Believing' a track of his from 'Works', took over two years to complete. Greg's sure to exude as much grace and class on this tour as ever before.



CARL PALMER

**“Banging a drum doesn’t answer everything.
I can get more out of a concerto” - Carl Palmer**

Despite the fact that Carl Palmer was only 19 when he was asked to complete the ELP triumverate in 1970, he already had more road experience than either Emerson or Lake. Having commenced drum studies at the age of eleven, he had a head start on most of his contemporaries. His classical discipline came early. After leaving school at fifteen he joined the Motown-styled ‘King Bees’ and two years later joined Chris Farlowe and the Thunderbirds – a band which, coincidentally, was signed to Immediate Records, The Nice’s first label.

At the same time The Nice were setting off smoke bombs to attract attention, Carl, experienced far beyond his years, had become a member of The Crazy World of Arthur Brown at the peak of their popularity – believe it or not, that’s Carl playing on ‘I Am the God of Fire’. Returning from an American tour, after 18 months with Brown, Carl and Crazy World organist Vincent Crane decided to split to form their band Atomic Rooster. Just like The Nice and Crimson, Atomic Rooster’s approach was essentially experimental in nature, determined to cover new musical ground. As Rooster was Palmer’s first real personal success as a band founder, he was reluctant to leave for the unknown, possibly risky skies of ELP. It took quite some persuading, but as we know, Greg convinced him to come along; needless to say Carl has never had any regrets.

Calling Carl Palmer a drummer is akin to labelling Keith Emerson as a piano player – it barely scratches the surface of the scope of his abilities. He has always maintained that his approach to percussion is to be as ‘musical as possible’ and refusing to provide only the backing beat in ELP was resolute in becoming the third melodic voice in the band’s sound. “My own personal attitude toward percussion has been to develop two things, the technical side of it and the musical side, to combine tuned percussion and the technical ability behind the drums. My ambition has been to close the gap without losing simplicity. “I’ve tried to make my playing as broad as possible – to have the tuned percussion of the guy who plays with an orchestra and the technical ability that someone like Buddy Rich has. There’s so much there in the instrument, to commit yourself to one style inhibits your progress.”

By the time ELP released ‘Brain Salad Surgery’ in 1973, Carl’s sound spectrum had expanded to include the first use of drum synthesizers – his percussion movement within the piece ‘Toccata’ featured his privately built electronic devices. On ‘Works Volume 1’ Carl has continued to broaden his musical horizons. On his side of the album he is featured as performer (making use of zylophone, timpani, vibraphone, tuned percussion and his complex hand-built, elaborately

engraved drum kit), arranger (Bach and Prokofieff pieces) and, of course, as a composer.

“There were so many different pieces I wanted to play on the album and play on stage. A selection of tracks that portray me as a player – you see I don’t really have any particular style. I could go into a Max Roach melodic approach or a Billy Cobham jazz-rock approach, but I really try to cover a lot of things. I’ve introduced mallet percussion, which has always interested me. I’ve been working very closely with James Blades, who was my teacher at the Royal Academy in London – a very English gentleman. And on the album there’s a track with Joe Walsh, a guitarist I greatly admire. The whole concept took a lot of time. I didn’t want to get into the bag of having a long drum solo and playing something incredibly fancy. I wanted to express myself as a tuned percussionist and a composer. There are a couple of things that aren’t like my normal self, but as a performer I can’t play everything with this band.”

Obsessed (in the best possible sense of the word) with developing his skills, Carl practises constantly – working on his technique, his composing, his studies on the whole range of percussion instrumentation. Amazingly enough, during all the preparation for the recording of ‘Works’ he found time to produce an album by the British jazz-rock trio ‘Back Door’ called ‘Activate’. He has been a busy man, to say the least.

His dedication to his art is evident from the routine of physical workouts that gives his body the strength and stamina to play with the intensity and energy required. It’s essential his body can cope with his mind’s desires, and these far exceed merely keeping time. Every morning, without fail, Carl will run a few miles before breakfast and every week sees him becoming more and more advanced at Karate. His fitness, speed of reflex and ever improving technique make Carl THE most exciting drummer to witness on stage, engulfed in percussive apparatus in full flight.

A few days before the tour Carl was talking enthusiastically about the prospect of being back on the road with Keith, Greg and the orchestra, “It’s really fortunate for us that in this age of technology we are privileged to be able to play with an orchestra and group project in exactly the right manner. I think if you want longevity from what you do, you’ve got to combine acoustic and electronic music. I think it’s time and I think there’s people out there ready for it. This is yet another step”.

