SUKRAT

THE EMERSON, LAKE & PALMER FANZINE

ISSUE NUMBER III

ELP

THE DREADED BATTER
PUDDING HURLER STALKS
KEITH EMERSON

SUKRAT

Hi friends,

Well, here we are on issue 3 and still going strong(!!) As you doubtless know by now E and L have joined up with Cozy Powell and are recording a new album, with a tour to follow; the album will be released in late summer or early August on Mercury/Polygram records (UK/US). As yet I don't know any more about what exactly is happening, but by the time Sukrat 4 is out, a lot of things should be cleared up. Number 4 should be out late this year, probably October or November (or December...), but please keep sending articles, info., etc., in; I'm getting some really good feedback lately. I'm also hoping that issue 4 has much more info. on, if not a proper review of the album-also, depending when number 4 comes out, reviews of the tour and far more reformation news- possibly interviews, or something along those lines.

As for back issues of nos 1 and 2, I'm afraid there are none left at the moment, but if you're desparate for them let me know and I'll probably get some more printed at the same time as issue 4.

Anyway, I must cut this short now, so I'll just say thanks to you for buying this and don't hesitate to criticise, share ideas, anything in fact...

All the best, 'til next time,

"SUKRAT",
CHRIS LONSDALE,
P.O. BOX 60,
STOCKPORT,
CHESHIRE,
SK2 5DT.

Chris.

(This issue is dedicated to Sarah P.).

P.S. Who knows, I might see some of you at the gigs!
P.P.S. The next issue just might see 'Sukrat' branching out in some manner, either including other bands or having a feature on a particular band in each issue, though still remaining an ELP fanzine. Any ideas on this are very welcome, or if you want to write anything that fits in with this idea please do so.

"Without whom" dept.-

Wayne Perkins(also Newsletters, Biogs.), George Forrester, Andy Kent(News, as well), Warren Butson(News), Ed Morgan, Mike Harding, Nick Could, Robert Ashmore, Damian Crudden, Martin Coller, Dave Flint, Andy Mabbett, Herman Sherman, Andy Gale(Front cover), and Spiney Norman.

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ELP sweep the board

ELP HAVE swept the board in magazine polls in the USA and Japan. In the American rock magazine, *Circus*, ELP gained awards in a poll for Top Rock Group, Top Performing Group, Top Keyboard Player, Top Bass Player, Top Drummer and Top Album.

In the Japanese magazine, *Music Life*, ELP received the awards for Number One Group, Number One Keyboards, Bass and Drums and Number One Overall Musicians.

The band are currently rehearsing for a new studio album as yet without a title, but scheduled for release early in the New Year.

Meanwhile, ELP's label, Manticore, has album releases planned for Stray Dog and PFM, though both have completed albums recently, no titles are yet set.

ODDS AND SODS...

Just the usual bits and pieces of useless information:-

-The Cambra Records album mentioned last time is called "Psychadelic Smashes" (sic), and not "Psychadelic Classics"(still sic).

-Also mentioned last time, the German Line Records reissue of the third Nice album, without gatefold sleeve, does have the sleevenotes reproduced, on a paper insert.

-At a recent record fair in Manchester, I managed to spot a copy of "Celestial Doggie", though the jacket only contained record one. It was packaged in a plain white sleeve, with a picture of ELP cut out of a magazine and taped on the cover! The track listing was written on the back in red biro. Also seen was a King Crimson bootleg, "Schizoid Man", featuring Greg Lake. It was recorded at the NJF festival, Plumpton, 1969 and included "21st Century Schizoid Man", "Get Thy Bearings" a 17 minute long improvisation, together with a couple of other tracks. The cover was deluxe, black and white, and showed yer average 1950's American businessman getting out of a rather large car while beaming stupidly at the camera.

-A Canadian copy of "Trilogy" recently came into my eager hands; not really much different from the U.K. edition, except the colours on the cover are much deeper, the tracks are listed along the bottom of the back of the cover, there's a blue band along the bottom of the gatefold, and the sleeve is made of better quality cardboard. It's on the Cotillion label, catalogue number SD9903. For some reason, probably to give equal length sides, "Hoedown", on the cassette version of "Trilogy" is split into two parts, part I on the end of side one, and part 2 on the beginning of side two. I don't know the catalogue number. Oh, the American version of the "Brain Salad Surgery" album has the same catalogue number as the U.K. version, namely Manticore K53501. (Cue cries of 'wow', 'amazing', 'stunning', etc.).

-As well as the Nice playing on Roy Harper's "Flat, Baroque and Berserk" album, mentioned last ish, Roy sang on a Radio One session by the Nice, in 1969. The track he sang on was called "St. Thomas"-with 'suitably psychedelic lyrics'. (Sorry for ripping that off, Pete!).

-Carl Palmer appearing on the repeats of "Rockschool" again, chatting about drums, (oviously!), also performing a very short solo...

-Keith was reported in 'Kerrang!' a bit ago as working on a film score entitled "Devil's Fingers". It was going to be shot in the Phillipines, (or somewhere) and Emerson was going to take a starring role in the film, as well as composing the soundtrack...

-In Michael Gray's book "Mother! Is the story of Frank Zappa", (Proteus 1985) there appears the following oddity; it seemed Zappa played New Haven, Connecticut in October 1971, and after the gig he was handed the following note:-"Frank, my balance went of to were it seamed I should maby be dead except Greag Lake said to SAVE every hair on his head. He's dead, it seamed. Like the Moody Blues said it might fuck up the world's balance. Black Queen Midnight-that's me. Please help. 326-6604 Gary." Zappa read it, re-read it and said, "That's what the great drug culture has done to American youth."

-Another compilation including ELP is "By Invitation Only", put together by Alan Freeman in 1976. It's a double on Atlantic Records and contains tracks from Delaney and Bonnie, Yes, etc, along with "Karn Evil Nine (1st Impression, parts I and 2)".

-An album of 1969 material by The Misunderstood, called "Golden Glass" has surfaced on Time Stood Still Records, TSS LP1 (Through Cherry Red Records, 53 Kensington Gardens Square, London W2 4BA). It features Davy O'List on a couple of tracks, other tracks include Guy Evans and Nic Potter of Van Der Graaf Generator.

-Andy Kent says that on ELP's 1971 tour, from which 'Pictures at an Exhibition' was recorded, the lads were banned from Leicester's De Montfort Hall after Emerson apparently chiselled his name in the Hall's very own 'mighty Wurlitzer', in fact it was the trusty old Hammond C3 that got monogrammed, and not the Hall's organ. I assume they got rebooked...

-Warren Butson tells me that Howard Jones' biggest idol was Keith Emerson, and that he (Jones), used to copy his (that's Emerson's) clothes, while he (Jones, again) was at school! And on that note...

SOME USEFUL ADDRESSES...

PETER HOLLAND,69 VILLIERS CLOSE,LEYTON,LONDON E10 5HJ has a few tapes for swap, not for sale.He also wants to get in touch with other ELP fans,and is looking for anyone selling ELP programmes.

DAMIAN CRUDDEN,19 ROSAPENNA PARADE,CLIFTONVILLE ROAD,BELFAST BT14 6GU is looking for ELP bootleg tapes,plus tapes of ELP Jap pressings and the "Best Of" Compact disc.Also-tapes of Stray Dog and Captain Beyond,and the address of "Graffiti UK" specialists in US rock magazines.

MARTIN COLLER,92 HALFWAY STREET,SIDCUP,KENT DA15 8B2,has some tapes for swap, including Hammersmith '72,New Haven '77 (Complete),the Atlantic Promo and Wembley '74.

ROBERT ASHMORE,22 UPLANDS,WELWYN GARDEN CITY,HERTS.,AL8 7EW.He's looking for video, namely the full 90 minute version of "Pictures at an Exhibition",Emerson's appearance on 'Oscar Peterson's Piano Party' on BBC 2 in January '76,a film/video of the '73/'74 world Tour,and the 'Rock of the Seventies' TV feature as in issue 2.

CURIOUS DREAM have a 6-track tape available for £2.50 (inc.P&P) from Richard Bagley,"Glenholme",29 Springfield Ave.,Knottingley,West Yorks.WF11 8BQ.Buy it-it's good.

Jolly good 'Folk/Rock' duo TWICE BITTEN have T-Shirts,badges,newsletters etc. available from 142 Forster Street,Radford,Nottingham NG7 5DD.They've also got a highly recommended (by me) tape entitled "Dialogue" for sale-£2.00 plus S.A.E.

Sheffield band HAZE have newsletters,gig guides,and all the other usual ephemera obtainable(I'm trying to be original!)along with their album "C'est la Vie",(Nice title,huh?)from 25 Fir Street,Sheffield,S6 3TG.Their "Cellar Replay" tape costs £3.25 including p & p-cheques to Gabadon Records.Membership of the (nearly) totally exclusive Haze Ultimate Mega Society (H.U.M.S.)costs £2.00.

(I should point out here that Haze and Twice Bitten have agreed to sell this august journal at their gigs(will they ever live it down?)-Ta chaps.).

The Roy Harper fanzine "HORS D'OEUVRES" (from which I pinched the info in the news page)is gettable from Pete Cunliffe,The Rectory,Golborne,Warrington,Lancs. WA3 3TH-£1.10 inc. p&p.The Nice involvement is your excuse for getting into him, though you really don't need any...

For Pink Floyd freaks,"THE AMAZING PUDDING" can be obtained from Andy Mabbett, 67 Cramlington Road,Great Barr,Birmingham B42 2EE for 50p inc.p&p.Also from the same address the Syd Barrett 'zine "OPEL",45p inc p&p.(Take a couple of subscriptions out,tell him I sent you).As well as all this he produces a listing of currently available (that word again) alternative music papers like what you are reading at this very minute.This costs 2p (Yes,Two pence) plus the standard s.a.e.

I finally got my copies of the Emerson Albums "Honky","Murderock","Best Revenge", and "Harmagedon" from CHORD RECORDS,57 Priory Crescent,Cheam,Surrey,SM3 8IR.They also have a limited edition Sampler(I don't know what it contains),and "Inferno" available.They're all £5.99 plus 50p p &p (cheques to Chord Records),except the sampler which is £3.99 plus 50p p&p.Good service.

The "Pictures at an Exhibition" video can be bought direct from Precision Video Limited at ACC House,17 Great Cumberland Place,London W1A 1AG. £20.00 plus £1.50 post and packing.

FOr photographs-Diane Clegg Photographs,48 Junction Lane,Ossett,West Yorkshire. They have two sets of ten photos at £5.00 each,but I don't know any more.Write for details.

Well,I think that's about it for the moment,hope these have been of some use to you.Thanks for your support.

(when writing to any of the above please enclose an s.a.e. if you want a reply,and give'Sukrat'a mention!)

CHRIS.

STAR OVER JERUSALEM Sounds,May 25,1974.

AND DID those feet in ancient time,walk upon England's mountains green? Well maybe they did,but they're more often seen firmly planted on stage up to the ankles in Persian rug these days.However,ELP recorded "Jerusalem" on their last album,so TONY JASPER and GREG LAKE trod the green slopes outside Liverpool Cathedral to pursue the theme of God v. Rock and Roll.

The two kingdoms of Downtown and God recently met in Liverpool. The latter finds itself in two massive cathedrals,one,the rather new and spacey Roman Catholic edifice and the second,a large dramatic,red-brick Anglican building.The Downtown kingdom is earthy to its core,well almost. For one thing it's a travelling circus and this particular occasion represented in the massive musical and electronic armoury called Emerson,Lake and Palmer.

ELP's 36 tons of equipment was busily searching for breathing space for Liverpool doesn't really have a hall big enough to cope with what some say is the largest rock show on earth.Greg Lake,singer and lyricist,had escaped from the problems confronting sweating roadies,left the group's 134-pound church bell,and found refuge on the vaguely green slopes tumbling down in front of the Anglican Cathedral.

The religious optimist who hopes for a religious rash to break out amongst yer heavy rock brigade might conceivably have the inkling that Mr. Greg Lake was on the verge of shaking hands with the other kingdom.After all perusal of ELP albums suggests Lake not only moves lyrically in a surrealistic vein but does attempt some spiritual songs.

So what are the chances of both kingdoms coming together in Greg Lake? "I can only remember going to church once in my life,maybe twice.I recall receiving one of those cards on which they put stars to record attendance.Trouble was my first visit saw me beaten up by a mob,not the best of introductions!"

"What I've done since is brush up every now and then with religion. We're not buried into the religious thing too much,yet you know it's something which has always upset me to a degree."

"We recently recorded 'Jerusalem' and put it on as the first track of 'Brain Salad Surgery'.I mean it's a beautiful song and it's one everyone knows and some people might have got some wrong ideas from our recording it. I mean to us it was simple,it hadn't been recorded by anyone for a long time and we like it and it did give a rounded quality to the album."

"It was in keeping with the kind of majestic atmosphere of the album. As a single it was released before we realised it was out.We didn't really watch it and it was only a few weeks after that it hit me for it seemed to be getting a lot of airplay.Its release had nothing to do with the fact of other religious type songs having made the hit-parade in the last year or so.As I said to us it was a beautiful song and that's it."

"This upsetting comes from my belief I can see through the Church. I'm an entertainer and I can relate to the kind of show the Church presents. You have the Priest,the beautiful shaft of light on his head,the collection, it's always something that disturbs me a little.I think it's based on fear."

Lake says it doesn't matter to him anymore,the organised religious scene,yet paradoxically in our conversation he kept returning to what he considers its world to be about and often linking it with his own writing, for there have been those songs like "Take a Pebble","Black Mass" and "From The Beginning",let alone the references made in the three "Impression Suites" on "Brain Salad Surgery".

The "fear",those continually came to the fore for later he almost harps back to his early unfortunate experience of Church,"When you're small you're indoctrinated with the thought if you don't believe in the Almighty you believe there is a terrible penalty to pay.At the age when I could think things for myself I found the Church lacking,what I found myself believing is expressed in my song "Black Mass".As to individuals within the Church,their sincerity and honesty,I can't really comment,I can't really say every man is a hypocrite,it's just the organisation."

"It may be changing and adapting to the times, present needs but I think it's stillsaying the same thing, if you don't believe, then you know what."

"I don't believe it, I don't subscribe to it. I wish there was something. I think if I did have blind faith then it would make me much happier giving me this security and feeling that whatever happened to me it would be alright."

"There is the line I use on "Brain Salad Surgery" about people pulling Jesus out of the hat and then another one about three Bishops' heads in jars!"

"When I started serious writing, which I suppose was in the days of King Crimson, my lyrics were very brutal. We were busily observing all the things wrong in the world and the Church was one. I think in a way I have grown out of it. I've become more introvert and instead of looking around at the world I tend to look in at myself and see what's wrong with me."

Such indeed may be the general feeling of Greg Lake yet there still exists the paradox of his writing lyrics in "Brain Salad Surgery" making overt reference to current bad things in our world. The difference lies in his tendency, as compared to the extreme of Crimson days, to observe and describe suffering rather than build up lines like, "Cat's foot, iron claw, neuro-surgeons scream for more at paranoia's poison door" which express a more personal identification with what's happening.

Lake however does not agree with this analysis, "You may express the feeling of my separation from what I'm describing but I'm not sure if I see it that way. I think the viewpoint is different. I'm not waiting to express myself, the viewpoint can be two-fold, it can be me observing everything and me feeling. I am getting more into the latter."

"Sometimes I think what you write is said to somebody and other times it's just said. Some things are just simple statements and others are meant to communicate."

"I'm not asking for any long-lasting belief from our people, though some fans do read way beyond what we intend. I mean you take this Jerusalem song. People read way ahead of what I write."

"They come up with most incredible interpretations, there was one going the rounds saying it had to do with the Arab-Jewish situation! I can't think of anything further from our minds."

"People on the rock scene are these days coming out with songs loaded with often involved lyrics. You have a song like "Give Ireland Back To The Irish", and you wouldn't have had that kind of thing in the mid-late fifties. Some of these present-day lyrics can be very good but there are many I'm not too sure about."

"We find, particularly, in America, a lot of fans coming backstage and they know our songs, they are familiar with every word of all that I write and they have their ideas as to what those lyrics mean. What they may think may be far from my intent. I don't think I can sit around and pencil down all the possible permutations a certain line may or may not have in meaning before I decide to write or issue the respective lyrics."

"Years back, songs said very little other than giving expression to the familiar boy-girl kind of song. Fifties pop was pretty bare, the songs were not very good and I don't think we want to return to that era, it would be a retrograde step. I'm slightly amused by the sudden implanting of sacredness upon much of the early stuff."

So, if you like, for some ELP fans there is a kind of holy lore, the unauthorised scriptures compiled by Greg Lake, printed and given free of charge with several of the million selling ELP albums.

And if you ask whether ELP like other major groups have a kind of cult following, albeit modern day music disciples of the downtown kingdom, then Lake will only say it's obvious the trio have enormous following, that they find no difficulty in filling their show.

And if you suggest ELP could be a travelling show with lots of gear, lights sound effects and big star treatment but not much else you are liable to receive a baleful stare from Greg Lake. Well, he will admit the show aspect.

"Remember what I said earlier about the Church having its show. Whatever else I might say its show is a good one, otherwise it wouldn't have lasted so long! I mean it's got a good bag of tricks. I think our format has some similarities, plenty of colour and content, that last word is important."

"One thing though, we draw totally different audiences! When we do a show its almost entirely a two-way communication. It may sound strange but this may be together, part of a sharing event."

Lake however doesn't take too kindly continual ELP features which concentrate on the surface pomp and splendour. It seems one reason why the group members give only rare interviews. He has a basic mistrust for much of the music press and feels considerable sympathy for some one like Jethro Tull, a group which received a considerable pasting a few years back.

So ELP have been to Liverpool these past few weeks. They didn't play the Cathedral but remembering the Dean was a few years back a Soft Machine addict and possessing a considerable knowledge of the current rock machine could we see the two kingdoms shaking hands by an away visit from ELP in a Cathedral concert?

"We have played one Church, at least I think so! I don't think they are the places for us to play. I think they're the wrong environment for us. I mean acoustically, they're great for organs and church choirs but not electronic equipment. Much of the sound would go straight up, it wouldn't travel."

Not too bright a prospect—a conceivable coming together, though the Cathedral could certainly house the 36 tons of equipment! And I suppose those Lake lyrics have little sympathy for the things of God, to sing them within Cathedral confines might awake the same kind of criticism which greeted the once possible appearance of dear Tony Blackburn on "Songs of Praise". After all "Black Mass" has some harsh things to say about organised religion, but then it's doubtful if ELP is whiter than white.

"MY NAME IS RAIN", from the album
SONGS FOR A MODERN CHURCH (Charisma CAS 1159).

This is over the top. Some will say everything he does is over the top, but here I'm not too happy with the balance of a loud, firmly metrical, and frankly obtrusive Korg organ or a synthesised organ, with a children's choir. He could have worked harder on it, rounded the edges, taken a back seat to the kids. But what can you expect of these rock musicians? These deficiencies explain why it's on an unpublicised compilation album of vaguely religious odds and sods from Sir John Betjeman to Kenny Rowe (Who?). It's nice to have the album for Sir John's super musical poem "Christmas", and the "Nunc Dimittis" from "Smiley's People" and Rare Bird's classic "Sympathy". Keith's contribution is fun but we'll give it only 4 out of 10 for effort this time. Perhaps the Christmas single he's written, "Starship Captain Christmas", for the same choir, is somewhat better. But nobody wants to release it. Poor old Keith—hard times, huh?

GEORGE FORRESTER.

BEST REVENGE. (Now released on Chord records, CHORD 1.). (Address in News Pages.).

Although I missed the opening title sequence and therefore the full statement of the theme tune, I found that the best parts of the score are (surprise, surprise) those which underline the most violent, menacing, exciting scenes. There's also one stand-out song. Maybe the execrable nature of the film itself, glamourising as it does the world of drug-dealing (however unintentionally), prevented me from fully enjoying the music. It's clear that Emerson thinks in terms of an eventual album, in terms of complete pieces of music, and to this extent finds film scoring frustrating and unrewarding. I'm willing to bet that the album, when problems over its release are eventually sorted out, will turn out to be much more satisfying than the soundtrack to the film itself. It appears there were conflicting views as to how it should go, and changes of direction in the movie during production too, so this can't have helped.

For me then it was, so far, Emerson's least satisfactory film-score, but the album may well be quite excellent judging from the three or four really brilliant moments in the action sequences. See the film if you can though, with eyes closed preferably!

GEORGE FORRESTER.

A MORAL TALE (From George Forrester,your special correspondent).

Recently I suggested to a fellow-fan of Emerson,Lake and Palmer that there might just possibly be some things in life more worthwhile than ELP.

Dear reader,you should have seen the reaction! (Well,maybe not.).

His blood began to boil,his hair stood on end and turned white,his eyes bulged in their sockets,he snarled and foamed at the mouth,his clothes were ripped to shreds as his muscles grew and he gained a foot in height,he turned green,then purple and finally black with yellow spots,he spewed blood containing hideous bug-eyed spiders all over me-and just as he was raising a threatening claw and was about to tear me limb from limb,suddenly a thought seemed to strike him and he returned to normal size and appearance,collapsed in a heap and began rolling about in uncontrollable spasms of hysterical manic laughter.After ten minutes the pain was toomuch for him and he screamed in agony as his thrashing body was wracked in succession by thirty-six epileptic fits,a ruptured spleen,a swollen prostate,a burst lung,three(mild)heart attacks and a massive stroke.

When he came out of hospital he was a changed man.He still listens to ELP but somehow I feel the pleasure has gone out of it-and everything else.It's unwise to mention sex,drink,drugs,Duran Duran and Donna Summer to him-it only seems to increase his misery.

The other day I went in Herman's room(for such is his name,gentle and innocent reader-Herman Sherman actually)and found him reading "Crime and Punishment",the bit with the hatchet-murder,and chuckling to himself.He is much given to writing sub-Marillion (and that's really bad!)poetry" and from time to time mutters darkly about entering the Catholic priesthood.

So be warned,young human being,fresh flower on the edge of becoming a rock fan, learn the moral of the story of Herman Sherman-which is,DON'T BE AN ASSHOLE!(or something...).

EPILOGUE.

My friend Herman chanced to find this article and I found him reading it,weeping quietly as he knelt in his front room before a sacred icon of the Holy Trinity (you-know-who!)He smiled a deep,faraway,sad smile as I came in and said to me,"When you publish this,will you send along some of my poetry,too?-to show them how bad it can get?"How could I refuse those pleading,bloodshot eyes?For your seldom reflection and meditation-"There but for the grace of God go I"-I give you one of Herman's poems.If you would be so indulgent,there may be more in future...

DARK CHAMBERS OF MY SOUL by Herman Sherman.
(Glory to Greg)

O God
God God God
Thrice holy,E and L and P
Thou knowest me through and through
The Black Mass of my soul
As every day I scream and cry
Oh Greg,give me your brain salad surgery
Let me not be cast down utterly
Another fool out searching
Disjointed
Like a cracked strawberry jelly
Oh Greg,Greg,come and fill my belly
Second person of the Trilogy Trinity,
Be mediated to me by the gentle thump
of the Spirit of Carl
That from my darkest chambers
I may be transported in ecstasy into the
eternal arms of Keith the Father
O Lord Keith,let me be one of the
little white keys that you play
On your great infinite keyboard
There to be played in harmony
With thee and all my brothers
And sisters
Not forgetting my canaries Alberto and Aaron
or thou carest for all
You won't let me die will you?
Love,love,love!

WHEREVER THE UNION JACK
roars aloft its beneficent influence—wherever English is spoken—from Pole to Pole—have the dwellers borne testimony to the LIFE-PRESERVING qualities of

LAMPLOUGH'S
PYRETIC SALINE!

Which has proved itself a specific against **Malaria** and **Feverish Symptoms** of every kind! Physicians, Nurses, Great Legal Luminaries, Clergymen of all Denominations, and Private Individuals in every walk of life have testified to the benefit derived from its use, which, by its direct action upon the Stomach, Liver, and Kidneys, eradicates the disturbing influences, and completely restores the normal healthy conditions. It is within the reach of all, being sold by ALL CHEMISTS in

Stoppered Bottles, **2/6, 4/6, 11/-,** and **21/-** each.

DON'T ACCEPT ANY SUBSTITUTE

KEITH EMERSON L.B.C. MAY '84. Thanks to Martin Coller.

This is an interview conducted by L.B.C. in May '84,so without further ado:-

Announcer:-...there are those who just take a hefty break from other duties,Bank Managers Civil Servants,and Rock Musicians even.Among them is Keith Emerson,former Keyboard player with Emerson,Lake & Palmer.Since the three-piece band disbanded,Emerson has been busy working on music for movies,including the New York cops-and-robbers film 'Nighthawks', starring Sylvester Stallone.In a break from recording,our Mal Reading caught up with Keith Emerson and asked him what he's been up to apart from marathons...

Keith Emerson:-Well,apart from the 'Nighthawks',I went to Japan and had a great success with a film score I did there,it was for a Japanese film called 'Gemna Taisan',which was an animated science-fiction film,and that was very successful over there,and tomorrow I'm off to Italy to promote an Italian film score which I've just completed,and having got that done,I'm back here to seriously get into getting a band together.

Mal Reading:- Is there anyone that you have your sights on,people that you've been talking to and playing with?

KE:-Oh yes,there are,none which I would sort of mention at the moment...

MR:-No dropping of names,then?

KE:-No,I don't think that'd be fair because if it doesn't work out then everybody says "what happened to him then?"You know.(Laughs).

MR:-what about those musical ideas though?How do you see the music that you're going to be doing,whoever it is that you play with and record with? How do you feel about the music,is it going to be different to ELP or your solo work?

KE:-Well I still like the sort of big grand,grandioso approach to writing. Now what attracts me is theres a lot of new technology which wasn't around when ELP were going.Erm..I've got a lot of ideas that I want to do,but, you know,depending on who I work with,it can affect the direction,it won't affect the overall writing aspect of it.

MR:-How do you feel about the music scene that has been running along in parallel,you've maybe dropped out of the charts yourself as a contributor to music,but it of course has continued as peoples musical demands continue.What do you think about the music of the 80's?How do you feel about the new groups today,the music they're making?

KE:-Well,it seems to be run totally different than it was in the 70's,it's, and this term has been used a lot,but I'm going to use it now,it's Corporate Rock'n'Roll and everybody's involved,right,the A&R man,the record producer.A lot of the bands that are in the charts these days are,they're musical commodities which are,er,pieced together by a producer and I think the main interest is that they have,that,er, fashion wise they look good and attitude wise they look good.As far as musical ability is concerned,that is seriously lacking I think.There are no good soloists around,apart from the guy from Dire Straits,the guitar player there...

MR:-Mark Knopfler?

KE:-Yeah,and I can name a few other people,the bass player who's with,er, what the hell was they called,Level 42.But even so,they're not really featured as say the Claptons or the Hendrix's were you know,the whole thing with music is to find a hook and a hook is just a,can be a simple two-bar motif and that's it.

MR:-What about Boy George of Culture Club,he has proved for those sceptics of music today,that it isn't just image,but he can actually come up with very good pop songs.

KE;-Oh well,he is a good singer,a lot of people have criticised him and said he sings flat,I think Daryl Hall and Oates have cursed him out on that one!Errm..I heard the Boy George ,the first single,and I thought "That's great",but then when I saw what he looked like I thought 'Yeuch' you know I didn't really...er,but there you go,I mean everybody's sort of like getting into that fashion now,which is o.k. you know...(laughs).

MR:-We've been through a number of different musical styles,revolutions you might like to call them,over the years,after the art-rock of the late 60's and 70's,then we got into very different forms of music,mid-70's and to the end of the 70's was Punk,a lot of revolution there,the whole changing structure of the music industry,then they seemed to grab hold

now they look at ,say Emerson,Lake & Palmer now,maybe they say,look at them as a dinosaur rock band,er,and maybe they're very cynical about that kind of music today,do you think there's a place for that sort of music in the 80's?

KE:-I do actually,yes.

MR:-So you don't agree,I mean you obviously dont agree with the critics of that sort of music.

KE:-They used to be very cynical at the beginning of the 80's about Emerson, Lake&Palmer,but I think it's,er,the wheel's turning full circle now, They're starting to refer back to that music.

MR:-Groups like Asia for example?And Yes have gone out on the road,Genesis in the United States,and I mean Yes for examplereformed with almost the original line-up,with the exception of Steve Howe on guitar,replaced by Trevor Rabin I think,and they've done extremely well in the United States of late,and Asia have done quite well,Carl Palmer,obviously old friend of yours,the drummer there,so there is an audience out there. I just wondered whether you felt that perhaps Britain,your nome country, was particularly receptive to your ideas of music,or whether you felt that,er maybe America is a far more receptive place?

KE:-I want the band I'm forming to be English musicians,I've been asked to sort of consider a lot of American people,but I'm not really into that. I'd like the band to be totally,erm,tatally English,and record the album here.

MR:-Something you're looking forward to,obviously.I mean a musical future aside from writing soundtracks and jogging!You're probably itching to get back out there and start playing live again.

KE:-Yeah,I am now,about a year ago it would have been the last thing I would have been considering,but,er,I think it would be good to get it back together again.

Announcer:-Nice.And I hope he does well.That's Keith Emerson there,former keyboard player with Emerson,Lake & Palmer.....

KEITH EMERSON. HONKY. (Solo Album). Bubble BLUI9608.

The long-awaited solo project,promised since mid-I970's,turns out to be five-star stuff.Happily Keith resists the temptation to sing,having already revealed the poverty of his vocal skill on the otherwise excellent "Nighthawks" soundtrack.However there is a vocal on one track,a not entirely successful gospel number called "Jesus Loves Me" with the Kayla Lockhart Singers.The idea's great but the muddy,heavy production lets it down.I'd like to hear more 'gospelly' playing from him in future though.

The album starts off with the nine-minute "Hello Sailor",an ambitious out successful piece consisting of a heavy bass intro nighlighting the talent of Kendal Stubbs;followed by the showpeece of the album,Emerson playing George Malcolm's marvellous solo piano variations on the Sailor's Hornpipe,"Bach before the mast";and finally an extended organ/guitar variation on the same theme.This goes without a break into "Salt Cay",an Italian T.V. theme which was a monster hit there because of the video Emerson did with it.It's the sort of driving,joyous piece ELP SHOULD have come up with instead of "Love Beach".Side One concludes with another piece that (unlike "Salt Cay";SOUNDS like T.V. music,"Green Ice",very percussive and exciting-all the thrill of the chase!

After twenty-five seconds of self-mockery in "Intro-Juicing",Side Two opens with "Big Horn Breakdown";like Barrelhouse of the same ilk,but more fun.Meade Lux Lewis's "Yancey Special" has a sort of reggae treatment given it.This doesn't square with the master's original for me,but with the ubiquitous Dick Morrissey on tenor sax,it complements the previous track entertainingly.Before Keith's heavenly sing-song comes "Rum-a-ting" and this is triffick!Just great fun from beginning to end(you could say that about the album)with Keith playing with a looseness and an economy that he seems to be developing more and more,probably due to the environment of the Bahamas and surrounding himself with black musicians and producers.If you want proof of this see the photo of the party on the front and the one on the back of Keith getting sloshed with a friend.The centre photo involves an encounter with a shark in the bath and looks P.A.I.N.F.U.L!

GEORGE FORRESTER.

MURDEROCK Bubble BLULP I819

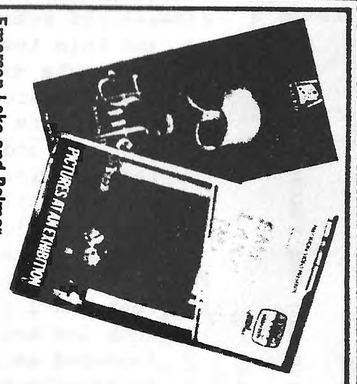
Starting off with a title theme that pulses along a la Giorgio Moroder,Murderock is an inventive mixture that presents Emerson in a(somewhat)lighter style combined with the air of threat and menace communicated so successfully on "Inferno",but here with much more economy and attention to developing a complete single theme for as long as it's needed and not dwelling on it too much.Good examples of this are to be found on side two,composed of seven short instrumentals that one imagines immediately echo the atmosphere of the scenes they accompany.

On side one,after the main theme,Doreen Chanter co-operates with The Man an writing and singing three numbers,"Tonight Is Your Night","Streets to Blame" and "Not So Innocent" Of these,the first should have had a lighter touch to it,sweeter and more spacious;but the others,especially "Streets to Blame",benefit from the denser closely-mixed approach and Doreen Chanter's anguished rock vocals complement Emerson's ideas perfectly.

The second side opens with "Prelude to Candice" an opportunity for Keith to stretch out romantically at the piano keys he loves so much.After a couple of tracks in between -the threatening "Don't Go In The Shower",and "Coffee Time",a relaxed interlude that goes as easily as it comes-we have the "Candice" theme itself.I think this is my favourite on the album-a lovely melody largely on guitar that leaves you whistling it wistfully for hours afterwards.The last three tracks are played all of a piece-"New York Dash","Tonight is not your night"and "The Spillone".The "Dash" has piano on it that reminds me vaguely of very old early horror movies.It thumps along,going into "Tonight",very dark,just one idea repeated;finally the brooding "The Spillone".Some lovely bass work on this,Emerson adding touches of Korg judicially.

From end to end it sounds like the music to a "Spaghetti Flashdance"as Emerson has called it,and I think it's highly successful as a soundtrack.Whether it fits in with the film I can't say.Anyone seen it?

GEORGE FORRESTER.



Emerson Lake and Palmer
Pictures at an Exhibition
Precision Video VAMPU 2575
45 minutes — mono

Produced by Lindsey Clennell and directed by Nicholas Ferguson, the original film of Pictures at an Exhibition successfully did the rounds of UK cinemas, and occasionally surfaces for late-night showings even now. This videotape is a shortened version, reduced to the first half of the set played at the London Lyceum in 1971, but still captures much of the atmosphere and excitement of an early ELP show.

The theme, as in Mussorgsky's composition of the same name, is a tour around a picture gallery, with each musical 'picture' separated by a recurring 'promenade'. Greg Lake has put lyrics to the promenade theme, and the content of the pictures are equally divided between Emerson's and Mussorgsky's compositions.

While Greg Lake flits from electric guitar and bass to vocals and acoustic guitar, and Carl Palmer thrashes around a large drum kit complete with orchestral gong, chimes and tubular bells, Emerson displays all the showmanship that made the band famous from the keyboard set-up. Apart from the modular Moog system (no Minimoog available at the time), there are two Hammond organs facing each other, and also a clavinet which isn't seen in use in this section of the concert.

Cartoon animation and psychedelic graphics add to the impact of Emerson's synthesiser runs, drones and abstract noises. The infamous posturing with the Moog ribbon controller is still there, and the intelligent application of a rock format to the keyboard classics turns the film into a virtual Hammond users' manual!

Dario Argento
Inferno
20th Century Fox 1140-50
104 minutes — mono

Keith Emerson's powerful orchestral score is a major factor in the impact of this unusual Italian horror film. Director Dario Argento has a long history of imaginative commissioning of film music, another example being Goblin's atmospheric score for his film 'Suspiria'.

'Inferno' is a sort of spaghetti Exorcist, with very carefully dubbed dialogue and a high-quality soundtrack which captures all the subtle sounds of an eerie old house in New York. According to the plot there are three such houses, the others being in Italy and Germany; each one is home to one of the 'Three Mothers' — Whispers, Tears and Darkness — who secretly control the affairs of mankind.

When a series of murders begins in New York, a young music student makes it his responsibility to find out whether the supernatural associations have any real significance. During his search, rapid intercutting, unusual camera angles and the orchestral climaxes of the score itself create various moods of suspense, sudden terror or anti-climax. A recurring piano theme is invariably the prelude to a gory murder, and manifestations of the supernatural are usually accompanied by Latin choir pieces resembling Carl Orff's 'Carmina Burana'.

Godfrey Salmon's orchestrations complement Emerson's keyboards perfectly, and a wide selection of imitative sounds, from screaming guitars to string and brass sections are on display. The main title music and some other pieces are often obscured by dialogue, but, for Emerson fans there's a soundtrack LP available as well.

THANKS TO MIKE HARDING.

Keith's still making an impact!

KEITH Emerson has been a mega-force in modern rock, from the days when The Nice burnt a United States flag on the stage of the Royal Albert Hall — to the vast success of Emerson, Lake and Palmer.

Now although something of a country squire, with a beautiful home in the rolling hills of Sussex, Emerson has still not retired from the music scene, Far from it. Keith Emerson is a man who has found his second wind.

by Anne Caborn

He has kept his musical hand in writing film scores. The latest is for Best Revenge, starring John Heard and Levon Helm, members of another rock music legend, The Band.

Best Revenge is the tale of reluctant drug runner (John Heard) and best friend (Levon Helm), who take on the murky, connived might of the Moroccan police and some nasty American underworld characters.

It's basically an adventure yarn, with a very healthy line in plot and good music, courtesy of Mr. Emerson.

Keith spent some time in Morocco, listening to traditional instruments — like the double reeded Zoucra — before writing the score.

"I visited some out of the way music stores and bought some obscure folk albums of Arabian music and eastern drum rhythms," he said.

Emerson's transmutation of conventional sounds via keyboard wizardry, are his musical signature. "I rely a lot on mistakes. Of course I know how to go about getting a particular sound but I always keep my mind open.

"If I come up with a particular sound like that, I'll file it away for when it could be useable. I used to keep records about how I achieved different sounds but I don't do that any more."

Altogether. Emerson, Lake and Palmer issued ten albums and nine singles, among them the rock version of Aaron Copeland's Fanfare for the Common Man, which is now a classic in its own right.

Best Revenge, should also result in an album and Keith is about to enter the recording studio in his own right — he hopes to team up with ELP vocalist Greg Lake.

"From the talks we've been having, we both recognise the need to get in an independent producer. It would take some of the shouting match out of it.

"ELP were a very complicated band and there were a lot of internal jealousies. Everybody wanted to be a soloist at the same time. When I listen to it now, I find the overall effect exhausting — but exciting.

"But it isn't a question of containment and control. That's what we're about now, not lengthy piano solos and self indulgencies."

Keith has also been working with a Sussex neighbour of his, Roger Daltrey. Daltrey is concentrating on his acting career at the moment but that has not prevented the Who vocalist doing some work with Keith.

"We were talking about music and he said if I wanted somebody to sing, he would have a go. He came in and sang and we both realised the potential."

Keith was born in Todmorden, Lancashire. His parents encouraged him to take piano lessons and as a teenager, he used to play with local jazz bands.

After leaving school, he was a bank cashier by day and a musician by night. Eventually the job was ditched for a full time career in music.

He joined Gary Farr and the T-Bones and then together with fellow member Lee Jackson, formed the backbone of what became The Nice.

In his hairy days, Keith would virtually murder his keyboards on stage. It could make what Peter Townshend did to his guitars look mild mannered.

When The Nice performed First Amendment at the Royal Albert Hall — a song based on Leonard Bernstein's America from West Side Story — they burned the American flag and got themselves banned from the venue.

Today Keith Emerson, 40 this year, still gives the impression of the hard man of rock, in a pair of slick black leather trousers and a black shirt.

But the image vies with the health conscious white wine and soda water he is drinking. He has two motorbikes — a Norton 750 and a GS 1000 Suzuki — but he also jogs.

"Just to shake off the lethargy of sitting around hotel rooms and airports, I decided to try and find some sport that I could do while touring.

"Jogging was becoming very popular in America. I used to get a limousine driver to drop me off somewhere and them drive on and wait for me.

"I used to run three miles, then it went from three to four and then six. Then I heard there was a half marathon being run in the Bahamas, so I ran the first Blue Water Run."

Keith has run the London Marathon twice, although his performance in the last one was marred by a bad cold.

"I did every damn conceivable thing to shake it off. Roger Daltrey said I should eat garlic. I was eating so much garlic people were passing out.

"I'd been training so long that I had to do it, I could not just watch it on telly. I did the first half in my best time yet but then I suddenly ran out of steam and everybody was running past me. I realised my nose was running faster than I was.

"I passed this pub and said 'Sod it,' and I went in and got half a lager. Do you know, it was the best half of lager I've ever tasted."

Keith Emerson — he has just completed a film score.

Has for some time been used in
The Russian Imperial Family.

SPECIAL OFFER

EMERSON LAKE AND PALMER: 'In Concert' (Atlantic K50652)

THIS WAS the big one. ELP and a cast of thousands including a full size orchestra and choir mounted on a specially-constructed stage. Their 1977 tour dented their bank balances so much that the orchestra had to be ditched for all but the most important dates. Montreal's Olympic Stadium was one of them.

After the promise of one of those truly monumental opening fanfares. their version of Mancini's 'Peter Gunn' is a side step into the shadows. Palmer merely tapping away as if he has pressing problems on his brain. 'Tiger In The Spotlight' is equally half-baked, but there's Gregory's Charles Aznavour spot on 'C'Est La Vie' handled tastefully and delicately. Hell, we could have done with a lot more of this, including 'Take A Pebble', but off we go with 'The Enemy God' an amazingly boring piece of pretentious reworked Prokofieff (try saying that with your false teeth out).

To close side one they've shaken 'Knife Edge' out of the mothballs and it's magnificently depressing in its intensity. Emerson gamely trots his way through 'Piano Concerto No 1' on side two, scampering mouselike up and down the keys. There's no denying his skill but this piece has always been too disjointed for my dumb tastes. 'Pictures At An Exhibition' (what that again?) is far from being a closing *meisterwerk*. The ideas are too ragged to make much of an impact and Greg really ruins it all with his unusually strained voice. Ouch. + + ROBIN SMITH

WHICH make of guitar did Greg Lake use in the middle of "Battlefield" on "Tarkus"? When did he start playing and what made him leave King Crimson to join ELP? (Philip Allan, Glasgow). During Greg's solo in "Take A Pebble" there is a slight sound like a pebble being dropped into water. How was it done? What will ELP's next album contain? (Jayne Law, Wolverhampton).

■ I used a Fender Telecaster with an extra Gibson pick-up and a hand-built neck on "Battlefield", but while in the States a few weeks ago I changed it for a Gibson, Stereo. I started playing guitar 12 years ago when I was 11. I had lessons privately. I didn't leave King Crimson—the band dissolved and at the same time I happened to meet Keith Emerson. The pebble sound was achieved on the Moog Synthesiser. We used reverb on it to get a sound like water dripping in a cave. Our next LP will include several numbers we are constantly asked about, including "Pictures At An Exhibition", and "Nutrocker". — G LAKE, Emerson Lake and Palmer.

HOW DOES Carl Palmer (ELP) get the fizzy effect on his "Tank" drum solo and before "Battlefield" on "Tarkus"? — (A. Jefferies, Gloucester). What creates the "whoosing" sound on drums in "Tarkus"? — (H. Newton, Birmingham). Did Carl play Ludwig drums at Birmingham Odeon and what other items of percussion did he use? What caused the power failure in "Tarkus"? — (Julian Atkins, Aldridge).

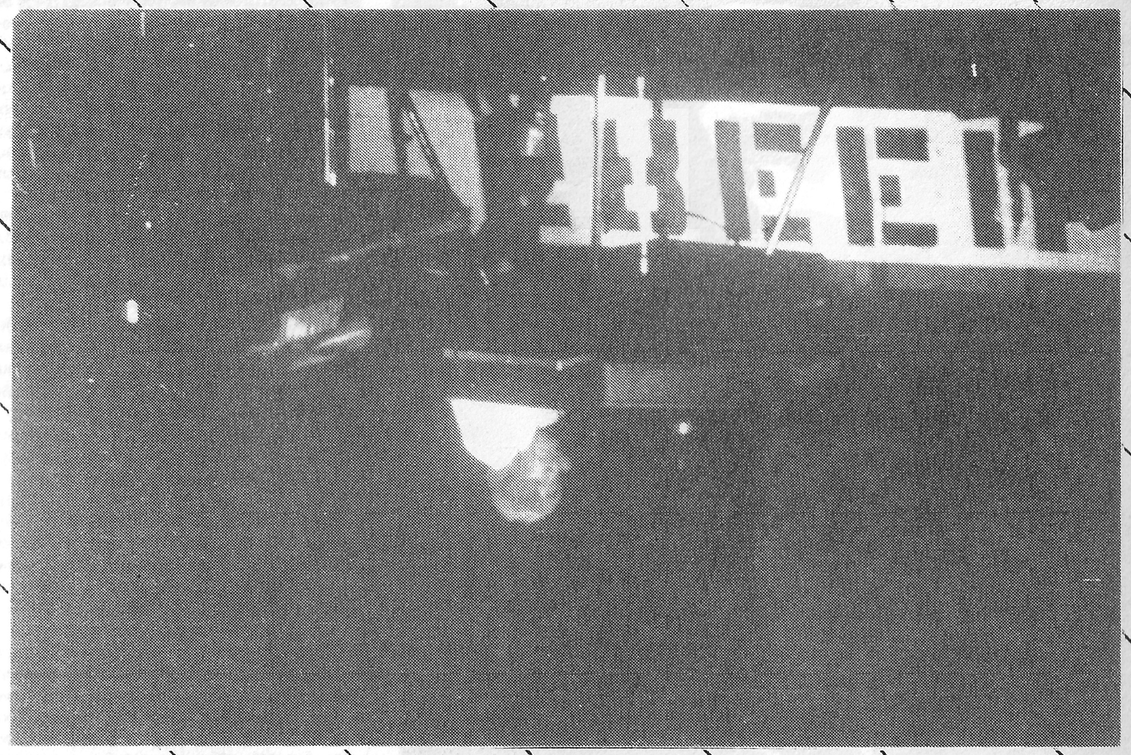
■ The sounds described are called phasing and are a studio effect, something conjured up in the control room, and nothing to do with the drums. Yes, I did play Ludwig at Birmingham. It was a new custom kit I picked up on our last tour of the States, comprising 24 x 17 inch bass drum, 14 x 6½ inch snare drum, 13 x 9 inch, 14 x 14 inch and 16 x 16 inch tom-toms. I'm going to add eight concert tom-toms which should arrive within the next couple of months. I also used temple blocks, two large gongs, a large cow-bell more like a ship's bell, a chain of tiny bells, a triangle and five whistles hung around my neck! The black out was due to a blown fuse in the theatre's electrical system. — CARL PALMER, Emerson

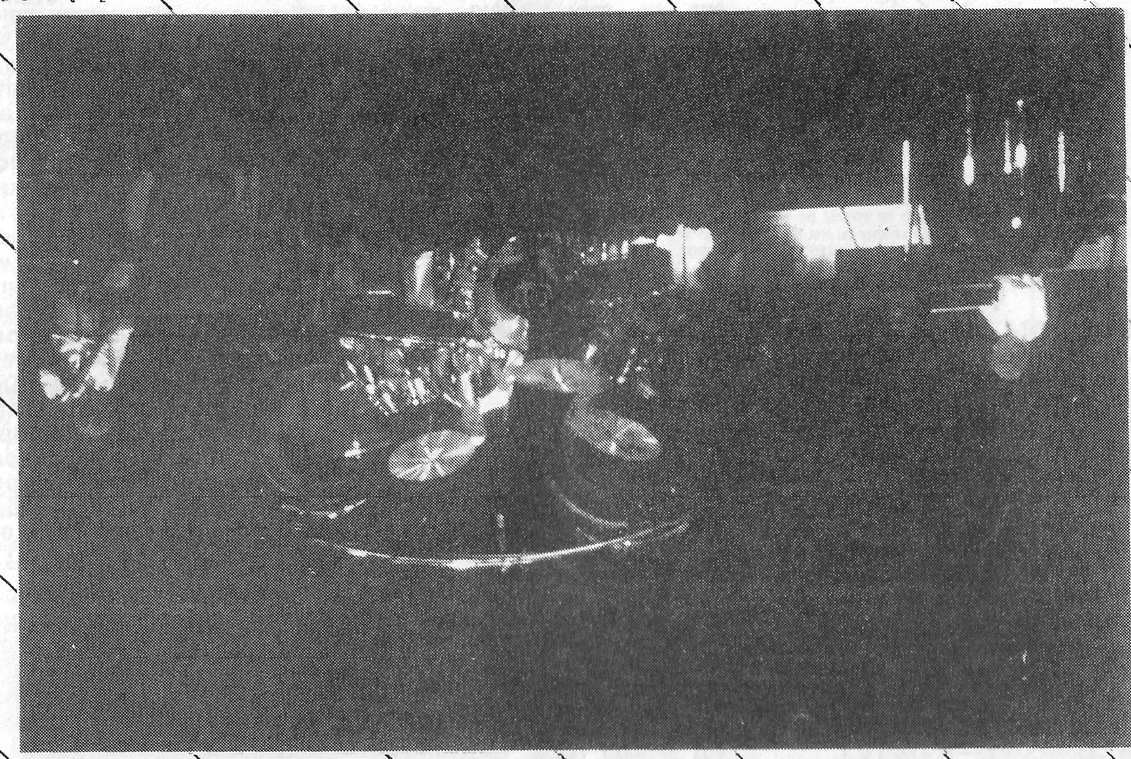
ELP— new LP

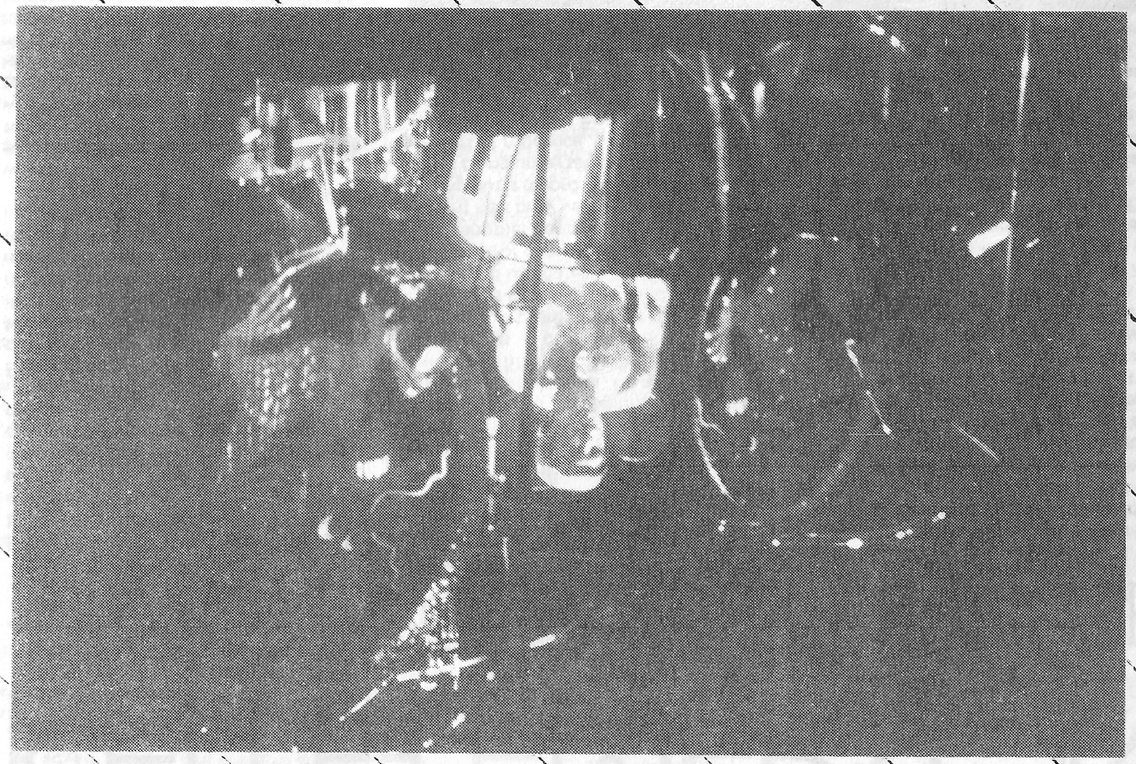
EMERSON, LAKE and Palmer release a new album on November 24 called "Love Beach". The album was recorded this summer in Nassau and was produced by the band. A track from the album, "All I Want Is You", is released as a single on November 17, backed with a track from "Tarkus", "Are You Ready Eddy".

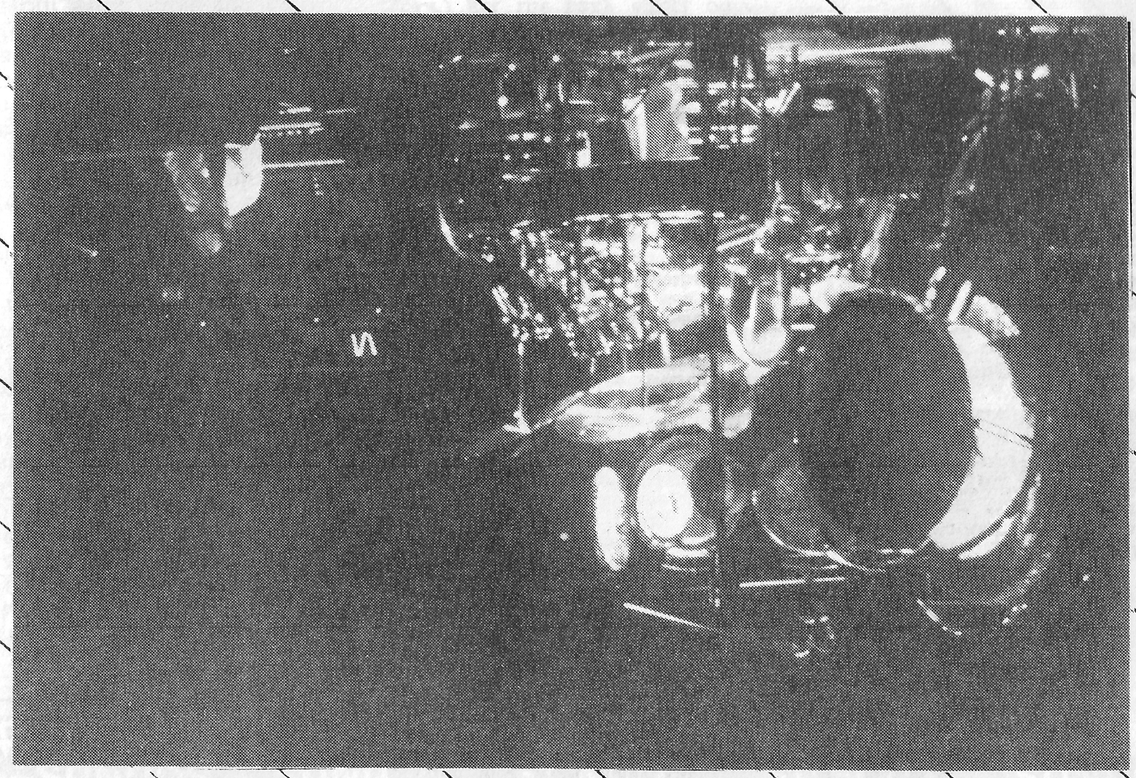
All the songs on the album are ELP compositions except for Rodrigo's "Canario". Tracks are: "All I Want Is You", "Love Beach", "Taste Of My Love", "The Gambler", "For You" (side one). Side two is one track called "Memoirs of An Officer And Gentleman' and is split into four parts called "The Prologue/The Education Of A Gentleman", "Love At First Sight", "Letters From The Front" and "Honorable Company".

EMERSON, LAKE & PALMER—Tarkus (Island ILPS9155, £2.30). This is the album that really shows the true value of ELP. After their initial "try-out" album they now really get to grips with their myriad of instruments. The title track spans the whole of one side, yet is divided into so many different parts it never once drags. Nothing is too long and there are three good songs. The other side is five separate tracks, best of which is probably "A Time And A Place." (DH)









KEITH EMERSON

~FILM COMPOSER `BEST REVENGE´

Robert Ashmore.

BEST REVENGE was the last film made by Canadian director John Trent. Tragically he died shortly after the film's completion last year. Best Revenge could also mark the end of its composer's brief film career — though I hope for very different reasons.

Since ELP split up in 1978 Keith Emerson has slid quietly out of view. Not out of mind perhaps, but out of sight. Pre Nice days, he always did have a low-profile, so maybe he's just gone back to his roots. I always found it odd that a man who was at the very helm of synthesiser technology should suddenly disappear, just as things were hotting up.

After the break-neck pace of ELP's whirlwind years, I'm not surprised however that film music had enormous attractions for this intensely musical man, for whom endless touring (and endless pyrotechnics) must have seemed progressively less and less musical as time when on. He must have known, as the British punk rumblings began to explode in the late seventies, that come the revolution, he'd be the first to go. Wisely then, he jumped.

"With John Williams' great success on Star Wars, it seemed that the whole Romantic era of big orchestral lush scoring was coming back into films. I thought this is exactly what I'd like to be doing, so I went to LA and met all the people at Universal, agents etc. and got a great reaction from them.

"There are only about five key guys, like John Williams, Henry Mancini or John Barry, and they're getting all the work. The industry seemed to be looking for new blood." But in fact Emerson's first movie venture was closer to home, in Italy.

"Inferno didn't really interest me as it was too gory — which I've since learnt is the vogue for most Italian films, but it was a good film to cut your teeth on." Obviously so, since his music went on to win the Ritzoli award for the best soundtrack, and Emerson was soon U.S. bound, working on the Stallone film Nighthawks.

I idly wondered if he'd encountered any problems with younger brother Frank Stallone, who I've often seen mooching around numerous L.A. clubs with his band. He laughs.

"Yeah. When I was over there Stallone (snr) was trying to get me to get his brother involved in the soundtrack. He gave me quite a few cassettes, and I said thank you very much and put them away somewhere. They stick together these Italians." Emerson's impressive track record continued with the spectacular success of his Genma-Taisen score — an animated Japanese sci-fi movie — whose soundtrack album stayed at No 1 for seven weeks in Japan.

Finally, before we get on his most recent release, he's written the music for another Italian film Murder Rock, which he describes as a sort of 'Spaghetti Flashdance!' But it's obvious from his tone of voice that films are beginning to, or already have, lost their appeal. He admits it. "I've exhausted films for the time being. Unless" he hesitates, in case the phone was about to ring "I get something like a Spielberg offer. "It's a lot of work, and a lot of effort, and ultimately you don't have total control over the music."

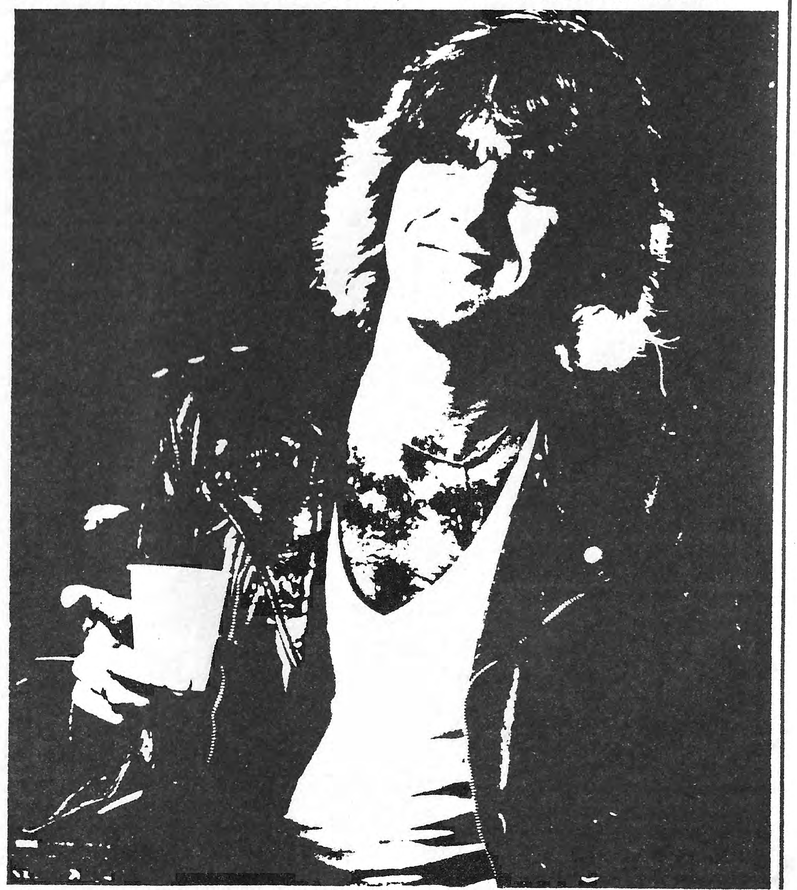
So another band is in the pipeline. At present he's busy vetting producers and sorting out a record deal, though even this is being undertaken with a certain amount of reticence.

"I don't like the English music scene at the moment. In fact it's pretty bloody pathetic. It's like Tin Pan Alley was years ago; you've got producers with computers and everything, getting all the sounds and ideas together, and they just end up looking for a face to front the whole thing. It's just like a damn fashion show."

Emerson admits to the generation gap between himself and much of the record buying public, and between himself and many of the good, younger musicians, whose presence he acknowledges. At the moment he's working with the likes of Roger Daltry — the old gang in a way — but he has tried to involve himself with younger, lesser known people.

"I've tried it, but it's like they're in awe or something. I've found it very difficult to make them relax. It embarrasses me. Annoys me, but there we are." The Daltry connection makes me wonder if these two somewhat stranded musicians shouldn't collaborate on films, since they have both good connections with the film industry. "Roger is trying to get a film going on the Kray twins." I groan. Not *more* studies on criminals, surely.

"Yeah he has been questioned on this thing of making heroes out of villains, but this time his interest is more on their relationship as twins, rather than on the violent aspect. I know he's met them, and got the story line together."



"There's a lot more I want to know, but I'm also interested in Emerson's latest film, and how he deals with the very different pressures and skills that are involved with this little known-about area of musical life.

"First of all you obviously must get a script, and then a working copy of the film. Then you sit down with the director and music editor and spot the film, take down all the cues that need hitting. The music editor then comes back with a sort of score showing all the cues and timings, and you work out the pace of each scene, working it out as a pulse. I was working with John Coleman, who'd get his click track book out and say if you want to hit *that* moment, when the guy trips over, at *that* tempo, you've got X amount of bars to get there.

"Sometimes it gets annoying, as you've got this gem of a piece of music, and you suddenly find that you've got to stick in a few extra bars, or change the tempo, which may not make musical sense."

I'm sure it's been quite a while since Emerson had to take musical direction, but inevitably the director on a film has the final say. Were there any problems on Best Revenge?

"We had to alter some cues, yeah. There's this one scene where a guy gets shot, and his friends were waiting for him outside in a truck. Nobody was speaking. It was a tense, low scene, and what I'd written for that was too heavy. So I got the Fairlight set up and improvised to the scene while the film was running. In ten minutes it was all done. Completely memorized in the Fairlight, so we just got the Fairlight into the studio and transferred it on to tape. And it had cost me all this bloody money getting an orchestra in!"

"Best Revenge is a tale of drug smuggling and international crime, involving two small time crooks played by John Heard and Levon Helm. Levon Helm? Yep, of The Band fame, and Emerson has even inviegled him on to one the films few 'songs' — albeit an unlikely marriage of musical talents. He sings a fairly strange but good bluesy number, with Garth Hudson playing accordian.

Was there much room for complete songs in the film, or weren't they too worried about that? "Oh yes they were very conscious of getting a good soundtrack album, but it isn't the sort of film where you're going to get a sort of Stayin' Alive out of it, so they looked for all the areas in the film that had source cues. Like when you come into a room and the record player's going, or bar room scenes. And although the film only contains snatches of songs, on the Soundtrack album you'll hear the complete thing.

One complete thing you *won't* hear in the film though, is the Emerson version of Don't Be Cruel, which had been requested as 'A number people would know' by the music department at Lorimar. "I took it very slow, and kind of funky. It worked out really well. Then when I was back in L.A., mixing, the music department found out that Presley's estate was demanding 10,000 dollars for the licence to use the song on film. All we wanted was 1 minute 15 secs; it was crazy. So I used the intro, which was mine anyway, and the trumpet solo, and the end bit, which was mine also." Bye bye Don't Be cruel. "The complete song is still on the album though, as you don't need a licence for that."

The soundtrack in unmistakably Emersonian. That's not to say he's still re-playing the Five Bridges Suite or anything, but he has a certain modal — is it pentatonic? — approach that runs through his work, be it organ/synth based or orchestral. In fact the style that emerged was often arrived at by force of circumstances, rather than some pre-planned scheme.

"When I first went over to L.A. the music department insisted on a big orchestra." (I think that's all they understand in Hollywood anyway.) "I used the National Philharmonic, with John Coleman doing the arrangements. So of course that particular head of the music department moves on, replaced by some younger guys who want a more contemporary film score. They said can't you cover up all those lush strings a bit more . . . so I had to overdub a lot of synth parts. It's quite a drag having to cover up a forty piece orchestra — especially at £15,000 to have them on the session." It's an intriguing and provocative blend, and it works well.

So too does Emerson's occasional solo bursts of piano and organ — maybe not in quite sufficient quantities to satisfy the hard core fans, but they're there okay. Aside from the orchestra, piano and organ, what else did he use on the recordings? Ah yes, the Fairlight. Used mainly for its sampling he confesses, and he still gets good mileage out of his famed Yamaha GX1. "I'm trying to get that MIDI-ed at the moment."

"I also had this Sync Pulse device made for me, to lock in with a Linn Drum. That was very helpful for when you're getting a metronome setting out of the click book. You just set the machine to that speed, and lay down a sync pulse which will govern the Linn."

He also used Aynsley Dunbar Rescued from Jefferson Starship, Asia and San Francisco, and in fact the soundtrack features highly prominent drumming in the mixes.

Emerson is still very aware of recent synth technology, but, going back to my original query, why *did* he seem to fade away from his position as almost 'Mr Synthesiser' at one point.

"I was very disappointed when Bob Moog left the scene. I used to go over to the factory in Buffalo and help with the physical, external designs of control placement, and features, but when Bob left I found that I didn't have the same relationship with the company as a whole. I couldn't even get my equipment serviced free of charge.

Then Korg came along and they've been really good to me. I wasn't terribly impressed at first, but they've got some great products now. I like the Poly-800. I've got some incredible cathedral organ type sounds out of it."

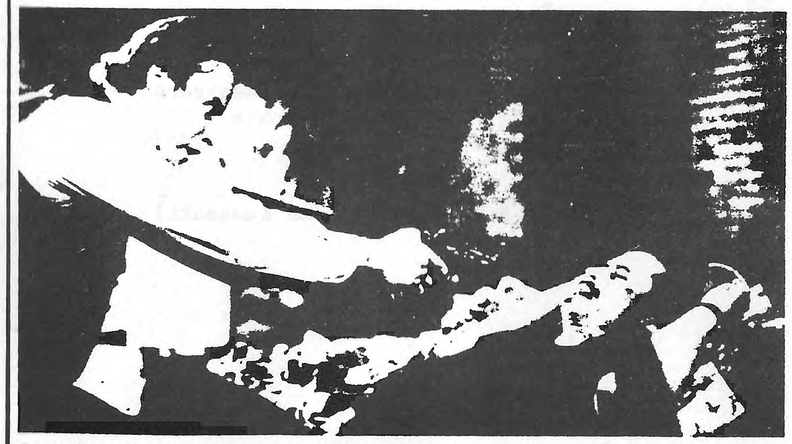
Admittedly he is now supplied with equipment, but it wasn't always like that, even in ELP days.

"I remember Carl Palmer was given so many kits that he ended up giving them to his auntie. Keyboard players are really the most hard done by members of a band They have the most expensive equipment to buy, and I never used to get anything given to me. The GX1 cost me $33,000."

And I'd suspect that money has something to do with his disenchantment with films. I asked if it was really cost effective. He didn't really answer, except to say that he was pleased by the way the music to Best Revenge has turned out. Strangely though he doesn't have control over the release of the soundtrack album "Unless they don't get a deal after 18 months or so", but since the film comes out on October 19th, I'd be surprised if the album doesn't follow close on its heels.

In a way, Emerson is a man at odds with the rock music environment today, and yet I don't blame him for being unwilling to 'play the L.A. game' — a basic necessity if you're going to extract the most from film work.

However, on a brighter note, the tensions and contradictions probably account for half of his creative output, so I'm not altogether sure that I wish him too smooth a passage! Go see the film anyway■



Scene from 'Best Revenge', music by Keith Emerson.

E. L. P. A. S.

PERSONAL FILE ON KEITH EMERSON

Date of Birth	-	2nd November 1944
Place of Birth	-	Todmorden, Lancashire
Now Living	-	Sussex
Height	-	5ft. 8in.
Weight	-	10 Stone
Colour of Hair	-	Brown
Colour of Eyes	-	Blue
Favourite Composer	-	Shoshtakovich
Group	-	P.F.M.
Artist	-	Elvis Presley
Musical History	-	T. Bones V.I.Ps. ("I Wanna Be Free") later known as Spooky Tooth The Nice E.L.P.
Musical Instruments Played	-	Hammond D. C3 Organ " L.100 " Leslie 122R Organ " 760 " " Custom " Piano Harpsichord Accordion Custom build Moog Synthesizers Moog Polyphonic Ensemble Zoukra
Hobbies	-	Motor Bikes (Norton and Kawasaki) Flying Trap Shooting

E. L. P. A. S.

PERSONAL FILE ON GREG LAKE

Date of Birth	-	10th November 1947
Place of Birth	-	Poole, Dorset
Now Living	-	Surrey
Height	-	6 ft.
Weight	-	Too Much! (Greg's own words)
Colour of Eyes	-	Grey-Green
Colour of Hair	-	Very Light Brown
Favourite Artist	-	Jimi Hendrix
Musical History	-	The Gods King Crimson E.L.P.
Musical Instruments played	-	Bass Guitar Lead Guitar
Pets	-	5 Dogs 2 Peacocks 12 Chickens 1 Cockerel 2 Farm Cats Ducks

E. L. P. A. S.

PERSONAL FILE ON CARL PALMER

Date of Birth	-	20th March 1950
Place of Birth	-	Handsworth, Birmingham
Now Living	-	Hertfordshire
Height	-	5ft 7in.
Weight	-	10½ Stone
Colour of Hair	-	Brown
Colour of Eyes	-	Brown
Favourite Artists	-	John Coltraine Buddy Rich
Musical History	-	King Bees ("You must be mad") Chris Farlowe & Thunderbirds Arthur Brown (Crazy World of) Atomic Rooster E.L.P.
Musical Instruments Played	-	All percussion instruments including: Drums, Tom-toms, cymbals, gongs, tambourines, chimes, etc.
Hobbies	-	Golf Karate
Pets		Black Chow Dog called "Coltraine"

EMERSON, LAKE AND PALMER:-LIVE '77 (Mono, 90 mins. Colour)

(Recorded 26th August 1977, Olympia Stadium, Montreal, Canada)

(Hendring Video).

ABADDONS BOLERO/ENEMY GOD/KARN EVIL 9 (1st IMPRESSION)/PICTURES AT AN EXHIBITION/C'EST LA VIE/LUCKY MAN/PIANO CONCERTO NO1(THIRD MOVEMENT)/TANK/NUTROCKER/PIRATES/FANFARE FOR THE COMMON MAN.

At last! A legitimate ELP video recorded in '77 featuring the orchestra. I do not know how many nights they did at the venue, but I think it must be different to 'In Concert' as it has a different selection of songs and the announcements and certain peices differ.

The video itself is of good quality, even if the camera work is a bit unadventurous. The sound is a bit bass heavy, and for the first 10 minutes the mix is all over the place, but it soon settles down. So let's get to it-

The vid starts with a helicopters view approaching the stadium, then going over the lip and looking down into the massive crowd below. 'Abaddon's Bolero" fades in as the credits roll up giving freeze-frames of the band. As the music builds we see brief scenes of them back-stage and getting into position, as Carl clambers onto his riser there is an almighty bang then they're into 'Enemy God'. Keith looks healthy in black leather trousers and a waistcoat, with his banks of keyboards around him on the left of the stage. Carl's also looking good, if in a white t-shirt and hilarious bags! The riser is at the rear centre, the chrome kit with metal bar surrounds. Greg looks overweight all in white and sporting a silly hair fringe, standing on the right. The orchestra are to the sides and rear on raised sections bordering the stage. Both they and conductor Godfrey Salmon look very dapper in white polo necks and bags!! The song ends with Carl pulling a menacing face as he whacks his gong-hard!

A quick 'Thank you' from Greg and into "Karn Evil 9", with Mr. Lake grappling with his six-string guitar for the instrumental passages. All the way through the crowd are going mad, and after some applause Keith sidles up to the mike to say, "Alrite, we're going to give you "Pictures at an Exhibition"'. This version is very close to 'In Concert', but for some reason "The Gnome" is edited out although it is credited on the sleeve. The orchestra really rise to the occasion, the 'Great Gates of Kiev' sounds very emotional.

After the heavy stuff, Keith leans on the mike stand like some club comic, "We'd like to feature Greg Lake now, a number off our album 'works Vol.I', this is a Greg Lake song 'C'est La Vie!" Greg's in the spotlight alone with his acoustic, unfortunately the cameras adopt a yukky 'soft focus' on the picture. Of course Keith comes in on the accordian to much applause. The crowds reaction at the end halts Greg from going into the next song and he has to take his bows again, a mixture of embarassment and laughter on his face. A quick waltz through 'Lucky Man' with a softly phased acoustic and harmonised vocals sends them even more bananas.

Keith's now at the grand piano centre stage for 'Piano Concerto No 1', the same as on 'In Concert'. Here he looks very serious in avid concentration, only the beer bottle on the piano giving him away! During this Carl is seen playing tubular bells and tambourine accompaniment. After he goes again to the mike, "we're gonna give Carl Palmer a chance to have a bash around now-never hear the last of it otherwise!", a wicked grin on his face as Carl goes into the song. It's the big band arrangement as "works Vol.I" with the gongs behind him moving around on a pulley arrangement. He gets to the solo section, going onto the toms, then snare, keeping a beat as he tosses his sticks in the air catching them from behind his back. He knocks out a rhythm on the bass drum whilst stripping off his tshirt, as he hits his gongs flashes go off and the riser revolves to reveal the kettle drums at the back. From the kettle drums back onto the gongs as the riser spins back around, amongst strobes and lights flashing in the base. After the solo Carl leans over his kit to take his applause, Keith grabs the mike laughing, "Did you like it?"(crowd-'Yeah!'), "Did you really like it?"(Crowd-'Yeah'). Carl clambers up onto his drums encouraging the audience as Keith teases them further.

After the solo spots a bit of fun again with 'Nutrocker', Keith playing a small electric piano by Carls riser, all three exchanging smiles during the song. Back to the big finish for the lengthy work-out of the last song 'Pirates', after, the boys walk out front to take their applause, as the orchestra also stands for their specks of light.

Soon the drum crashes herald 'Fanfare', Greg has changed into a red jumper, Keith into a leather jacket for the encore. After some jamming, Keith disappears down some steps to suddenly reappear rising through the stage like Reginald Dixon with his 'stunt' organ for a bit of 'Rodeo! He spins it around, throws it, stands it end then jumps over it pulling it down on top of him and proceeds to play upside down. Finally he tosses them away to return to his proper keyboards, pouring a bottle of beer over his head. It finishes with a grand finale, all three laughing and enjoying themselves eventually disappearing down a stairway after taking their final bows. It ends as it began with a view of the city from the helicopter, the applause finish as wind effects go over the credits.

To sum up then, a good value for money vid with previously unavailable versions of songs. It's something to keep you going until they get back on the road again! Now if only we can have a tape of the '73/'74 gigs with the somersaulting piano!

WAYNE PERKINS.

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PAN'S PEOPLE: Sting and Toyah Willcox

Together for charity

POP stars Sting and Toyah Willcox have been lined up to play Peter Pan and Tinkerbell in a new musical.

And Muppets creator Jim Henson has given the go ahead for Miss Piggy to duet with Paul McCartney if Paul agrees to appear in the stage show planned for London's Albert Hall.

Rock keyboard wizard Keith Emerson will write the music for the show in a bid to raise funds for the Great Ormond Street Hospital For Children, which owns the rights to Peter Pan.

Tim Rice and the Royal Philharmonic Orchestra have also offered their services.

Author J. M. Barrie bequeathed the hospital publishing rights to Peter Pan for 50 years after his death in 1936.

Organisers of the musical hope to raise £100,000.

BOOTLEG REVIEW ELP WORKS I/2 (TAPE)

(Sleeve Timings):-
PETER GUNN (3.39)TIGER IN A SPOTLIGHT(4.01),CEST LA VIE(4.31), PIANO CONCERTO No I(4.32),MAPLE LEAF RAG(1.23),ENEMY GOD(4.09), WATCHING OVER YOU(3.59),PIRATES(13.22),FANFARE FOR THE COMMON MAN(8.02).

Unfortunately I only have a tape copy,so I do not have the extras such as a sleeve or packaging!It is labelled as being recorded on the 1978 world tour,and it features all new material from the two Works albums without an oldie in sight.The most important factor being that the songs are played without an orchestra.The gig(s) see the boys in fine form,especially Keith adding extra fills to patch up where the orchestra should be.Carls drum sound is solid,as if he's really working overtime,Gregs bass is less 'twangy' and Keith is giving nothing away! So here's a run-through of events.

No fanfare as 'In Concert',it starts with the crowd noises and an announcement,'Ladies and Gentlemen,Emerson,Lake and Palmer',and into 'Peter Gunn',followed by 'Tiger in a Spotlight',both of which are very similar to the 'In Concert' versions.The sound is a bit rough and ready, but the crowd is higher in the mix giving it a better atmosphere.As with the 'In Concert' version,'Tiger' doesn't have the false endings and synth doodlings as per 'Works 2'.

Keith introduces "Now,we're going to feature Greg Lake with one of his compositions entitled 'Cest La Vie'".It's a refreshing change to hear the song stripped down to its bare skeleton of acoustic and accordian, without the orchestra.Crowd cheers then 'Piano Concerto No I',not the same as 'In Concert',in fact it contains most of the last section of the first movement.Keith plays so well you would think it was meant for just piano! After a burst of applause 'Maple Leaf Rag' is tossed away as a fun number.

'Enemy God' starts off as a drum solo,Carl building up a pattern on the toms before moving onto the snare when the recognisable theme starts. It sounds every bit as powerful as the 'In Concert' version.It ends with Emmo hollering 'Carl Palmer,alright!'.Over the cheers in comes 'Watching Over You',with a heavy phase on the acoustic and Keith playing the harmonica solo on his synth,Greg finishes it with some nice harmonics.

Now finale time,and of course it's 'Pirates',the opening bass synth notes finally going into the song proper.The verses seem a bit slower than on 'Works I',but all the orchestra sections are faithfully reproduced.At the end Greg says 'Thank you,goodnight',but it almost immediately goes into the drum crashes of 'Fanfare',by now a showcase for Keith's improvisations as he wanders around the keyboard.There doesn't seem to be any audio evidence of Hammond-bashing as it ends with Keith saying 'Thank you,Goonight',then fades out.

In conclusion then,a very worthwhile tape (or album) if you can get it.With a bit of fiddling about with the controls you can get a decent mix. Not as clear as 'In Concert',but not as clinical either!It's a bit rough at times but you do feel as though you are at the gig!

W.PERKINS.

PAGE 12 DAILY MIRROR, Monday, April 15, 1985

STING AND TOYAH, PIGGY AND PAUL!

Andy Mabbett

EMERSON,LAKE AND PALMER (Island ILPS 9152/Manticore K45505)

This was it!After a triumphant performance at the Isle of Wight Festival in the summer of 1970,ELP released their eponymous debut album in the following winter.

With a surrealistic cover courtesy of Nic Bartnell,it features six group-penned compositions produced by Greg Lake.Unfortunately, it displays the standard weaknesses of a debut album,which even ELP could not escape from,i.e.an unclear identity and a multi-directional approach.Just contrast it with BRAIN SALAD SURGERY.However,the album does display elements of tremendous inspiration and originality.

THE BARBARIAN is provided as the opening track and it does just that.A fast instrumental,it perfectly utilises the pounding Lake-Palmer combination to back the sneer savagery of Emersons Hammond Organ.An acoustic piano-solo interrupts halfway through,Palmer switching to wire-brushes.But the pace soon quickens,the piano chords tighten and with the explosion of a gong Keith reverts back to the Hammond.From then onwards its a glorious 100 m.p.h. thrash to the finish.For my money its the finest track on the album.

TAKE A PEBBLE,the Greg Lake ballad shows that the ghost of Crimson was still lurking(just listen to the cymbal-work,a la Giles). This ballad is the second of three tracks that are rather mechanically divided into three definable sections;I hope that someone can offer an explanation to the weirdo middle part of this track-it defies my attempts.

Although the vocals are commendably sonorous and are well-suited to the reflective atmosphere of the song,the piano-work was dangerously near the level of self-indulgence.This is the songs major weakness.I enjoy displays of Keiths virtuosity,but I prefer it to be at the Hammond Organ.

KNIFE EDGE is a better track.The supero opening has a definite menacing feel and throughout it retains that great aggressive riff plus the tense lyric.Perhaps its strength lies in the sense of urgency that pervades the whole tune but unfortunately the big disappointment is the appalling ending.Dreadful!

Flip the album over and you'll find that Side 2 opens with the last of the trio of tri-divided compositions,an Emersonian excursion into musical mythology.THE THREE FATES are three Goddesses-Clotho, Lachesis and Atropos-who determine the birth,life and death of Man. With such a Grandiose concept(it must be the 70's)the music has much to live up to.Clotho is thumped out on the mighty Royal Festival Hall Organ and is both entertaining and impressive.Lachesis is a rather cold display of keyboard virtuosity,yet it is enjoyable.The composition closes with Atropos,which is rather over-played on the percussive side.The instrumental is excellent in its originality yet has not stood the test of time so well.

TANK highlights the weakness that ELP managed to disguise for most of their existence,that is the absence of the electric guitar. Don't get me wrong,I passionately believe that ELPs sparing use of it was one of the "magic ingredients" that enhanced their music,but this track cries out for more 'beef'.Carl only half-supplied it.

LUCKY MAN closes the album.It is one of the most popular tracks ELP ever recorded.The moving lyrics are complemented by Gregs vocal and guitar work.The track is well-paced and ends with a great solo by Keith at the Moog.Magnificent!

The promise of this early work was soon realised in the bands later albums,where ELP became a force to be reckoned with.

NICK GOULD.

ELP!

TWO MEN AND A PIG AGAINST A WORLD THAT JUST DIDN'T CARE

Realised by Spiney Norman.

GREG LAKE (Atlantic 45-3305)
I Believe In Father Christmas (3 31) (Manticore)

A welcome addition to temper the stew of Christmas "classics" that seasonally stroke our ears with fantasies of everlasting peace on earth. Greg (of Emerson . . . and Palmer) blends traditional instrumentation with a Lennonish vocal offering. Noel-flavored goosebumps even on this warm November afternoon. Bottom line " . . . be it heaven or hell/the Christmas we get we deserve." Not Scrooge, not rose-colored glasses, either. We'll be hearing this one for years to come. Flip No info available.

CASHBOX - USA

The Christmas single they said could never happen...

NME 29-11-75

Hopelessly, I wept.

And then the little man with the beard and sympathetic presence slipped apologetically into the reviewing room where I sat hunched in despair; soft as a feather, he laid GREG LAKE's I Believe In Father Christmas, snug in its Manticore wrapper, on the table. "I know — sung by Lake, words by Peter Sinfield", he said, flashing a keen glance at my lips, where a shout of delighted mirth trembled, waiting for release. "But credit where it's due . . . and it's got a good hook". So saying, he left; and I played the record.

It is everything I hoped it would be, and it will also be a hit, unless I'm any judge.

It starts with Gregory displaying a new lick on that D tuning Robert Fripp taught him (oh! So *many* years ago), and pretty soon his powerful voice, with just a hint of the echo that made "Tarkus" the album it undoubtedly was, begins to deliver the song with only the *slightest trace of embarrassment*. The lyric displays Sinfield's recent valiant attempts to shed some stucco (there's only one "veil of tears" for example), and after a bit the orchestra enters in batches, like latecomers to a Bruce Springsteen concert.

Best of all is the "hook", played on either French Horns or synthesized waveformed imitations thereof, which is Prokofiev's "Lieutenant Kije" and works but works. After Gregory, from off that Bokhara rug, and be proclaimed:

— SINGLE OF THE WEEK — which is the reverse way of doing things but can't be helped now.

NME 29-11-75

Christmas records (good)

Sounds 22-11-75

GREG LAKE: I Believe In Father Christmas/Humbug (Manticore K 13511). "Hallelujah Noel, be it heaven" or hell, the Christmas we get we deserve" . . . there's a Lennonish sharpness about the lyrics and the climactic arrangement, with bells and massed choir, strikes a nice balance between Spector and traditional yuletide sounds. Greg Lake and Peter Sinfield have clearly set out to make the Christmas record, and it's certainly one of the best, moving, majestic, beautiful . . .

. . . while Greg Lake has recorded the best Christmas single since 'I'm Dreaming Of A White Christmas'. Entitled 'I Believe In Father Christmas' he's shooting a promo film in Israel

Sounds 25-10-75

anything . . . Greg Lake surprised Israeli ELP fans by making a flying visit to the country recently to film a promotional clip for his forthcoming Christmas single, according to Ian Wiener, our man in Jerusalem. Greg also said he was taking a holiday and look at Israel's culture . . .

Incidentally, 1976 planned as ELP year, so expect great trumpetings soon, after a year of mysterious silence.

be breaking solid form . . . Can it be true (?)? A Greg Lake solo single "I Believe in Father Christmas"... NME 11-10-75

GREG LAKE: I Believe In Father Christmas (Manticore K 13511)

The L of ELP enters the Christmas race with a number he wrote and produced with Pete Sinfield. Don't be put off by the title, because this one should even appeal to people who are snobbishly inclined against Christmas records. It has a fine tune, excellent lyric and can justly claim to be a modern carol with the special virtue that it's sentiments are acceptable to even hardened atheists. The arrangement, starting out with just a tinkly guitar and building to a huge climax, is magnificent. By rights it should be the biggest Christmas record in years — and I hope it is.

By Sue Byam : Art+Disc 29-11-75

GREG LAKE: "I Believe In Father Christmas (Manticore). What a turn-up — another seasonal drag — but no! This is a serious, semi-religious allegory, sensitive and beautifully written by Greg and Peter Sinfield. A record to banish cynicism about festive fakes. It's sumptuously produced, beginning with a simple acoustic guitar intro and developing into a majestic excerpt from Prokofiev's "Lieutenant Kije." It sizzles with the atmosphere of tinsel, sleigh bells, church incense, fun and frozen lakes. If we have to have these Christmas records, I hope this one will be played most. A huge HIT.

MM 22-11-75 (Melody Maker)

SOUNDS MUSIC POLL

The winners in the 'Sounds' Music Poll were announced at the end of January, and despite their year of relative inactivity, Emerson, Lake and Palmer feature very strongly, both in their group and solo capacities. This is particularly remarkable as the band neither toured nor put out a new album over the period covered.

sounds

BEST BAND
No.8 ELP

BEST MUSICIAN
No.4 Keith Emerson

BEST KEYBOARDS
No.2 Keith Emerson

BEST SINGLE
No.4 Greg Lake - I Believe in Father Christmas

BEST BASS
No.5 Greg Lake

BEST DRUMS
No.2 Carl Palmer

BEST MALE SINGER
No.10 Greg Lake

They said there'll be snow at Christmas
They said there'll be peace on earth
But instead it just kept on raining
A veil of tears for the Virgin birth
I remember one Christmas morning
A winters light and a distant choir
And the peal of a bell and that Christmas tree sme
And their eyes full of tinsel and fire

They sold me a dream of Christmas
They sold me a silent night
And they told me a fairy story
Till I believed in the Israelite
And I believed in Father Christmas
And I looked to the sky with excited eyes
Till I woke with a yawn in the first light of dawn
And I saw him and through his disguise

I wish you a hopeful Christmas
I wish you a brave New Year
All anguish, pain and sadness
Leave your heart and let your road be clear
They said there'd be snow at Christmas
They said there'd be peace on earth
Hallelujah Noel be it heaven or hell
The Christmas we get we deserve

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