Procol Harum Uninspired

By Gary Bjork

Procol Harum supplied its audiences with a surplus of unusual beauty during their stay at the historic Symphony. Their backup singer, the Spikes—an extremely new and innovative band—were in themselves a remarkable group of musicians. The Spikes’ new repertoire—elaborate in no小or, seemed to purposes almost to make the point of doing the same thing more in the categories of entertainment. The problem seemed to center around Procol’s malfunctioning equipment, and was eventually blamed on an inexperienced equipment manager. Neverthe-

Novelty was

Tune in no question that both the

organist and the planet are quite
talented, both technically and, one suspects, inspirationally. When the style of
tune, however, tends to fall so com-
sistency into a single, unvarying sound

The group has stated that they

feel rather neglected by the audience.

After one performance in New York,

they mentioned that the fact that their

own equipment had not arrived at the
time and they were forced to use that

of the accompanying group played a

major role in their failure there. It

would seem, however, more justly attributable to finite lack of versatility,

which becomes more apparent when

they are seen live rather than merely

heard as vibrations from a record

projecting machine. It doesn’t seem likely that the world will

be able to withstand the true power of the Procol Harum. They are going to

have to learn to release their organism, and learn the value of self-approach-

ment. Perhaps this would lend the

individualism the group so badly needs, and put some decoration on the frame-

work that they have already estab-

lished. This would be extremely desir-

able, for there are already many who

recognize the seed of genius that lies dormant in the music of the Procol Harum.