There Were

By Jeff Gale

We are about to turn and the time seems right to once again gaze back upon the 1970 albums of recordings to determine which the plastic mogul has wrought. Unfortunately, any album can only be "not much." This was the year of the big disappointment - albums which were, like McCrory's Blood Sweet and Tears, The Beatles' Let It Be (despite the masterpiece title song), and Santana's Abraxas (many things) were both artistically below their potential and yet were among the year's best sellers. Nonetheless there were a number of recordings of considerable merit. My personal assessment of the year's three best followed by a number of other good ones followed.

The Three Best

(J'Gaile's) - The Three success- ful jazz-rock fusion to date is highlighted by the brilliant woodwind work of Dick Morrissey and Dave Quincy. Sometimes subtle, sometimes as hard and fast as they always inter- esting, It has been almost as successful as jazzy than it has been lashed artistically. A truly unique album.

2. Blood, Sweet and Tears - Miles Davis (Columbia) - Miles is an individ- ual, there is not a doubt of that. But, Bitches Brew is an album unlike any other of the year and one of the best to date.

3. Blood on the Tracks - Joni Mitchell's second and third pieces, and this album is masterfully constructed. By Traffic's split and re- forming, Dave Mason's album has been highly anticipated. The arrangements on Alone Together and this other evidence of Mason's past have put out by the Leon Russell crowd, Mason's past is not his present. Nevertheless, the year as a whole record output is poor. There seems to be a sense of let-down up at the end of the year but the summer was horrible in terms of excellent music. Too many good groups are stagnating or regress- ing, they're all bracing and there haven't been many new faces with a lot of new thing going on. The sound is obvious - the loud, screeching type of music is not in vogue anymore. And, the music that is, is the best of the music in the range of low volume music. But there are many very good groups, there are many very good en- gagement and something more spe- cial and there are many better ger more bored and move on to other some kind of music. The feeling is that it is in of the year.

There have, of course, been a few bright spots in otherwise disappointing albums. Among the Beatles, Stone's, and most of the other major groups produced new albums with a few restricted, but otherwise the year is disappointing by produc- ing far many major groups. The treatment of the music was unfortunat- edly non-directional, and hope is the most regretted trend towards quitter, more complex music.

In all fairness, it must be noted that the dichotomy between hard-driving rock as opposed to these at- tempted new faces with a few rather enjoyable groups who unabashedly (and laudably) do not profess to play anything but good, old-fashioned rock and roll. The Beatles, Stones, and the others (like the doors, Paul Simon, and others) who don't even at- tempt to say anything, but still play good music, and then there are the others... the ones who keep turning out the same old thing, just reproducing the record market. The era of rock as opposed to those for- merly clear where popular music is held, and hopefully in 1970 performances have improved, the sum up, music has moved from tend to hide the fact that there are far more albums produced in 1969 to an absolute loss of momentum in 1970.

Among the more important groups and Benefit - the Beatles, Stones, and most of the other major groups produced new albums with a few restricted, but otherwise the year is disappointing by produc- ing far many major groups. The treatment of the music was unfortunat- edly non-directional, and hope is the most regretted trend towards quitter, more complex music.

I consider the possibilities for the future, basing my opin- ions mostly upon recent work of the artists involved. To lead the list, there's George Harrison's second solo album, My Sweet Patsy's. Joni Mitchell's Ladies of the Canyon represents another fine performance by a sensitive, gifted woman. Judy Collins has not had a bad album to date, and with 'Ladies' she finally got her voice to match her presence - her past albums have suffered from overproduction, which has happened to those albums by other artists. She now tends to hide the fact that there are far more albums produced in 1969 to an absolute loss of momentum in 1970.

Quality service is our byword

The MIT Symphony Orchestra

MIT Student Center

November 19, 1970

The MIT Tech

TUESDAY, DECEMBER 15, 1970

PAGE 6