music

Harvest, from page 5

Ready for the Country," a rollicking piece of honky-tonk and with words that offer a hope ofطلاق في المستقبل:
Dream up, dream up. Let me fill your cup.
With the promise of a man.
The tone is more of a soliloquy, with the words continually referring to being alone, as in "Old Man" -
I've been first and last, look at how the time goes past.
But I'm all alone. Ruling none to you.
Is there a World? We are leaving. We are gone.
With the promise of a man. With the hope of the words continuing referring to
singing words - words between the lines of age.
Harvest is the strongest note Neil Young has yet done, without even one weak song. It is a fine, fine record, indicating that he could follow a masterpiece piece like After the Gold Rush with equal or better quality work. Yet a line from the title cut poses a question to the listener, but more important, to Neil Young as well -
As the days fly past
Will we lose our grace?
Or you in the sea?

Mark Ascoli is
bullish on America

America - America (Warner Brothers)

All indications are, as they say in the record biz, that America is about to take America storm.
By the latter, I mean, of course, the place where all are now, home of Kentucky Fried Chicken, the Barbie Doll, and the San Diego Padres. By the former, I am referring to Dewey Bunnell, Gerry Beckley, and Dan Peek, three British lads who collectively name themselves America. You can't turn on the radio these days without hearing their hit single "I've Been With No Name," an interesting, hypnotic tune about a dude trucking across the desert, with a lead vocal that sounds more like Neil Young than Neil Young sounds like Neil Young. The record zoomed to the top of the pops in England, but for some reason was not included on America's initial American album release. My sources now tell me that the latest pressings contain the song on the first side, added in the midst of the other cuts. I'm telling you all this so that you might check the back of the album before buying to see if your fave-45 is included, if it makes any difference. Which it shouldn't, because even without the anonymous horse song, its still a fine album. You could nickname it "Acoustic Guitar Heaven," since that is the basis of America's music, the twangings of both 6- and 12-strings; most of the time there are two or three going at once. The album is a masterpiece of the simplicity, the soft sell, the understatement that can be found from the simple chordings of an acoustic, and the 13 year old kid who wants to learn to play one might do well to give a listen to America instead of meaning with his older brother's old Yardbirds and Cream lps, so might also the cats who think the way to learn to play is with a SuperTreasury of 118,590 Guitar Chords.
The songs, all originals, are uncomplicated, danceable ballads reminiscent of Poco's quieter moments. Surprisingly, the best song on the album is the one with the least acoustic backing "I Need You," a brevity - like rondo which would make one heck of a springtime single release, when and if "I've Been With No Name" puts up some. Other standouts include "Rusty Day," (replete with discrete pedal steel licks) "Donkey Jaw," (a rambling tune with some enjoyable pseudo-bottle-necking) and the short but potent "Pigeon Song." In case you were wondering, nothing on the album cops Neil Young's vocal chords to the blatant extent that "House With No Name" does, America's harmonies have a distinct Crosby, Stills, and Nash flavor at times.
Summary: a nice friendly album to crawl into when the blues got a hold on you, and a promising new group that, so far at least, is living up to its hype. And admiringly. Off the record, I really can believe that I got through this whole review without once succumbing to the temptation to write "America, love it, leave it," in somewhere, incredible.

Incridible String Band

Liquid Air show as Regards the Air - The Incredible String Band (Elektra)

Incredible String Band is led by Robb and Mike are far from written off. Mike contributes less here, probably due to the fact that his solo album used many of his songs. But he more than makes up for a lack of material with his remarkable abilities on guitar, piano, organ and sitar. As a matter of fact, everybody does - especially well on this record, but Mike seems to be really maturing (drawn for) as a musician. However, he also contributes a ragtime piano backup on "Crayon Boy." So there probably no need for worry about growing out of the band. His instrumental prowess is extremely welcome.

With that out of the way, the other Top 10 and enjoy every single cut on this record. Their records are traditions long (timeless), but a few listeners to always left are eager for their next new album to come out already. It is still true. I can wait.

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John Corley, Conductor

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