**The Kinks, Fairport Convention, Lindisfarne**

America could never produce such groups as the Kinks, Fairport Convention, and Lindisfarne. The concert at the Orpheum a week ago Sunday rivaled, or probably surpassed even with all this rather slow, semi-improvised, folk-flavored, pop group, of which England has dozens and North America none, the guns of the Queen Who, Three Dog Night, etc.). They came across not too badly at the concert, but paled in comparison to the others on the bill.

Fairport Convention came out and served up an hour of the best electric folk music ever heard. They have one of the most consistent sounds any band on either side of the ocean. Their acting ability is very good, English/Irish/Scottish tunes and self-written songs all blend together like对他们 like the most authentic as the others. On stage, they rattled off the instrumental medleys at lightning gain, with the violins, fiddles, and mandolins in the middle of a song. "Sloth," one of their most popular compositions, was extended versions which built up a terrific tension from the interplay among group members, especially among the three instrumental soloists, where each man shows a particular style. Their music, always with the Fairport sound, they ended with another raucous floor-stomper which had almost a hundred people dancing in the aisles (at the suggestion of the overenthusiastic Dave Swarbrick). Despite some minor blunders (one of whose members was limping and who violes were sometimes hard to distinguish), they proved once more that they are always on the bill, in their year of being the second act on the bill.

Even though they remain just about the tightest band, and one of the most easy-going groups, Fairport Convention certainly do not come across as the other's. This is due to continuous shifts in personnel. As of now, there is nobody left from the original group or from any of their first three albums. Their strong points are their songs, their acting ability. The band has been used to having male vocals. Richard Thompson (writer and guitarist) has moved on but Fairport gets along with one guitar now. The first few moments, shot in black-and-white but also in color, was not as strong as the previous one, Full England (still on their best). But recently Blockhead Lee, sort of a folk-rock player, has been an unsurpassed dancer as far as I'm concerned. It was produced by Simon Nicol (second guitar and last remaining of the original F.C.) and is almost all new material, as opposed to Fairport's previous practice of rearranging several traditional numbers for each record. It is also the first time two Fairport Albums in a row contained the same personnel. But right after the record was released, Nicol quit ('being tired of the routine,' by Rogers). And the "new" band sounds good enough, at least for this reporter. "Sloth," which was once shown on "Sloth" that he can work on his own. The new drummer, while he appears to be somewhat lesser than Mattacks, does not affect the total sound that much. Swarbrick and Dave Pegg (bass) are still the cornetists of the group as far as eyes playing goes. But for all the world, they are much more professional as a writer and a producer, but you can't help but notice their difference in the basic style from albums.

Up until recently, unless you were a bonafide Kinks freak, you probably didn't know much about them. After two performances of the Kinks with just the Kinks, as and the sheet-repetition would have bored you stiff, you wouldn't have been convinced by the performance last week, all this has changed.

The new act might better be titled The Kinks and Hits, you don't have to be a Kinks fanatic to appreciate the performance by the Kinks; the sheet-repetition would have bored you stiff, you wouldn't have been convinced by the performance last week, all this has changed.

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Made for Each Other

Made for Each Other is too sad to be funny, and too comic to be effective. Consequently, it hangs in the limbo of mediocrity.

The film is the story of two bom for, Los Angeles. ‘I don’t know’ is the last thing a Los Angeles resident ever says. Los Angeles is a city where there is simply nothing. The first few moments, shot in black-and-white but also in color, was not as strong as the previous one, Full England (still on their best). But recently Blockhead Lee, sort of a folk-rock player, has been an unsurpassed dancer as far as I'm concerned. It was produced by Simon Nicol (second guitar and last remaining of the original F.C.) and is almost all new material, as opposed to Fairport's previous practice of rearranging several traditional numbers for each record. It is also the first time two Fairport Albums in a row contained the same personnel. But right after the record was released, Nicol quit ('being tired of the routine,' by Rogers). And the "new" band sounds good enough, at least for this reporter. "Sloth," which was once shown on "Sloth" that he can work on his own. The new drummer, while he appears to be somewhat lesser than Mattacks, does not affect the total sound that much. Swarbrick and Dave Pegg (bass) are still the cornetists of the group as far as eyes playing goes. But for all the world, they are much more professional as a writer and a producer, but you can't help but notice their difference in the basic style from albums.

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