Gilt-edged limey flash

by Mark Asali

Mott - Mott the Hoople (Columbia)

Mott is a fine record that ranks as one of the very best of the year, and Mott the Hoople named after Wally Mann's (The Moody Blues) band is, or was for a brief flash of time, the best rock band in the náz. It is not surprising that the group has attracted the attention of music critics and fans alike. 

The album opens with "Walking a Thin Line," a song that is both jazzy and rock, and the title track, "Mott the Hoople," which is a powerful and energetic song. The band's sound is a mixture of jazzy and rock, and the songs are well-written and well-produced.

The performances were uneven. Karen Matson, as Ezra Lehman, provided an inappropriate characterization in the first act, rushing lines, and moving through stage business at a lightning pace. The second act was a great improvement, and by the end of the play, her performance was much easier to enjoy.

In conclusion, "Journeying with Matthew Fisher" is a fine record that ranks as one of the very best of the year. It is a worthy addition to the world of rock music.

Journeying with Matthew Fisher

by John Krout

Journey's End - Matthew Fisher (RCA)

Matthew Fisher was the original organist of Procol Harum, the man who "organ-ized" the magnificent Bach rip-off "A Whiter Shade of Pale" and guided the band back and forth with Procol pastoral. Brooker on the hit album but leaving for... where? I still don't know. It really doesn't matter, though, for he's come to his Journey's End in fine style.

Listening to this album easily brings to mind the first Procol Harum album (entitled Procol Harum or, in a later release, A Whiter Shade of Pale) and the organ work, the heart of all his compositions then and now, is seldom frontal attack flash like Keith Emerson, but more often a subtle classical intensity which seems to flow like a well-chosen stream of seductive visions of ancient grandeur that are hard to forget. If you ever had the feeling that Procol Harum were weaving a spell on you, Matthew Fisher was behind it.

One of the two masterpieces of Journey's End is the outstanding example of this unique Fisher musical touch. Entitled "Separation," it turns out to be the theme from the film of the same name. Film buffs everywhere will recognize the film's title and Fisher's music, and the voices are marked with a tone of insouciance which is as distinctively Fisher's as the music.

Fisher also gets in some good straight-out rock and roll which I'd like to know how to call. Not that it's anything well-carved... both are brawn-fur/steel/hardwood-lots of wood. Whether the topic is a female or more, often the image of emotions is the split with Procol Harum, the vocals are marked with a tone of insouciance which is as distinctively Fisher's as the music.

Matthew Fisher captures an interesting and unique manner of using the piano in a powerful and subtle way; he is an artist who knows better than most when to keep his foot in the pedal. He doesn't push this opportunity.

Chasing paper at MIT, too

by P.E. Schindler, Jr.

Paper Chase was filmed at Harvard Law School, a little, but mostly in Toronto, Canada. Although Fisher's organ work may have gone for show, the film's director, John Krout, has shown a keen eye for the way the local student body, his own, and the student body in general, behaves. He has been able to capture the way the local student body, his own, and the student body in general, behaves.

The film's themes are important ones, and they are handled with skill. The film's themes are important ones, and they are handled with skill.