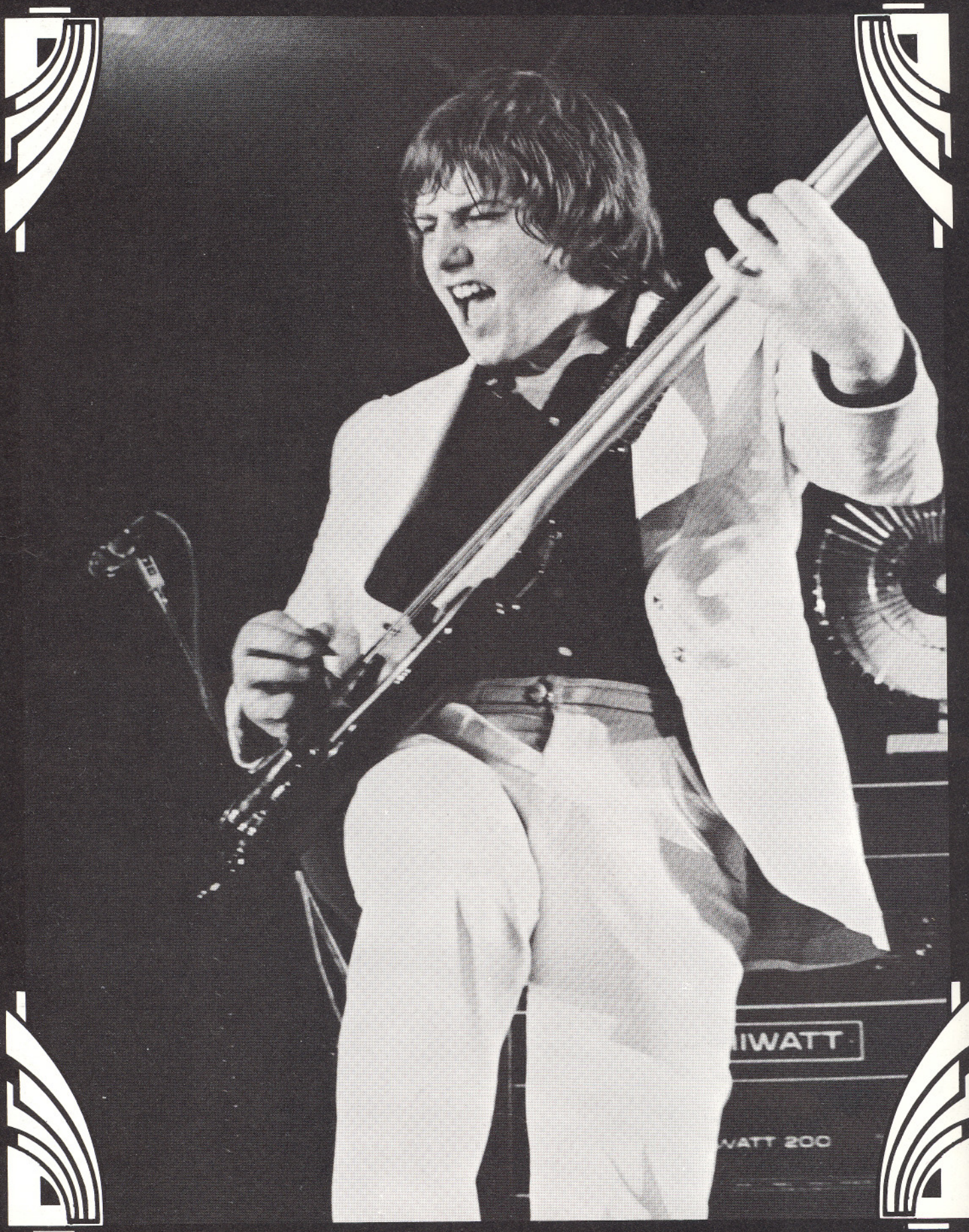
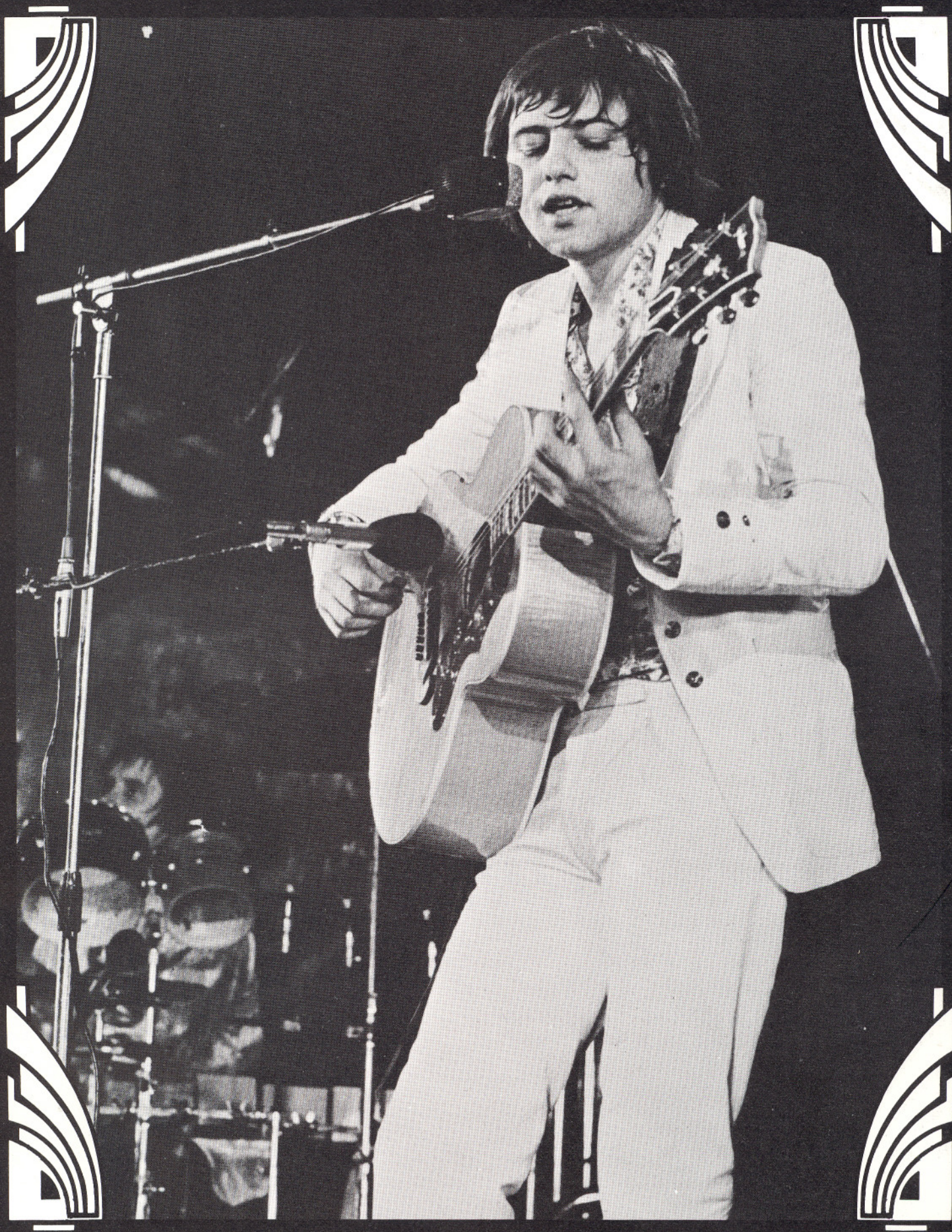






fore!









Haec Olim Iuvabit Meminisset

3rd OCTOBER 1972

ANTHONY THORNCROFT – THE
FINANCIAL TIMES OVAL CONCERT
REVIEW

*"E.L.P. look exciting, and their music combines
confused images of the raucous, incoherent noise of
contemporary street life with a fastidiously
preserved classical base".*

2nd OCTOBER 1972

MARTIN WALKER – THE GUARDIAN –
Oval concert review.

*"Their latest album, 'Trilogy' represents an almost
despairing attempt to recover it (energy) in the roots
of pop: It is not convincing.*

*So it was a real delight that one went down the road
from the Oval to the Brixton Sundown to hear
Deep Purple on Saturday night."*

1st OCTOBER 1972

CAROLE ANN HUMPHREY-CHESHAM,
BUCKS. MELODY MAKER READER.

"What next?

Carl Palmer: Footballer of the Year?

Greg Lake: The best dressed man in the world?

Keith Emerson: Mr. Universe?"

1st OCTOBER 1972

TONY PALMER – The Observer – Trilogy
L.P. review.

*"As in their earlier record 'Pictures from an
Exhibition', the group demonstrates an
extraordinary degree of bombast with little or no
creative imagination at work to justify all the
sound and fury.*

*Only it seems when pop in much the same way to its
its origins can it escape nowadays from its pathetic
sense of self importance."*

16th JANUARY 1971

MELODY MAKER – BLIND DATE WITH
CLIVE DUNN.

EMERSON LAKE AND PALMER; *"The
Barbarian"* from the album *"Emerson, Lake
and Palmer."* (Island)

"To me this is a complete gimmick record.

*It's got no background and its based on practically
nothing. Its a novelty. A very useful record for a
salesman to have to sell hi-fi equipment, like
a demonstration record for stereo effects. The speed
that the piano is played is quite impressive, but
the beginning sounds like the phantom organist
striking again."*

5th DECEMBER 1970

HOWARD FIELDING – BIRMINGHAM
POST – E.L.P. album review

*"The last record in the Nice trilogy by E.L.P. turns
out to be an anti-climax."*

30th NOVEMBER 1970

WEST HARTLEPOOL MAIL – E.L.P.
Album review

*"It is unfortunate that on their first L.P. Emerson,
Lake and Palmer are unable to produce the
excitement and holding power which is so
evident in their stage act. What on earth is 'Lucky
Man' supposed to be? A take-off of the Beatles?
To me it is the biggest non-track ever recorded
and Lake even admits he has had the idea in his
head for several years. To my mind it is an
obvious filler."*

28th NOVEMBER 1970

ROB PARTRIDGE – RECORD MIRROR –
E.L.P. Album review

*"The music on this album sounds contrived,
lacking in melody and even a little pretentious.
The whole concept of the band is unfortunate."*

7th NOVEMBER 1970

RECORD MIRROR – Royal Festival Hall
Live Review –

*"Throughout the whole show Emerson jived
between organs, piano and Moog Synthesiser
creating some of the wierdest noises since 'Journey
in Space'. But as John Peel said: 'a tragic waste of
talent and electricity'."*

25th SEPTEMBER 1970

KETTERING LEADER – The Young
Generation

Headline: *"THE RUBBISH POP POLLS
DO PRODUCE"*

*"Internationally, the brightest hope, apparently is
Emerson, Lake and Palmer – who have hardly made
any impression whatsoever."*

LILIAN ROXONS ROCK ENCYLOPAEDIA
re: KEITH EMERSON

*"The organ player has been known to tap dance
on the Keys with remarkably musical results."*

"One day it will give us Great Pleasure to Remember these things"

EMERSON, LAKE AND PALMER —
Trilogy — Island

OCTOBER 1972

CREAM Bob Edmands

COUNT VRONSKY was a real mean organist, the Alice Cooper of the keyboards. His act was the end. The Count played a monster church organ, he was completely bald, had talons rather than hands, and went in for off-the-shoulder monks' robes. The Count also cackled a good deal. The only gigs he played were haunted houses and his speciality was chopping people up on a razor-sharp water-wheel. He was a character in a kids' comic called the Sun in the 50s, and in his brief career, he had real presence. He was a total freak.

Then again, there's Keith Emerson, once described as 'a bank clerk with long hair.' You could see he was nowhere when the Nice played a Tony Palmer TV show called How It Is, which became How Late It Is when it couldn't hold down its early evening spot. Emerson was plugging his 'America' single at the time. It was a great single, except when it departed from Bernstein's melody, which it did for five of its seven minutes.

The Nice used to burn an American flag at the end of that number, which didn't really retain the spirit of the original, and some people, probably Americans, got uptight about it. It's not the sort of thing Emerson would do now, anymore than he'd shut down his American office, but it was good for business in those days, and a lot of people got to know about 'America.'


Also, someone put it around that Bernstein didn't like what the Nice had done to his toon, and further, he was reaching for his lawyer. That helped too. Trouble was, Tony Palmer had Bernstein interviewed for the same show on which the Nice appeared.

'The Nice?' said Bernstein. 'Never heard of them.' Cut to the Nice grinning and bearing their obscurity, as they cranked out those well worn chords. Emerson was already working up to his first rupture, heaving his Hammond about like a zonked furniture remover. He did the bit with knives, too, stabbing them between the keys. Then, whoops, the climax of the act. He pulled out one of the knives and threw it at a board across the studio. Clunk. It hit the woodwork and slid to the floor. Undaunted, he threw another, which bounced back towards him. What a shambles. It was like the Lone Ranger shooting lead bullets. Undignified.

That was Emerson. More ego than judgement. For all the flash and the physical jerks, he's the same today. Take ELP's new album Trilogy. What's wrong is that his sense of the dramatic is all awry. The silliest anti-climax ever was on Tarkus, when a massive church organ solo suddenly collapsed into that anaemic piano improvisation which appears remorselessly on almost every album Emerson's played on. Even earlier, on Ars Longa Vita Brevis, a weedy keyboard solo flopped from nowhere in the wake of 'Brandenburger'. Similarly, the juxtapositions on this latest album — during 'The Endless Enigma', in particular — are so extreme, they're more comic than dramatic. No wonder Emerson's pictured inside the sleeve leaping about a wood in a codpiece and tights. The music is that quaint.

The formula on Trilogy is pretty much the same one that's been selling since Ars Longa. Of course, Greg Lake and Carl Palmer have more going for them than those guys. Greg can sing real notes, and Carl doesn't sound like a pirate with two wooden legs. And there are the moogs, too. Just plug in and stand back. Fans will know already that Carl has acquired a percussion moog. When you hit it, it sounds just like real drums. Meanwhile, Whistling Jack Smith has bought a whistling moog and Keith Emerson a composing moog, but that's by the way.

Otherwise, Trilogy is mainly the same old story, endless melodramatic improvisation around half-a-dozen themes of varying melodic strengths, with the keyboards mixed well to the fore of the rhythm section. The best tune, as ever, is by a 'serious' composer. 'Hoedown' by Aaron Copland is the gang-bang victim this time. The sleeve notes credit it to Copland-Emerson-Lake-and-Palmer. Copland just supplied the tune, that's all. Some light relief is to be had with the two innovations Greg Lake brought with him. One is his quiet spot, where he sings to a small guitar, and the other is where he sings a British Legion type hymn (as per 'The Great Gates of Kiev' on Pictures at an Exhibition), very majestic, with all organ stops out, and much crashing of gongs and cymbals. These are 'From the Beginning' and 'The Endless Enigma' respectively. Otherwise, it's the hip, electronic Cecil B. de Mrs Mills all the way. Ever since Emerson played the showdown music from For a Few Dollars More which featured a full-blast cathedral organ rubbing shoulders with a musical pocket watch he's never looked back.



What do you think of Emerson, Lake and Palmer?

"I'm not sure. They are a group but if you tell me what they've sung, I'll tell you if I know them"—

Miss Anne Stanton, 22,
Cartographer, London

"They're alright. I don't mind them"—
Mr. Vincent Saunders, 23, Teacher,
London

"I don't think anything. I don't know what it is"—

Mr. E. Berticcioli, 34, BBC Overseas
Service

"Don't know it. Never heard it. Who is it?—

A Lady Traffic Warden in London,
E.C.4., who refused to divulge her
name

"I don't like their music much but I think Carl Palmer's good looking"—

Janice Wood, 14½, Schoolgirl from
Epping, Essex

"They are liked much in Poland Very noisy but very good, I think."—

Hanna Wolska, 17, Art Student,
Warsaw, Poland

"Which Emerson? Which Lake? Which Palmer? Are you talking about cricketers?"—

Mr. A. J. White, 48, Works Manager
from Hornchurch, Essex

"I don't know who that is".—

Mrs. H. Murray, Newsvendor from Glasgow

"The tennis players? No. They're a pop group. I don't take much interest".—

Mrs. N. Taylor, 22, Executive Officer with the Greater London Council, from Dartford, Kent

"They're a pop group. My kids keep playing their records—they drive me and the wife round the bend".—

Mr. G. Roberts, 42, Fishmonger from Putney, London

"Yeah! But I like Marc Bolan, aren't those the blokes who had some pictures in an exhibition somewhere?"

Mr. C. Barley, 20, Farm Labourer from Didcot, Berks.

"Well it depends what you mean they've got a good stage act, and their first and third albums were good. "Pictures at an Exhibition" you can stuff it and "Trilogy" is another bit of "Tarkus". Yeah they're very good but repetitive".—

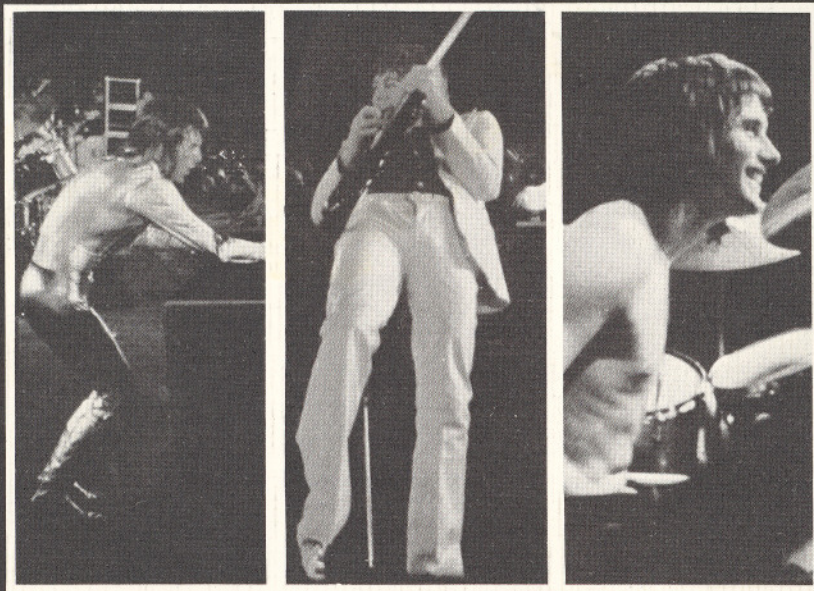
Simon Power, 18, Student at London Nautical College

"Is it Jam?"—

Mrs. Burton, Housewife, South London

"Nothing much, yeah I've heard a couple of numbers but from what I've heard of their tunes I don't like".—

Tony Ryan, 21, Shopfitter from South London



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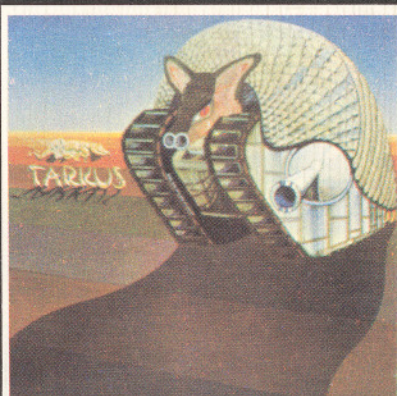
Emerson, Lake & Palmer

ILPS 9132
ZCI/Y8I 9132



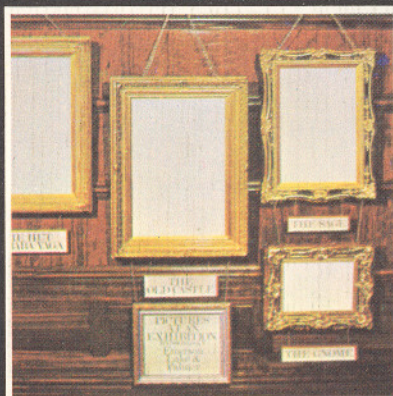
Tarkus

ILPS 9155
ZCI/Y8I 9155



Pictures At An Exhibition

HELP 1
ZCI/Y8I 9177



Trilogy

ILPS 9186
ZCI/Y8I 9186



All Albums Produced by Greg Lake

Cassette ZC Cartridge Y8



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