

other to such a degree that in many places on the album it is impossible to tell one from the other.

The pieces chosen for this album allow both guitarists a chance. To demonstrate their abilities to the fullest, The first two selections, "A Love Supreme" and "Naima" were written by the late jazz great John Coltrane and within these two pieces, the pace for the album is set. The first is an intense piece with the guitars and organ taking the solo passages against a heavy bass and strong Latin percussions.

"Naima" is performed by just the two guitarists and shows better than any other piece, how well the two guitarists work. The two selections

written by McLaughlin also show this mutual respect.

"The Life Divine" is a hard driving piece with both guitarists working at their best.

"Meditation" a piece written for piano and guitar shows this same intensity while in a much slower and softer form.

The only weakness on the album occurs during the duo's arrangement of "Let Us Go Unto The House of the Lord" which takes up most of Side 2.

Here, while trying to take the musical energies to their highest levels, the musicians start competing instead of complimenting. But the album on the whole is tight, well laid out, and well performed. The back-up musicians do their job 100+ and the whole session was recorded with all the intensity of a live performance. I would recommend the album to all rock fans who are tired of pretentious galn and hype rock and would like to hear good music, well performed, and made with an intent to make good music, not a million dollars.

The greatest happiness one can have is the knowledge that he does not require happiness.

William Saroyan

BERT JANSCH AND JOHN RENBORNE

by Alan Prichard

Bert Jansch and John Renborne were members of the late English folk-jazz group of Pentangle. I say late because they recently broke up after 5 years of excellent concerts and recordings. It's unfortunate that they did not reach a wider audience. In their time they had created a unique folk-jazz synthesis. While the group vacillated between the two styles on their albums, the combination jelled well enough to make each effort truly outstanding. This was due in no small part to the proven talents of Bert and John in their earlier careers as solo artists on the English folk scene. These two albums from last spring continue their careers along these lines.

"Moonshine" is Bert Jansch's 6th U.S. album and the first in about a year and a half. He has more albums on the English folk label Transatlantic, on which John Renbourn and Pentangle also recorded. Unlike most English labels, I've found Transatlantic no better soundwise than the U.S. copies. "Moonshine" is characterized by larger instrumental backups than Bert has had before, except in Pentangle. At times it even sounds like Pentangle, only with fewer jazz overtones. Basically, though, this record continues Bert's string of fine folk albums. This is certainly an outstanding recording, although the mixing could have been better.

John Renbourn's new album "Faro Annie" presents a totally different side of Pentangle. While Bert's recordings are generally in the same

mode, John has done different styles. Unfortunately, his first 3 solo records on Transatlantic have never been available on U.S. labels, so we pick up his career on his album "Sir John Alot of Merrie Englandes Musyk Thyng and Yegrene Knyght." This is strictly an instrumental collection with a combination of acoustic guitar, flute, and glockenspiel, creating a very medieval sound with jazz influences brought in---a very interesting, successful album. His fifth album "Lady and the Unicorn" goes deeper into this medieval sound but with less jazz and an electric guitar added. This is every bit as good as "Sir John Alot...."

His new album, "Farr Annie" is completely different from these. Here he plays blues and folk songs, and sings for the first time on one of his recordings. But his singing seems almost desultory or at least very subdued in everything he attempts. A very "laid back" recording, not bad by any means, merely a "special taste". Some of the cuts suffer in comparison to other versions I've heard by Fairport Convention and Richard and Mimi Farina. I wouldn't recommend this album to most, but it is worthwhile on its own terms.

If anyone is interested in more English folk music (but pure and unadulterated) I'd suggest writing to Leader Trailer, Topic, and Transatlantic records in London. Their selections are outstanding especially those recordings by the High Level Ranters who tore up the P.S.U. Folk Festival in January 1971.

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