

Gentle Jools' debut is a hit

JULIE DRISCOLL, looking like a fairy tale Norwegian gypsy princess — all big furry Eskimo boots and tightly covered in different coloured and patterned cloth — made her first concert appearance for eight months at the Royal Festival Hall on Friday night.

Jools, alone except for the first and last numbers with her friend Keith Tippett, has changed.

Once she was aggressively sexual, her voice only a minute away from the yells of a fisher-woman.

Now she looks younger and far more susceptible. All that outward hardness has gone, to be replaced by a wistful rather sad quality.

All her new songs, sung with her own guitar accompaniment, from "A New Awakening" to "The Choice," are highly personalised.

She was nervous on Friday, understandably, and sometimes she screwed up her face in agony when she hit a wrong chord on

her guitar.

Later Manfred Mann's Chapter Three made an appearance — An impressive line up of Manfred, Mike Hugg (who's suddenly found a singing voice) and six guitar and brass players.

Chapter Three is still rather ragged, with Manfred forced to leap up and referee the brass section's timing, but there were moments when it all gelled to make one feel excited about the possibilities of this new group.

Penny Valentine



FRONT SEAT

Disc reviewers at the big shows



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At Croydon's Fairfield Hall on Sunday they proved their music has developed grace and beauty as well as the power it always had.

Bathed in pink spotlights, Floyd began with "Careful With That Axe, Eugene" with its long, ominous crescendo. Their crystal clear sound is cleverly

controlled. They lifted the audience with near-hypnotic effects, built things up, and left everyone exasperated. They performed "Embryo" for the first time in public, and made more of the film theme "More" than any other band.

They reverted to rock-blues with Rick Wright on trombone, for a down-to-

earth jam. They played new compositions yet-to-be-titled, and an impromptu excursion through time. Pink Floyd are the first four-man orchestra. Each musician is a different section, and their individual creations blend to form one, whole experience.

Roy Shipston

Joni — the girl with no secrets

A DELICATE-LOOKING Joni Mitchell, obviously nervous of the capacity audience, stepped onto the Royal Festival Hall stage last Saturday to use a pile of sound equipment which would not have shamed the Who—plus a piano, a guitar and a glass of water.

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Apart from her triumphs of "Chelsea Morning," "Both Sides Now," a rock-n-roll song "They Paved Paradise And Put Up A Parking Lot," is destined to be a classic.

Gavin Petrie

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