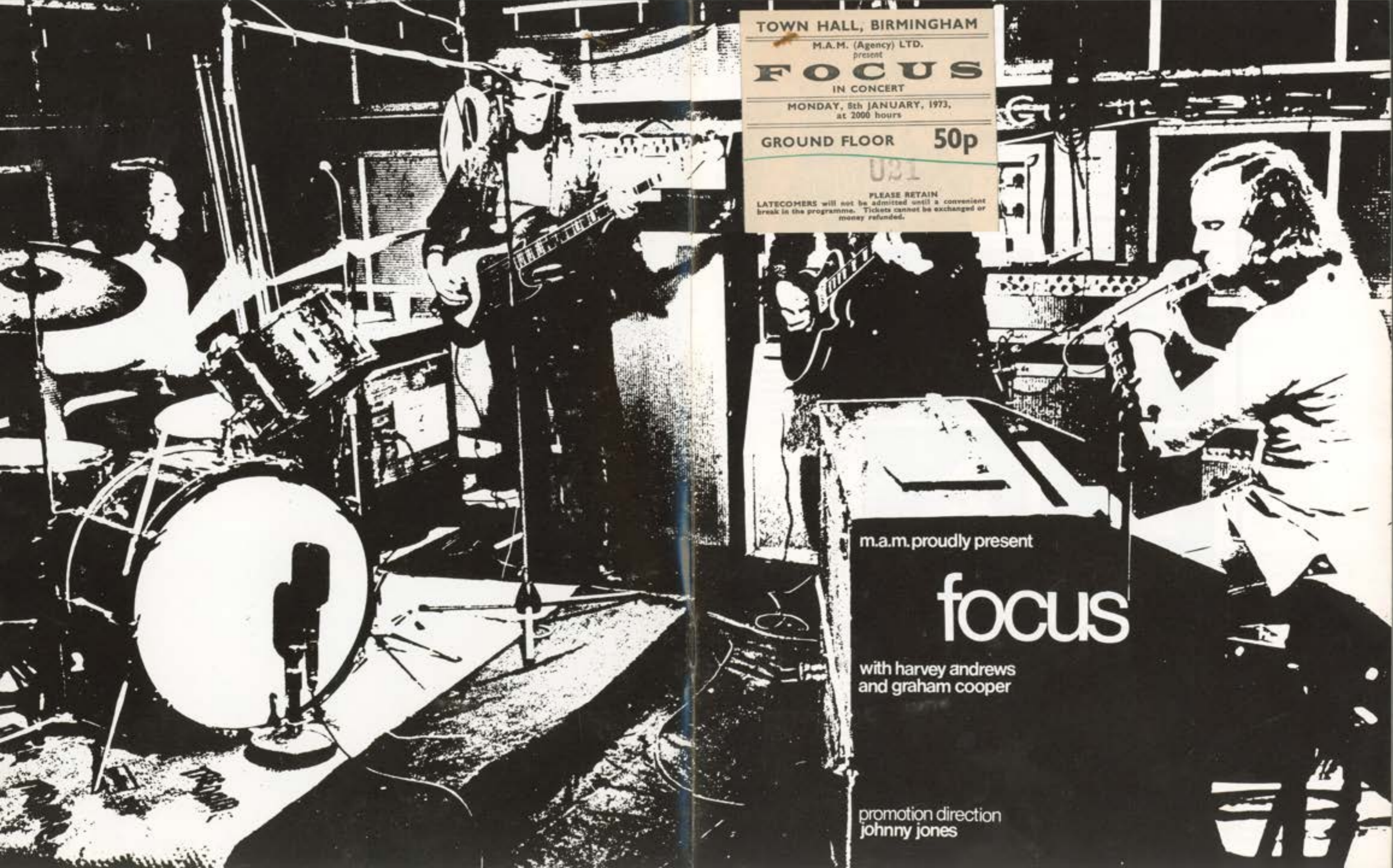




M.A.M
PRESENT

focus

IN CONCERT



TOWN HALL, BIRMINGHAM

M.A.M. (Agency) LTD.
present

FOCUS

IN CONCERT

MONDAY, 8th JANUARY, 1973,
at 2000 hours

GROUND FLOOR 50p

U21

PLEASE RETAIN
LATECOMERS will not be admitted until a convenient
break in the programme. Tickets cannot be exchanged or
money refunded.

m.a.m. proudly present

focus

with harvey andrews
and graham cooper

promotion direction
johnny jones

focus in focus

thijs van leer



burt reiter



jan akkerman



pierre van der linden



THIJS VAN LEER: Organ, flute, vocals

Born: Amsterdam, March 31, 1948.
Educated: Hilversum Grammar School and Amsterdam University, where he studied History of Art.
Musical Training: Studied flute and composition at Amsterdam Conservatorium. Guidance on flute from his father, a classical flautist. Awarded degree on flute at Geneva Conservatoire. Private piano lessons. Orchestral and arranging tuition from Dutch freelance arranger/composer/conductor Rogier Van Otterloo. Organ lessons from Dutch classical organist/conductor Anthon Van Der Horst. Led his own jazz group on piano during his schooldays.
Career: Close-harmony singing and playing flute with the Ramses Shaffy cabaret group. Formed a trio to back other artists and perform solo, playing compositions of their own and by Traffic and Canadian group, the Collectors.
Musical Influences: Steve Winwood and Traffic, Brian Wilson and the Beach Boys.
Favourite Composers: Bartok, Bach, Jan Akkerman.
Favourite Musicians: Keith Jarrett, Chick Corea, Miles Davis, and his colleagues in Focus.
Favourite Singer: Van Morrison.
Favourite Single: "Along Came Betty", Art Blakey and the Jazz Messengers.
Most Influential L.P.: "Kind of Blues", Miles Davis.
Instruments: Hofner flute in C; Julliot piccolo in C; Armstrong E-flat flute-Grassi alto flute in G; Fender Rhodes electric piano; Fender JBL amplifier, one Fender JBL speaker cabinet; Hammond L100 with three Leslie Tone cabinets. Can also play recorders and church organ.

JAN AKKERMAN: Guitars and lute

Born: Amsterdam, December 24, 1946.
Educated: Secondary and private schools in Amsterdam.
Musical Training: Played accordion when three years of age. Took up the guitar at six, teaching himself. Played in R and B groups while still at school. Studied guitar at Amsterdam Music Lyceum for five years and won a scholarship.
Amateur Debut: With the Friendship Sextet during his schooldays.
Career: Started at 18 with his own group, called Johnny and the Cellar Rockers, which lasted for two years and included Pierre Van Der Linden. Formed a new group, the Hunters, which ran for two years. Formed the Brainbox but quit after eight months to join Thijs Van Leer in Focus.
Musical Influences: Django Reinhardt, Julian Bream, Charlie Parker, Elvin Jones and street musicians in Holland.
Favourite Single: None.
Most Influential L.P.: "Concerto for Orchestra" and "Third Piano Concerto", Bela Bartok.
Favourite Songwriter: Thijs Van Leer.
Favourite Musician: Julian Bream.
Favourite Singer: Jack Bruce.
Instruments: Gibson Les Paul Custom and Personal, Gretsch White Falcon, all with Picato Red ultra light gauge strings. Yamaha acoustic with C and W strings, Jose Ramirez Spanish guitar with Savarez strings. Amon Meinel lute with La Bella strings. A sitar from Lahore. Fender Super Showman YFL 1000 stack with two Fender cabinets, each one containing four 15 inch speakers and a built in 200-watt solid-state amplifier. Marshall 100-watt Super Lead amplifier with two cabinets containing specially built speakers.

BURT REITER: Bass guitar and vocals

Born: Amsterdam, November 26, 1946.
Educated: Secondary Modern and Roman Catholic schools in Hilversum.
Musical Training: Started playing guitar when 12 and is self-taught, developed by listening to and playing with other musicians. Pianist mother taught him to read music.
Amateur Debut: The Spectacles, while still at school.
Career: Made his professional debut when 19 with the Jay-Jays, touring Holland for about 12 months. Formed a five-piece band called Full-House with a guitarist friend, Herman Meyer, which played theatre and cabaret in Holland, Belgium and Germany for several months backing Dutch entertainer Herman Van Veen. Devoted a year to practice and formulation of his future plans, but did a weekly jam session at a club. Joined Focus in September 1971.
Musical Influences: Richard Davis, Jack Bruce and every good bass player.
Favourite Single: "Layla", Derek and the Dominoes.
Most Influential L.P.: "Miles Davis Live".
Favourite Composers: Bach, Burt Bacharach.
Favourite Musician: Richard Davis.
Favourite Singer: Elvis Presley.
Instruments: Fender Jazz Bass with St. David medium gauge strings, Yamaha acoustic with C and W strings, Fender Super Showman XFL 2000 400-watt stack with pre-amp, sound mixer and two Fender cabinets each one containing eight 10 inch speakers and a built in 200-watt solid-state amplifier. Plays a bit of piano for his own amusement.

PIERRE VAN DER LINDEN: Drums

Born: Amsterdam, February 19, 1946.
Education: Primary school in Amsterdam.
Musical Training: Began playing drums at 14 and was taught for five years by Louis De Heer, percussionist with the Dutch Opera Symphony Orchestra and for two years by Nico Prins, of the Harry De Groot Radio and Television Orchestra.
Semi-Prof. Debut: Aged 14 with Johnny and the Cellar Rockers, for two years, with Jan Akkerman.
Career: Made his pro debut with ZZ and the Maskers, with whom he spent 18 months. Toured with a group playing between acts in the Toni Boltini Circus for seven months. Did some session work. Spent two years with Brainbox.
Musical Influences: John Coltrane, Miles Davis, Elvin Jones, Charlie Parker, Buddy Rich.
Favourite Single: None.
Most Influential L.P.: "Heavy Sounds", Richard Davis and Elvin Jones, "Four More", Miles Davis.
Favourite Musicians: John Coltrane, Eric Dolphy.
Favourite Singer: Rod Stewart.
Instruments: Premier drum kit with 24 inch bass drum, 16 x 16 inch and 14 x 14 inch tom-toms and Rogers snare drum. Paiste 40 and 45 cm and Zildjian 50 cm cymbals. Paiste 30 cm hi-hats with Ludwig stand. Premier C hickory drumsticks.



focus

Probably the highlight of 1972 for Focus was their victory in the Melody Maker Poll, where they scooped the award for the Brightest Hope for the year. It must have been the sanest decision in years. This was no flash-in-the-pan, spur-of-the-moment success, the result of a hit record. This was the culmination of years of consolidated effort and sheer hard work, two exhausting British club dates and records that have sold consistently over many months.

This Dutch quartet have a sound that is so startlingly different it hits you first time – a powerful driving instrumental sound lightened by brilliant phonetic vocal effects that cut across like a knife. They also boast in Thijs Van Leer and Jan Akkerman two of the finest individual musicians of recent years.

Focus are Jan Akkerman (lead guitar), Thijs Van Leer (organ and flute), Burt Reiter (bass) and Pierre Van Der Linden (drums).

Thijs is the group's founder, a former member of the Dutch Conservatorium of Music and writer of the bulk of Focus's material. Jan and Pierre were both formerly in another Dutch band called Brainbox while Burt only joined early in 1972 replacing Cyriel Havermans.

Focus began life in 1969 as backing band for the Dutch version of "Hair" but soon quit to concentrate on their own style. Their impact in Britain was slow to start but has grown and grown with each album – "In And Out Of Focus", "Moving Waves" and "Focus III". At the 1972 Reading Jazz Festival they stopped the show and made every other act – some exalted names among them – look stupid. The same thing happened at the Melody Maker Poll Awards concert and indeed at every gig on their autumn 1972 club and college tour.

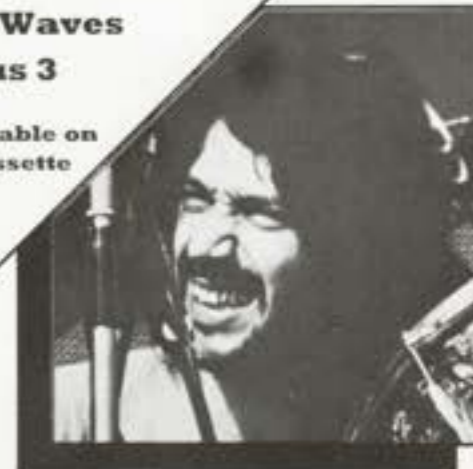
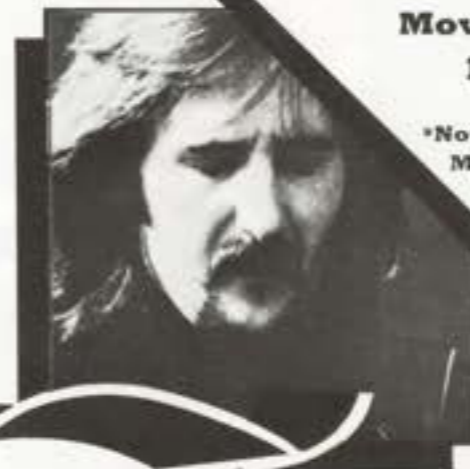
1973 for Focus begins in just the right way – with their first British concert tour, taking in 21 concerts in 23 dates. That's the pressure at which Focus works, and the modesty with which they accept the ever-increasing accolades only increases one's admiration.



New Single
Sylvia/House of the King

Albums
In and Out of Focus*
Moving Waves
Focus 3

*Not available on
Musicassette



Focus



MARKETED BY POLYDOR



critics



"FOCUS 3" FOCUS (Double Album) (Polydor 2659 016).

Focus's rise to fame is giving me a great deal of pleasure since they are one of the best bands I've heard for ages. Since they are a continental band, it's a very nice change to see them getting serious consideration rather than a pat on the back for a good try.

As a band I feel that Focus just cannot fail. They have a great rhythm section in Pierre and Burt, Jan's guitar work borders on the miraculous and Thijs, playing piano, organ, alto, flute, piccolo and harpsicord, sounds more like an orchestra and indeed he creates the deep, full sound that Focus have developed.

It is good to see a band not wasting the opportunity to put out a double album and not putting in any dubious, fill-in tracks. Each track is a masterpiece and all I can do is hope that a band so startlingly original as Focus will make it. Buy the album! You won't regret it.

November 26, 1972

FOCUS 3. - (Polydor Super Double 2659 016). Great things are heralded and trumpeted for this jazz-orientated Dutch team, comprising singer-organist Thijs Van Leer, acoustic guitarist Jan Akkerman, bassist Burt Reiter and drummer Pierre Van Der Linden. Mike Vernon produced them on this double-album set, and has highlighted their natural improvisational qualities, their technique and inventiveness and the fact that Thijs writes some excellent material which suits the band admirably. Take your time. Study this one. They really are something special.

Record Mirror - November 11, 1972

HOCUS POCUS - Focus (Polydor): Named the "Most Promising New Group" in the Melody Maker Pop Poll, rock band Focus unleash a scorching mixture of biting guitar, driving drums, and soaring vocals on this exciting single, destined to burn through the charts and stun all pop fans senseless.

Darwen Advertiser - November 2, 1972

FOCUS: "Hocus Pocus" (Polydor). Focus are a promising Dutch band who deliver a power-packed instrumental. There's thundering guitars and yodelling, and in one part it becomes quite similar to "Dharma For One" from the first Jethro Tull Album. What it all amounts to is a modern day "Teddy Bear's Picnic" without let-up.

New Musical Express - October 28, 1972

FOCUS: "Hocus Pocus" (Polydor). The MM's brightest hopes yodel through the song that's the highlight of their stage act and the "Moving Waves" album. The bludgeoning guitar riff is broken up (or held together) by whistles, yodels, flutes and all manner of musical graffiti. Good band.

Melody Maker - October 28, 1972

Good to see Polydor have re-issued "Hocus Pocus", which I rate second to "Layla" as the best heavy rock recording made. Cut in 1971 by Focus, the session's already a classic in its field. Showcases incredibly wild guitars, a hammer beat and yodelling breaks, not to mention a beautifully playful whistling coda.

Focus have gained more respect in the U.K. than any other Dutch group, and coming after their Autumn tour of Britain I expect the sales to be encouraging the second time round.

Bridgewater Mercury - November 1, 1972

FOCUS, who have now just completed a two-month British college tour, prove there is at least one European band easily up to standard of the British or American counterparts. And when a place the size of London's Central Poly is packed, you know quite a few thousand people agree.

Focus are superb. Drawing influences from the classics, jazz, rock and even a touch of yodels, the resulting hybrid is a unique formula. And I'm glad the music-lovers of this country have recognised it.

Tony Stewart New Musical Express

Since their recent appearance on BBC 2's "Old Grey Whistle Test" a good deal of interest has been building up around Focus, a four-man Dutch band. The critical acclaim they are now receiving is indeed well deserved; as I'm sure you'll agree if you've seen them in concert.

McGarel - November 1972 (Polytechnic of Central London)

FOCUS - "Focus 3" (Polydor). I don't really know what to tell you about this album, except that it's quite remarkable, and one of the best things you're liable to hear for many a moon, as they say.

Focus are a Dutch band, and in Jan Akkerman they have the most astonishing guitarist I've heard since the advent of Hendrix. He seems to play the instrument as if he were part of it himself.

He comes out with the sort of lines that you just know belong there but that you could never even have begun to imagine without him there to supply them, if you follow that.

Thijs Van Leer is the multi-instrumentalist, contributing keyboards, flute, alto, piccolo and the occasional vocal, and he too is unique.

With Burt Reiter as a stomping bass man and some amazingly right drumming from Pierre Van Der Linden, you get Focus.

Musically, I'd hate to try and describe the album - it runs over four sides and nine tracks, including the two-part "Anonymos II".

But it's really a non-stop musical showcase where all sorts of sparkling gems are on view.

If I tell you that "Love Remembered", for instance, leaves me in the same sort of heady state as when I first heard "Albatross", will that mean anything to you?

It probably won't, but then that's as near as I'll ever get in communicating the magic available for your ear on this album.

Actually it would be much better if you stopped reading these meanderings, and went to have a listen to it yourself - you couldn't possibly regret it.

Perthshire Advertiser - December 8, 1972

harvey
andrews

and graham cooper



Although it is only in the past six months that he has really been acclaimed for his songwriting, Harvey Andrews has been a major commentator on contemporary affairs for the past seven years.

It is a travesty of justice that Harvey has hitherto failed to take his music to the wide public it deserves for over the years he has become a major folk club attraction and has won acclaim for songs such as "Hey! Sandy" and "Boothferry Bridge".

Harvey Andrews first emerged as a promising young songwriter during the troubled protest days of the mid-sixties and compositions such as "Kids Colour Bar" and "Death Come Easy" quickly had his name buzzing around the folk club scene which was rapidly expanding.

And yet although Harvey recorded during this period it was not until 1969 that he re-emerged with an album called "Faces and Places" and it looked as though success would not elude him a second time.

But once again the album failed to break beyond the confines of the folk clubs and although it reinforced his reputation in the clubs it failed to penetrate the wide regions of rock music and was buried without trace.

But there was no mistaking the cumulative impact that songs like "Boothferry Bridge", "Dancing Laughing Eyes" and "Hans" were making although Harvey was bitterly disappointed that not more was being done from the point of view of recordings.

The turning point came when he and Jasper Carrott, a Solihull folk singer, formed the Fingimigig Agency — and as Harvey was by now living in Wolverhampton, it provided a solidarity in the Midlands which was soon to enable the songwriter to break out once again.

The next major milestone came at last year's Cambridge Folk Festival where Harvey grasped the opportunity of reaching 10,000 ears in the best possible fashion. Throughout the weekend he received a tremendous ovation and was undoubtedly the biggest success of the Festival, for whilst his experience and professional approach paid off in the projection of his more chilling songs, the songs themselves, bit incisively through the audience so that no-one was going to forget them.

Since Cambridge, Harvey's progress has rapidly accelerated, and through his publishers at Essex Music he started work on his new album "Writer of Songs", and unlike his previous album some highly sensitive backing which really projects the songs. Ralph McTell, Danny Thompson, Dave Mattacks, Cozy Powell, Dave Pegg and Rick Wakeman are among the session men who have contributed to the album and it is interesting to note that whilst it is something of a "supersession", the musicians are all people that Harvey has either come into contact with on the folk scene or through his home environment.

The songs on this album are among the best he has ever written and "Sandy", "Soldier" and "Soap Opera" are three of the most vicious and perceptive songs to have come from a British songwriter. But in fairness this only presents one side of Harvey's writing as the listener will quickly realise; for as he has matured as a writer, Harvey realises the purpose of writing songs "from both sides".

As he points out: "By saying what happiness is you are automatically saying what happiness isn't — the two compliment each other".

I think you'll agree that he has achieved this end on "Writer of Songs".



HARVEY ANDREWS

HARVEY ANDREWS
Writer of Songs
(Hifly 10)

"To many who will undoubtedly buy his new CUBE album for its brilliantly contemporary 1973 feel, it will come as something of a surprise. The title of his new album just says it all, simply, uncomplicatedly: a writer of songs. A damn good one."

"Writer of Songs"
Melody Maker 'Folk LP of the month' (Aug 72).

"Writer of Songs"
Folk Review 'LP of the year'
(Dec 72).

Single
(A) Learning The Game
(B) Don't Know The Time
(BUG 26)



Cube Records and Tapes

M.A.M. are proud to
announce the
first U.K. tour
of

Paul McCartney & Wings

March Sun 25th Bristol, Hippodrome
Mon 26th Cardiff, Capitol
Tue 27th Southampton, Gaumont
Wed 28th Bournemouth, Winter Gardens
Fri 30th Leicester, De Montfort Hall

April Mon 2nd Liverpool, Empire
Tue 3rd
Wed 4th Newcastle, City Hall
Fri 6th Edinburgh, Odeon
Sat 7th Preston, Civic Hall
Mon 9th Manchester, Hardrock
Tue 10th Leeds, Town Hall
Wed 11th Birmingham, Odeon
Fri 13th Hammersmith, Odeon
Sat 14th

Meet the folk people

If you follow the folk scene, follow
Melody Maker. Every week there's a
whole section just for you: news, reviews,
what's on where. Don't miss it.

Melody Maker

Every Thursday



In accordance with the requirements of the Greater London Council and the Watch Committees of the various towns and cities of the tour, the following conditions must be observed:—

1. The public may leave at the end of the performance by all exit and entrance doors and such doors must at that time be open.
 2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction whether permanent or temporary.
 3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways or any unseated space in the Auditorium, unless standing in such space has been specially allowed by the G.L.C. or the Watch Committee, as applicable. If standing be permitted in the gangways at the sides and the rear of the seating it shall be limited to the numbers indicated in the notices exhibited in those positions.
 4. The safety curtain must be lowered and raised once immediately before the commencement of each performance, so as to ensure it being in proper working order.
- The Management reserve the right to change the programme without notice and are not held responsible for the non-appearance of any artist.
- The Management reserve the right to refuse admittance.

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M.A.M
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M.A.M July 2001 / 2002

focus

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