

DISC

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EVERY THURSDAY

USA 25c

MATTHEWS QUILTS SOUTHERN COMFORT



Mickey Finn (left) and Marc Bolan during their 'Top of the Pops' appearance.

T. Rex to become trio after 'electric album'

T. REX, whose single "Ride A White Swan" is number 11 in the chart this week, have their next album released next Friday (December 4). Called simply 'T. Rex,' it's the first time they've gone all-electric, and features a string quartet

on one track, and two Mothers Of Invention on chorus on another. Tracks are: One Inch Rock (an old number, but new electric version); The Wizard (a song released by Marc when he was solo in 1965, now a ten-minute version); Children of

Rain parts one and two; Diamond Meadows (featuring a string quartet); Seagull Woman (featuring Mark Volman and Howard Kaylan on chorus); Jewel; The Visit; Childe; The Time of Love Is Now; Root Of Star; Beltane Walk; Is I;

Love; Summer Deep; Suneyex. "Children Of Rain," which is a long fable written by Marc, will probably be broadcast on "Sound Of The Seventies" in early January.

Mickey Finn on the search for a bass player—Page 3.



Ian Matthews with the Silver Disc awarded to Matthews' Southern Comfort for over 250,000 sales of "Woodstock," which was presented by Disc earlier this week.

IAN MATTHEWS is to quit Matthews' Southern Comfort, the chart-topping group he formed after he left Fairport Convention.

Ian told Disc: "I can't really say anything at the moment. There should be a statement next week. I can't say anything because I've been told not to—but I'm not denying it!"

A spokesman for M.S.C.'s managers, Ken Howard and Alan Blaikley, denied the break-up and said: "You must know more than us." Howard and Blaikley say Ian Matthews and the rest of the band will continue to make live appearances but admit that Ian may record separately from the group.

News of Ian's decision to leave the band coincided with rumours that he is to team up again with Steeleye Span's Tyger Hutchins, also a former member of Fairport Convention. Disc understands they intend to record an album together shortly.

Matthews' Southern Comfort may continue as Southern Comfort but it now seems likely that other members of the group may also leave.

STEPHEN STILLS

in Close up Pages 12-13

QUINTESSENCE

turning on the Skinheads Page 9

JOHN MAYALL

handless Page 11

DAVE EDMUND

unprepared for a hit Page 11

The Beatle worshippers

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All inside Britain's best selling colour pop weekly

FRONT SEAT: DISC REVIEWERS AT THE BIG SHOWS

A JONI MITCHELL concert is a very intimate thing. Listening to her gently singing of her friends, her experiences, her feelings, you forget you're sitting in an enormously crowded hall. You feel as if you're alone with the lady in a small room and she's telling you everything there is to know about her.

That's how it was at London's Festival Hall last Saturday when Joni played her second concert of the year there and created twice as much excitement. For 90 minutes she poured out her innermost emotions. She showed her humour—"I Could Drink A Case Of You Darling And Still Be On My Feet"; her serious side—"Both Sides Now," "Woodstock"; and occasionally she was tongue in cheek—"Big Yellow Taxi."

She was alone on stage with three instruments—piano, guitar and dulcimer—but her sound never became boring. Her voice with its amazing pitches kept one in awe. She was reminiscent of Laura Nyro, and her songs have the same frail quality as those of Leonard Cohen.

Someone said afterwards that Joni didn't seem very enthusiastic, but I think that this was mistaking a new found self confidence for disinterest.

She sang all the songs people wanted to hear—"Woodstock," "Chelsea Morning," "The Arrangement" and some new ones as yet unitled. For her encore she was joined by Graham Nash and they harmonised on "Circle Game"—with most of the audience singing as well.

It was the most refreshing evening I've spent for a long time.—PHILIP SYMES.

GETTING TO KNOW JONI

Follow. Every Which Way are a good, versatile band, but they were too cool, and un-devastating. They only did five songs, though Dylan's "Days of 49" was the only one that seemed vaguely right for the night.

Bruce Johnston, however, couldn't go wrong. The crowd was rare and exciting was going on.

"Sugarcane" was the best, though "Crying" was better than on Mayall's new album "USA Union."

Taylor was spotlighted on "Off The Record." Hartley was featured on "High Flyer," and then Hartley sauntered on stage and everyone jammed through "Possessive Emotion" and "Mandal" showing what a great guitarist he is.

In fact, Mayall, playing guitar, electric piano, harmonica, and singing, was the best, though not "casual."

The Beach Boys had a lot of fun on their feet. They weren't brilliant, musically, and the dance wasn't too good, but they delivered the goods with some frantic rock.

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Front line Beach Boys (left to right): Bruce Johnston, Al Jardine, Carl Wilson, Mike Love. Drummer Dennis Wilson got his share of the limelight, too. See review.

Beach Boys

DENNIS WILSON took his solo Beach Boys' set for the first time at London's Polytechnic last Friday—and from their panache who would have thought they'd have been so good? Not for your life, nor for just four gigs. Since their difference of opinion with violinist John Barbata.

Their 90-minute set was very tight, very together—didn't sound at all ramshackle for lack of musical instrument, although the guitars sounded a bit thin. They played good stomach-grabbing rock, fine guitar playing with a lot of bluesy wah-wah, from the start, and steady, solid drumming by Richie Dharma. Definitely a good idea of Michael to open with a solo set.

Also on the bill, and giving a well received performance—Obisila will go straight for the rhythm and disarming enjoyment of the whole thing.—CAROLINE BOUCHER

going onstage—and a few new songs. With an impressive set up of backing musicians, it did make them hit, but how can you criticise repeat of songs that really are the greatest, and sing so well?

The fine brass section was well utilized and should be commended for their discreet sounds.

During one of a raving R-n-B number, however, wild though it was, did become rather chaotic.

Finally, the group the Beach Boys have such faith in, had a rough time at the second house, but I think the faith is justified.

The Beach Boys forgot that although America has accepted them they still have to make it here and opening with an acoustic set was disastrous.

As it was, they were electric and into their single, "See the Light," the talent was obvious.

To sum up, one does get whiffs of a Beach Boys sound, but it's sweet-smelling. They also have an oriental touch which is excellent.

In spite of electric shocks from the microphones they followed through and it though it was not one of the best groups seen recently, it certainly won't knock them. It would be like the man who knocked Beatles off-night on the eve of "Love Me Do" entering the chart.—CAVIN PETRIE

Mick Abrahams

MICK ABRAHAMS and his diminished band played at London's Northern Polytechnic last Friday—and from their panache who would have thought they'd have been so good? Not for your life, nor for just four gigs. Since their difference of opinion with violinist John Barbata.

Their 90-minute set was very tight, very together—didn't sound at all ramshackle for lack of musical instrument, although the guitars sounded a bit thin. They played good stomach-grabbing rock, fine guitar playing with a lot of bluesy wah-wah, from the start, and steady, solid drumming by Richie Dharma. Definitely a good idea of Michael to open with a solo set.

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Deep Purple

DEEP PURPLE might NOT be another Beach Boys, but they have taken over as the new favourites of everybody. And on Sunday at the Fairfield Halls, Croydon, they gave out an insipid set with little enthusiasm, and little in the audience did little for anyone else.

As an example of self indulgence, and ignoring what the audience wanted, they insisted:

We heard "Speed King," "Into The Fire," "Child Of Time," etc. and (surprise, surprise) "Black Night." We were told for the sake of the record Blackmore this reviewer might well have disappeared into the black night and as far away from the Fairfield Halls as possible.—BILL BELLOW

Corries

THE CORRIES played to a predominantly Scottish audience at London's Fairfield Hall on Saturday, although a few English folk enthusiasts came along, too.

The group play 14 instruments between them, including mandolin, guitar and an assortment of things unknown.

Their numbers included a few bellows songs, like the sad "Flower Of Scotland." And between tunes they had some amusing repartees—mainly bawdy jokes.

"Marie's Wedding," "I Will," and "The Great American Dream" with everyone singing along with them, helped make it more of a folk club atmosphere than a concert.

Corries' appearance in London are all too rare.—ROSALIND RUSSELL

Front Seat

extra

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John Peel writes every week in Disc



How to have a happy heavy Yuletide

piriting. Best heard late at night as you eat those very special mince-pies.

2. MONTY PYTHON'S Flying Circus. This is a BBC record and consequently you'll have one hell of a hard time finding it. The only advertising I've seen yet was inside Broadcasting House on a notice-board with lists of job vacancies on it. However, it's worth trying to find as a souvenir of the finest programme that has ever appeared on British TV screens — better even than "Opportunity Knocks."

3. ANNA LOCKWOOD: Actually it's "The Glass World Of Anna Lockwood" and it's on Tangent which could make it hard to find again. From the same company that released the beauti-

ful three volume set of the music of Ethiopia. All the sounds on the record are made with glass and you'd be astonished at the beauty of such mundane things as spinning glass discs when the sound is amplified and isolated.

Astonish your friends at parties.

4. AMON DUAL: "Yeti." This is a double album for just over £5. There are some remarkable things happening in German music. They don't seem to rely on the formula-music thing that threatens to swamp British groups and Amon Dual's sound is fierce and challenging. There's nothing here that you've ever heard before and I'm looking forward to hearing the group when they come here soon.

5. KEVIN AYERS And The Whole World. A must.

6. CHRIS SPEDDING: If you've not heard this or have edged away from it because you suspect another attack of jazz-rock fusions (whatever they are) then you've made the same mistake I made when I first balefully regarded the LP. Strongly influenced, as he admits in one of the songs, by such admirable models as Dylan, the Band, the Byrds and others, including Duane Eddy, Chris has made a very listenable and friendly record which you should hear.

7. G. F. FITZGERALD/ Mouseproof. Oh Uni! I think G. F. Fitzgerald lives no great distance from Temporary Peel Acres—as do such admirable bands as Quiver—and I keep hoping to be invited round for coffee and to meet the stars. A curious LP which sounds as though it was fun to make, which is a considerable recommendation.

8. SYD BARRETT: The last one sold well and this one probably will too but I thought I should remind you about it, in case you'd forgotten. Strange, wistful little love songs in the main on which Syd is assisted by friends who really are friends rather than super-star session men.

9. RAGTIME, Cakewalks And Stomps—Vol. 2: "I'll dance till the sun comes through." On Saydisc. This one is really weird and covers ancient ground from "Eli Green's Cake Walk" — banjo duet by Culich and Collins from 1898 — to "Calico Rag," a piano solo by Frank F. Bania with drums by Howard Kopp which appeared in 1917. Includes such heavy groups as the Scala Military Band and Archibald Joyce and His Orchestra.

we've been hoping for and several fine action shots of me Playing football.

Radio 1 Stanley drew 3-3 with a team of degenerates and perverts from the scummy world of record promotion yesterday. One of them fouled me in a manner that has left me severely incapacitated and his company's records are now automatically banned to that outer darkness, where, according to an informed source, all is weeping and gnashing of teeth. And very unpleasant it all sounds too.

QUEEN MARY COLLEGE, MILE END ROAD.

Fleetwood Mac

Plus

SHAPE OF THE RAIN

Plus

Disco

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