

DISC

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MATTHEWS QUILTS SOUTHERN COMFORT



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.



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

Rarn 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 Rarn," which is a long fable written by Marc, will probably be broadcast on "Sound Of The Seventies" in early January.

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All inside Britain's best selling colour pop weekly

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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 lasted twice as much excitement. For 30 minutes she poured out her inmost emotions. She showed her humour—"I Could Drink A Case Of You Darling" and "Still Be On Me 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—yet 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 unfiled. 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.

PHIL SYMES.

Every Which Way

EVERY WHICH WAY led by former Beatle drummer Brian Davison, topped the bill at London's Lyceum on Sunday—but the night really belonged to Sam Apple Pie and Denmark's Burning Red Ivanhoe. Every Which Way's set was a comparative failure.

The energy and enthusiasm of Sam Apple Pie had a lot of people on their feet. They weren't brilliant, musically, and the balance wasn't too good, but they delivered the goods with some frantic rock.

So it was difficult for Davison's outfit

GETTING TO KNOW JONI

to follow. Every Which Way are a good, versatile band, but they were too cool, and un-depressing. They only did five numbers and Davison's "Days" was the only one that seemed vaguely right for the night.

Burnin' Red Ivanhoe, however, couldn't go wrong. The crowd was with them all the way. Ivanhoe started off better than they were at the finish of their recent London 100 Club gig and had a happy night.—ROY SHIPSTON

John Mayall

JOHN MAYALL'S concerts are always likely to provide some sort of "happening" and last Friday at Croydon's Fairfield Hall was no exception.

There he was with his new "casual" line-up—Gary Taylor (bass), and Harvey Mandel (lead guitar), the two



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 vocal spot for the first time at the Beach Boys opening concert at London's Warrington Odeon last week on "Forever," his own melodic and poignant song from "Sunflower" album. A credible voice he has, too, although his lack of front-line stardom showed in the way he constantly pulled up his trousers, scratched himself and generally looked like a five-year-old scolding for the first time at a Sunday school concert.

The theme of the Beach Boys show did seem a little looser this time—no stage suits and a general coming and

ex-members of Canned Heat, plus the almost legendary Don "Sugarane" Harris on violin.

Eventually Mayall's former drummer Keef Hartley was on stage too and everyone was aware that something rare and exciting was going on.

"Sugarane" won loud applause for his brilliant contributions—he's as good as we've been led to believe. His intro to "Crying" was better than on Mayall's new album "USA Union."

Taylor was spotlighted on "On The Road" and "Sugarane" was again featured on "Night Flyer," and then Hartley sauntered on stage and even one jammed through "Possessive Emotions," with Mandel showing what a great guitarist he is.

In fact, Mayall, playing guitar, electric piano, harmonica, and singing, and holding it all together was nearly overwhelmed by everyone else.—ROY SHIPSTON

going onstage—and a few new songs. With an impressive line-up of backing musicians they did most of their hits, but how can you criticise repairs of songs that really are the greatest, and sung so well?

"Right"—a raving R-N-B number—however, wild though it was, did become rather chaotic.

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

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

As soon as they went electric and into their single, "I See The Light," the talent was obvious.

To listen to them one does get whiffs of a Beatle sound, but it's sweet-smelling. They also have an oriental Beatle-like personality that comes over. In spite of electric shocks from the microphones they followed through—and although it was not one of the best pop group sets I've seen—I wouldn't knock them. It would be like the man who knocked a Beatles off-night on the eve of "Let It Be" entering the chart.—GAVIN PETRIE

Mick Abrahams

MICK ABRAMHAMS and his diminished band played at London's Northern Polytechnic last Friday—and from their panache one would have thought they'd been playing as a trio for years, rather than for just four gigs (since their difference of opinion with violinist John Barbraugh).

Their 90-minute set was very tight, very together—it didn't sound at all empty for lack of another instrument, although the group though did a little. They played good stomach-grabbing rock, fine guitar playing with a lot of wet-wah pedal from Mick, well bass-backed by Pete Fensome, and steady, solid drumming by Richie Dharma. Definitely a good idea of Mick's to quit the Blowdown scene.

Also on the bill, and giving a well received performance—Osbiss will go far through their sheer rhythm and disarming employment of the whole thing.—CAROLINE BOUCHER

Deep Purple

DEEP PURPLE might NOT be another Equals but they have taken over as firm favourites of the teenybops. And on Sunday at the Fairfield Halls, Croydon, they gave out an inspired set which while delighting the boppers in the audience did little for anyone else.

As an example of self-indulgence, and ignoring what the audience wanted, they excelled "Speed King," "Into The Fire," "Child Of Time," etc. and (surprise, surprise) "Black Night." While it is not for the saving grace of Ritchie Blackmore this reviewer might well have disappeared into the Black night and as far away from the Fairfield Halls as possible.—BILL KELLOW

Corries

THE CORRIES played to a predominantly Scottish audience at London's Festival 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 rebellious songs like the sad "Flower Of Scotland" and between times they filled in with amusing repairs—mainly bawdy jokes. "Marie's Wedding," "I Will Go" and "The Brees Of Killiecrankie," with everyone singing along with them, helped make it more of a folk club atmosphere than a concert.

Corries appearances in London are all too rare.—ROSALIND RUSSELL

Front Seat

extra

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John Peel writes every week in Disc

IN THE unlikely event that I ever become a school teacher I'd like to teach at the Camden School for Girls. This morning, driving down Camden Road, I saw a fine collection of beautiful freaks in incongruous green uniforms leaping and prancing from what could have been a 30 bus and they presented a joyful contrast to the sullen, heavy-browed faces of the people in the adjacent traffic queue.

Back at the flat now and listening to "Trout Steel," the new LP on Dawn from Mike

Cooper. Since Mike put his "wake up this mornin', blues all round my bed" days behind him his work has always been interesting and well worth hearing. Halfway through the first side this LP sounds really very good indeed. There seems to be a cast-list of several thousand and but so far his guests' work has been complementary and unobtrusive. (Pause for listening.) It would be a pity if this LP sank without a trace in the flood of new records.

Fans—Make This A Heavy, Progressive Christmas with These New Turned-On Superstar Sounds. During the last two weeks I've had to listen to over 120 LPs. Of these some have been very sad indeed. Most have been quite good—usually one or two superior tracks and then a lot of make-weight stuff. A few have been excellent so, in the event that someone gives you a Festive Yuletide Record token, here are one or two recommendations for records that you might otherwise miss.

Most people seem to want to have a record collection identical with that of their mates. I'm assuming that you don't, while cautioning you, in a fatherly way, against obscurity for obscurity's sake.

1. HIGH TIDE: This one's been out for some time but you may well have let it pass unheard. Not an easy LP to get into either. You'll find that it takes several hearings to appreciate fully and those hearings should be on a reasonable stereo because there's a lot going on. On a poor stereo the sound tends to merge together and it can be very dis-



PEEL'S THOUGHTS

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 DUELL: "Yei." This is a double album for just over 50s. 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 Duell'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. On Uni. I think G. F. Fitzgerald lives no great distance from my Temporary Peel Acres—as do such admirable hands 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 BARRITT: 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 de sun breaks through." On Saydisc. This one is really weird and covers ancient ground from "Hi Green's Cake Walk" and a banjo duet by Cullen and Collins from 1898—to "Calico Rag," a piano solo by Frank E. Banta with drums by Howard Kopp which appeared in 1917. Includes such heavy groups as the Suala Military Band and the Schibald Joyce and His Orchestra.

I had planned a longer list than this and will continue with Festive Hints for Every Member of the Family in next week's Disc. Also included will be a progress report on the Miss Top Gear struggle which is going a storm. We finally got a photo of a nude lady which is the sort of Holiday Spirit

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 seamy 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 banished to that outer darkness, where, according to an informed source, all is weeping and gnashing of teeth. And very unpleasant it all sounds too.

GEORGE HOTEL

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