

New Musical Express

EVERY
FRIDAY
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WORLD'S LARGEST CIRCULATION
OF ANY MUSIC PAPER

NO APPEAL AGAINST TRIAL TO DISSOLVE BEATLES

THE appeal against the trial to dissolve the Beatles partnership has been dropped by George, John, Ringo and the Apple Corps Ltd. This means that fifth partner, Paul, has got his way and a receiver and manager appointed by the court will look after Beatles affairs until the present partnership is ended legally.

In simple terms, Paul is one step nearer his entire independence from a partnership that started as a friendly happening and ended as a constricting monster in his eyes. Paul has said that he first felt the limitations of being a Beatle, tied to Apple, when he brought out his album "McCartney." In advertisements he was angered by the inclusion of "An Abiko-managed company" after the words Apple Records, in connection with "McCartney."

Resentment grew

His resentment grew, because he and wife Linda had done everything, and Abiko, Allan Klein's company, had nothing to do with it. Yet here it was, to Paul's way of thinking, taking some sort of credit.

The question went through Paul's mind for a long time: "How do I get out?" He took legal action and found that a court action was the only way. He went ahead.

During the hearings some nasty things were said against him by other Beatles. He didn't like them, because Paul has always been the Beatle who liked to be liked. Now he has cooled down and says he has nothing against John, George and Ringo. And he's sorry the ending had to come in a court of law, instead of maybe in a "Magical Mystery Tour" sort of explosion!


But more and more the famous four are leaving behind the world of fantasy they lived in as Beatles and becoming realists and individualists. It must be a great comfort to them to know that they can make it on their own. They don't seem to need the Beatles tag any more, although they will never lose it.

Is it good thing?

It is probably a good thing for the music business that the Beatles are now no more as a group. We have four top attractions instead of one. If financial and contractual doubts hadn't brought the legal parting, artistic ones would have. As far back as "Abbey Road" there was the feeling that the Beatles were drifting apart musically, and everyone except Ringo seems to have voiced opinions that he would quit the group.

Now the appeal against the action to break up the Beatles partnership has been dismissed. Paul is on his way to "getting out". And the others are faced with an alleged bill for some £100,000 legal fees, which the judge ordered

EXTRA: '208 TIMES' — 8-page supplement inside



THE FINAL CHOP!

One of the last pictures taken of all four BEATLES together, in 1969, to publicise the "Something" single.

DOING John

NOV. 29, 1968: TWO VIRGINS LP.
MAY 2, 1969: UNFINISHED MUSIC No. 2 LP.
MAY 30, 1969: BALLAD OF JOHN & YOKO single.
JULY 4, 1969: GIVE PEACE A CHANCE single.
OCT. 24, 1969: COLD TURKEY single.
NOV. 14, 1969: LIVE PEACE IN TORONTO 1969 LP.
FEB. 6, 1970: INSTANT KARMA single.
DEC. 12, 1970: PLASTIC ONO BAND LP.
MAR. 20, 1971: POWER TO THE PEOPLE single.

THEIR Ringo

APRIL 3, 1970: SENTIMENTAL JOURNEY LP.
SEPT. 26, 1970: BEAUCOUPS OF BLUES LP.
APRIL 24, 1971: IT DON'T COME EASY single.

OWN Paul

APRIL 17, 1970: MCCARTNEY LP.
MARCH 6, 1971: ANOTHER DAY single.

THING George

NOV. 1, 1968: Composed, arranged and played on WONDERWALL film soundtrack.
MAY 2, 1969: ELECTRONIC SOUNDS LP.
DEC. 5, 1970: ALL THINGS MUST PASS LP.
JAN. 23, 1971: MY SWEET LORD single.

**SANTANA • FREE
DAVE & ANSELL COLLINS
MUNGO JERRY
McGUINNESS FLINT
KING CRIMSON**

**Next week: SPECIAL PULL-OUT ON
THE WORLD'S TOP ROCK SINGERS**



Above, SANTANA on stage. And left, the most recent picture of the American band, showing new guitarist NEIL SCHON (extreme left). The rest (l to r) are MIKE SHRIEVE, DAVID BROWN, CARLOS SANTANA, GREGG ROLIE, JOSE AREAS and MIKE CARRABELLO. Areas returned to the States the day before Paris suffering from the after effects of a recent illness.

THERE can't be that many unexplored or totally unexploited areas of rock music awaiting the musician in search of something new, but Santana found one of them. Their almost mesmerising use of Afro-Cuban rhythms and electric guitars is very much their own conception; so good, so exciting, that one can only wonder why no one got there before.

Nose of that, however, is intended to suggest that Santana's success is down purely to musical opportunism. They got there first, and proceeded to beat out of sight the pale imitators that followed, but by any standards they are a damn fine band.

Such is the skill and the enthusiasm they generate that when watching the band, one is hardly aware of how limiting their sphere of music basically is. The long neglected instincts they re-ignite in the listener sweep to one side considerations of that kind.

Santana inspire riots in Paris

by NICK LOGAN

They played the Paris Olympia on Sunday, two weeks into an extensive tour of Europe that ends in England with a concert at Hammersmith on May 8, and CBS flew a small party of journalists out to witness the band's early evening concert.

Santana graciously responded to our presence by invoking something of a riot outside the city's major rock venue. Helmed police were coming on strong with the young crowds outside as we went in, shop

windows were reportedly smashed during the gig and in the street at the end rifle-carrying gendarmes were menacingly in attendance. Inside as well there was a certain

amount of harrying and hassling going on and when Santana insisted on clearing the wings of the stage, we were forced to hear but barely see their act from standing positions

at the rear of the filled to capacity hall.

Santana's is a contagious and stimulating music, simple enough but pure enjoyment. Pushing new member, guitarist Neil Schon, well to the fore of the stage with his mentor Carlos Santana hanging back, they powered through a well received set, which would have involved more dancers than the solitary jiggling youth who managed a brief stay on the stage had the audience not been so tightly packed.

The wait-like and pallid Schon is, amazingly, just a 16 year old. He's jammed with Eric Clapton in the States but that's about all prior to joining Santana. The situation, I was told, had been not unlike that of Peter Green when he found Danny Kirwan. Green tried to find or form a band for his protégé but couldn't, and eventually took him into Fleetwood Mac and shared guitar duties with him just as Carlos does with Neil Schon.

Schon is a fine young guitarist, in the shadows of, but far from overshadowed by, Carlos Santana's splendid use of the lead instrument. There was one other change from the line up that appeared in Britain last year. Jose Chapito Areas, the band's timbales and second conga player, had returned to America

through illness the previous day and a friend, succinctly known by the monosyllabic Coke, stepped up from travelling companion to third percussionist.

He, with Mike Carrabello on congas and the excellent Mike Shrieve on drums, produce an aggressive but flexible and, not over bearing, drumming wall, beside which David Brown hunches over and punches out bass.

At no time does the flow of rhythm appear to dry up as Gregg Rolie threads organ lines into the insinuating mixture, and Carlos Santana and Neil Schon singularly and together over lay their guitars. Their polished set at the Olympia drew on numbers from both CBS albums, material including "Oye Como Va," the Peter Green/Fleetwood Mac number, "Black Magic Woman," "Waiting," "Evil Ways," "Soul Sacrifice" and the climactic "Jingo."

Such is the communal power they generate that it is hard to pin down where in the band the impetus starts from. The chunky Rolie, who also provides the rare vocal moments when necessary, certainly plays a major role in both cementing and spurring the band on but young Mike Shrieve is also a solid and inspiring drummer. And it's all so toe-tappingly good.

ONE NIGHTERS

Week beginning Friday, April 30
ENGELBERT HUMPERDINK: Birmingham Odeon (30);
Bournemouth Winter Gardens (1);
London Palladium (2).

NANA MOUSKOURI: Croydon Fairfield Hall (30); Hammersmith Odeon (1); Liverpool Empire (2);
Birmingham Odeon (4); Cardiff Odeon (5); Slough Adelphi (6).

SHIRLEY BASSEY: Stockton ABC (30); Blackpool Odeon (1); Bristol Colston Hall (2).

FAME & PRICE: Swansea Patti Pavilion (30); Aberystwyth University (5).

DUBLINERS: Hanley Victoria Hall (30); Slough Adelphi (1); Croydon Fairfield Hall (2); Guildford Civic Hall (3); Leeds Town Hall (5);
Sheffield City Hall (6).

EDGAR BROUGHTON BAND/

WHO'S WHERE

FREEDOM: Southampton Guildhall (30).

FACES: London School of Economics (1); Watford Town Hall (6).

YES: Barking Polytechnic (1); Stoke Trentham Gardens (2); Chatham Central Hall (6).

DAVE & ANSELL COLLINS: Yardley Bull's Head (2); Birmingham Rebecca's (6).

BYRDS: Bristol Colston Hall (3); Croydon Fairfield Hall (6).

FUNKADELIC: London Speakeasy (4).

JOHNSONS: Cheltenham Carleton Hotel (2).

BRINSLEY SCHWARZ: University College of Wales, Aberystwyth (30); Barry, Glamorgan (1).

WISHBONE ASH: Penthouse Scarborough (30); Hull University, Lawns Centre Cottingham (1).

JOHNNY JOHNSON & THE BAND-WAGON: Edinburgh Students Union (30); Aviemore Osprey (1); Guildford A Train (2); Portsmouth Locarno (6).

STRAWBS: Uxbridge Regal (5).

HUNGO JERRY/COMUS: Cambridge ABC (5); Plymouth ABC (6).

NICK ABRAHAM'S BAND: Chatham Central Hall (6).

CAMDEN FESTIVAL: London Roundhouse.

DEEP PURPLE/HELP YOURSELF: (30).

FAMILY / SAN APPLE PIE / AMERICA: (1).

CABARET For one week beginning Sunday, May 2

CILLA BLACK: Wakefield Theatre Club

For one week beginning Monday, May 3

FREDA PAYNE: Birmingham Cavendish and Dolce Vita.

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jimi hendrix. melanie.
joan baez. canned heat.
jefferson airplane.
the butterfield blues band.
mountain. =**



**woodstock two
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