

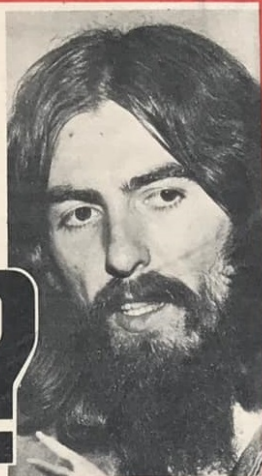
ENGELBERT / SANTANA / CANNED HEAT / REDBONE

# New Musical Express

EVERY FRIDAY 5p

# HARRISON: SIX SHOWS?

SEE PAGES 6 AND 7



No 1290

Week ending October 16 1971

## Who tour preview

BY RICHARD GREEN

O'S got the most exciting stage act in the world, then? The 'Oo, that's 'oo. And 'ow do I know? 'Cause I know all about a sneak preview of their tour that 'appened at Surrey University in Guildford on Saturday, that's 'ow. And what a show!

It's a new Who in as much as the basic act has altered, most of the clothes have been changed and the sound and lighting equipment is new and improved, but it's still the



DALTREY/TOWNSHEND

good old Who we all know and love, presenting the ultimate in excitement and visual entertainment.

Roger Daltrey has got rid of his fringed jacket in favour



MOON/SEBASTIAN

of a denim jacket and tattered old jeans, Pete's boiler suit has gone for a burton to be replaced by a smart, tailored white linen outfit, John Entwistle still wears black trousers

Continued on back page

Pictures by ROBERT ELLIS



TOWNSHEND TAKES OFF



# ALBUMS

# EDITED BY ALLEN EVANS

## PURPLE BATCH

LONDON SYMPHONY ORCHESTRA AND GUEST ARTISTS: GEMINI SUITE (Purple TPSA 7501; £2.40)

CURTISS MALDOON (Purple TPS 3501; £2.15)

BUDDY BOHN: A DROP IN THE OCEAN (Purple TPSA 7502; £2.40)

MACIVER HINE: PICK UP A BONE (Purple TPSA 7502; £2.40)

Four "widely-contrasting albums form the first batch of releases on the new Purple Records label, with varying chances of chart success.

Probably the one destined for most plays and most conversation is Gemini Suite which is not, as many people will insist, a new Deep Purple album, though three of the four are among the musicians.

Composed by Jon Lord, who describes it as "music for amplified instruments and an orchestra," the piece covers the signs of the Zodiac with various soloists on each movement.

Each movement is called after an instrument or voice, thus Guitar features a refined Albert Lee, Piano an adventurous Jon Lord, Drums a spirited Ian Paice, Vocals, a stirring Yvonne Elliman and a forceful Tony Ashton, Bass a strident Roger Glover and finally Organ a flamboyant Lord again.

The idea of putting rock musicians with an orchestra is not new and in this case, the LSO has a good deal of its own to say. It's all turned out rather splendidly.

Curtis Maldoon consists of two musically different people Dave Curtiss and Clive Maldoon. They have roped in mates like Tony Ashton, Roy Dyke and Howie Casey for an album that portrays both lads' thoughts.

Curtiss has his roots in Elvis Presley, Duane Eddy, the Coasters and the like, while Maldoon leans towards James Taylor, the Beatles and Neil Young. Widely contrasting as the two basic styles are, they are combined to create an original and pleasing album.

Buddy Bohn has drawn his influences, we are told, from 50 countries. But this doesn't mean an album of great variety, rather a twentieth century minstrel presenting his songs simply, often with his own accompaniment, sometimes with just a little added.

## NMEXCLUSIVE



CARLOS SANTANA

SANTANA (CBS 69015 £2.49)

TO be forewarned is to be fore-armed, because all those people who stated that Santana's second album was just the same as their first will no doubt infer in loud bellows that this, their third, is straight out of the same Latinesque bag.

I refute such suggestions. As with most groups who enjoy immense popularity by having instigated their own distinctive sound, Santana are without sentinel to verbal snipers. Truth is, though, that it is Santana's constant modification of their recognisable audio trademarks which has placed them amongst rock's hierarchy. However, intensive listening to this new collection reveals a greater complexity in their interweaving rhythms, more subtlety in their slow pace songs and undoubtedly more fire in their many frenzied moments.

Yet, this refinement of their basic style hasn't knocked the backbone nor the guts out of their music. It is just as compelling as ever it was. This is exemplified on the opening cut, Batuka, which comprises a repetitive bassy guitar riff riding over a continually moving cushion of percussion. The twin guitar leads of Carlos Santana and newcomer Neil Schon thicken the already familiar sound as together they snarl, parry and thrust vigorously during their lengthy heated guitar exchanges.

The unison vocal style that stamped such previous Santana standards as Evil Ways, Mother's

Daughter and Black Magic Woman is yet again evident on No One To Depend On. Organist/vocalist Gregg Rolie takes the lead and that familiar device, the ensemble stop chorus break which prevails on many cuts, heightens the intensity.

Santana have a flair for the dramatic and this is most evident in the hesitant intro of Taboo, which when put into gear could have well come from the pen of George Harrison.

The last track of side one, Toussaint Louverture, is one of the group's typical hell-for-leather workouts with Carlos culminating his numerous clean, quicksilver guitar runs with whining, sustained notes. More solos from organ and guitar follow, prior to the chanting vocals of Rico Reyes.

Without doubt, this is going to be the most played track and if released as a single could be a Top 5 chart contender. Nice drum breaks add to the pace.

Guajira, is a very Latinesque number, the kind you hear twenty-four hours a day on the New York Latin radio stations. While Mike Carraballo, Jose Chapiro Areas, Coke Escovedo and Mike Shrieve lay down a strong percussive rhythm accented with a four-in-the-bar cowbell, guest musicians Mario Ochoa and trumpeter Louis Gasca add to the authenticity.

# SANTANA FIRE AND FRENZY

Ochoa's jazzy, block-chording and the cracklin' dryness of Gasca's contributions contrast effectively with the rest of the band.

An old jazz vehicle, Jungle Strut, by tenor saxophonist Gene Ammons, opens with slashing guitar chords before moving into some extended lines from the duelling Santana and Schon.

The charisma that made Black Magic Woman such a standout on Abraxas is evident in Everything's Coming Our Way... strained vocal and memorable instrumental hook.

All of Santana's albums have a grand finale. Soul Sacrifice was their tour-de-force on their debut, Incident At Neshabur highlighted Abraxas and now Tito Puente's Para Los Rumberos follows in the same tradition.

While bassist David Brown pumps out a furious beat, the percussion section once again set up their barrage over which a unison Latin vocal is chanted.

An over-riding high octave trumpet adds more colour as the entire band romp along with great ease. Even though the tempo is exhausting never once do they lose control.

It goes without saying that this album is already a guaranteed million-plus seller, but more important, it needs to be listened to very attentively because there are a great many superb subtleties to be discovered. — ROY CARR.

## Horn section

Everybody's Everything is the frantic opener on side two and, surprise-surprise, Santana are well supported by the horn section from a band we're gonna be hearing a lot more of in the near future, Tower Of Power.

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## NMEXCLUSIVE

URIAH HEEP: LOOK AT YOURSELF

(Island ILPS 6169, £2.15)

Any exponents of heavy music like Uriah Heep are bound to come in for a bit of criticism along the line. Black Sabbath, and even Deep Purple, have found the going rough since the trendies decided there isn't such a demand for heavy bands. But despite the cynics, both are still selling albums and make enough money gigging to be able to laugh all the way to the bank.

Uriah Heep aren't, perhaps, to be ranked as high as the two previously mentioned bands in that they've so far

met with a relatively small amount of success in this country. But they are a great export for Britain and already I am informed this particular album is in the American charts.

The thin line that divides the good heavy bands from the bad finds Uriah Heep on the winning side. So forget the trendies — if you like good heavy music, well played, go buy this album.

A variety of musicians join the band on this album, including names like Manfred Mann and some of Osibisa. The title track is, of course, their latest single but for me the most listenable is perhaps the less heavy-sounding What Should Be Done. JW

SPIROGYRA: ST RADIGUNDS (B&C CAS 1042)

One hears a lot about the confused thinking of the younger generation but, like most generalisations, this fits only where it touches. The words of Martin Cockerham's songs (and one from Julian Cusack) on this LP show that, within the confusion, there can be a lot of insight into the real world beneath the veneers of steel-and-concrete living.

Here and there one catches echoes of the angry poetry of Auden and Spender in the thirties. Adrian Mitchell today. And there are allegorical lines that, even without scholarly analysis, grip you with an instinctive meaning.

As for the music, it slips into an occasional cliché, but on the whole it implies by the form chosen (aggressive treatments against insistent beats, with a lot of deliberate dissonance), the same rejection of trendy ideas.

It's as if Spirogyra had set out to lose your sympathy and demand that, if you are going to believe in the songs, it must not be because you were swayed by seductive tunes.

This technique of alienation forces you to take in the ideas, most of them turn out to be tinged with cynicism, cries for help amid the confusion, and (as I've said) considerable insight into the nature of reality. All this makes Spirogyra a very important group indeed. EW

NATIONAL HEAD BAND: PRESENTING ALBERT 1 (Warner Bros K46094 £2.05)

The Head Band is a band of many heads. There's their Steve Stills head (which you will hear), on You, their Beatles head (Lead Me Back), and a good few others that are a little more difficult to pin down. On one cut they can be electrically right (Got No Time), on another dipping into a spot of countryish rock (Too Much Country Water), or on a third slipping into a basically acoustic bag (on numbers like Try To Reach You).

All the same there's some nice material on the four-piece band's first album. You, with its two lead voices, harmonies and acoustics, is a nice song; as is keyboard man Jan Schelhaas' Lead Me Back, a melodic ballad with the echo-recorded vocal strongly reminiscent of McCartney.

Brave New World is another fine and well-constructed composition that shows off the group's best lead voice, whoever it may be. Under the vocal, Schelhaas works a subtle organ, and Dave Paul's intelligent bass lines pin the piece down for Neil Ford's electric guitar to climb over. A good debut album although, now they're proved their worth in all manner of styles, they might be best advised on the next set to put all their eggs in the one basket. NL

# GILBERT O'SULLIVAN

## Gilbert O'Sullivan Himself

His first album - produced by Gordon Mills on the **MAM** label  
MAM - SS 501 Stereo L.P.

RECCA RECORDS SOUND MONO & STEREO RECORDS MONOSTEREO MUSICSETTES STEREO CARTRIDGES  
MAM Records: Decca House, Albert Embankment London SE1 7SW

