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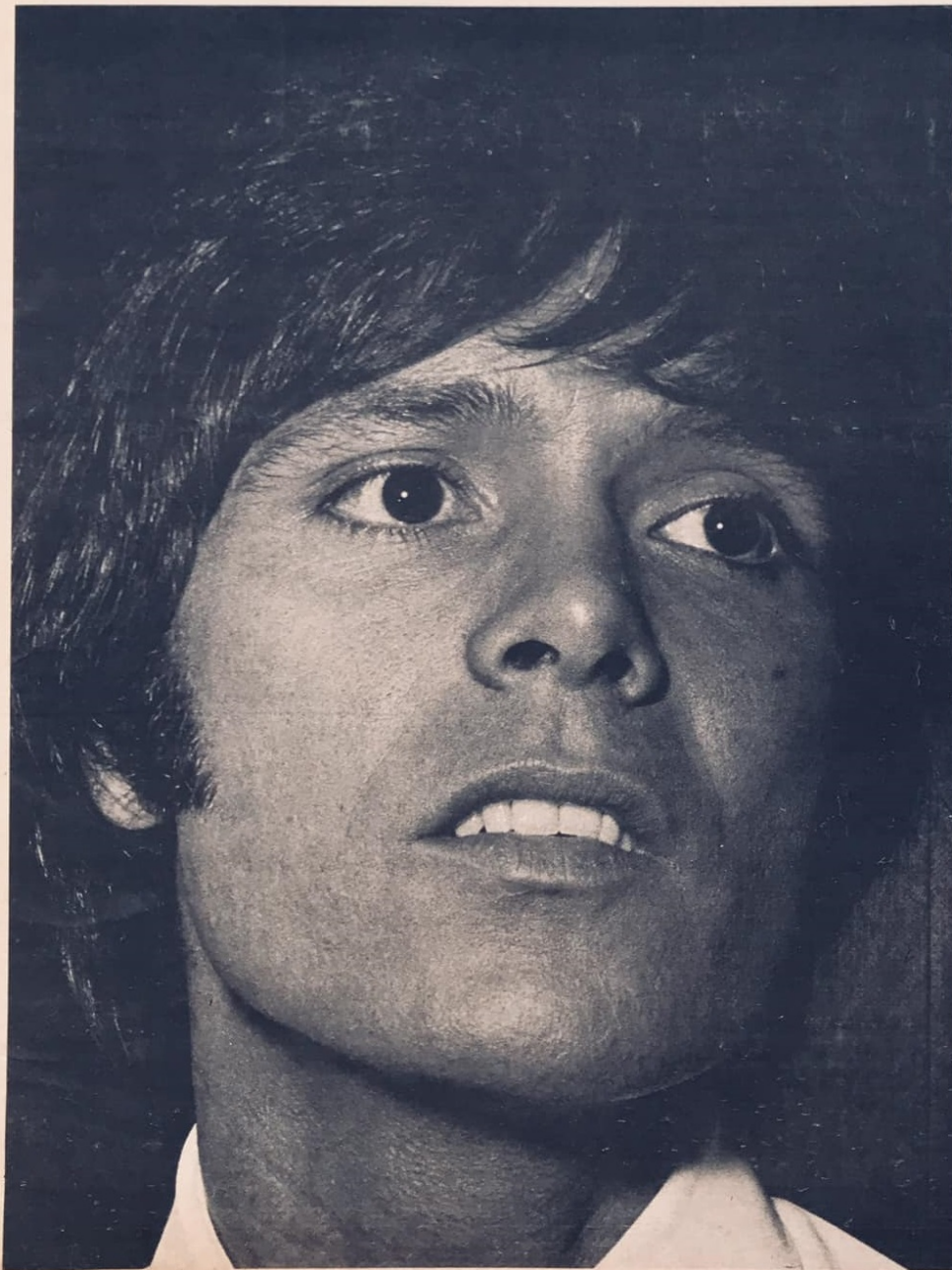
Tom Jones concert tour dates

SANTANA PHONE
FROM AMERICA

NMExclusive

NMExclusive

**Creedence holiday
in London scoop**



CLIFF: PRINCE OF THE POLL

Elvis is King, topping World singer and Personality sections of this year's NME Poll then CLIFF RICHARD is Crown Prince being runner-up to Elvis in the World Section and top in two British Sections, and 3rd, 7th and 8th in three others. See full results on page 9.

**BURDON
SHOCK
ALBUM**



BEE GEE HOPES

**NEIL'S
LONG
WAIT**



Elusive Santana phone from California

THEY'RE as elusive as Dylan, Paul Simon or even McCartney — this is the criticism levelled at Santana by feature-seeking journalists. Since they created an immediate impact with their debut album, close on two years ago, they have chosen to cloak themselves in an almost Garbo-like mystique.

Two gold selling albums and triumphant appearances on all the major concert and festival circuits haven't helped in any way to dent Santana's almost impenetrable cocoon of anonymity, and save for critical appraisal, little or nothing in the way of personal contact has been seen to grace the pages of the international music press.

Now, after months of drawing a blank in my Sherlock Holmes quest to make contact, I finally managed to track the group down in the seclusion of their Mill Valley retreat in California.

Over the transatlantic telephone, the group's organist Gregg Rolie revealed for the first time that this attitude was not indicative of a prima donna complex or an aloof unscissable disposition.

"I suppose the reason why we don't usually do interviews is because there are always those

people who like to turn a band into a bunch of grinning movie stars.

"It's like eh... I'm a musician and nothing else. Personally speaking, I've always found that nearly all the mass media seem to evolve around the same old personality cult which was created over ten years ago... almost to the exclusion of the music, which is the main reason why we are here.

"The result is that the public



Top left: SANTANA line-up (l to r) JOSE AREAS, MIKE SHRIEVE, MIKE CARABELLO, GREGG ROLIE, CARLOS SANTANA and DAVID BROWN. Below: The group as they appeared at last year's Bath Festival, one of three major British dates. Inset is GREGG ROLIE who phoned NME this week.

WE DON'T WANT TO BECOME A BAND OF GRINNING STARS

By ROY CARR

then tends to either like or dislike a band on the basis of the individual personalities, when in fact they should primarily concern themselves with the music first and foremost. If we got drawn into that kinda thing I'm sure our music would be bound to suffer."

trite. They always seem to concern themselves with the sillier things... continually striving to make us and others into a band of personalities. "Really we've nothing much to say... you either dig the music or you don't. And on this score Santana prefer to stand or fall. "As far as I am concerned, the initial approach when forming this band was to make music for music's sake. Otherwise, I wouldn't be here in the band. "When Carlos originally formed this present band, he really wanted it to work" Gregg continued with reference to the group's name-sake guitar-playing mentor. "And it didn't take us long to realise that we each need each other... I suppose that's what eventually made it all work. "Santana is a total thing, in that we all seem to generate around each other.

"We are aware that within the group each and everyone of us has an individual talent that the other just doesn't possess. Therefore, we listen very closely to each other and try to use all these facets so that we can then make good music together. All we want to do is play something that everyone can understand and accept.

"Actually, it's really all down to the power of communication. But before you can ever hope to communicate with an audience, you must be able to communicate with each other... he considers this to be the all-important requisite of any creative... thinking musician.

"People have the ability to create in many different ways. Once you realise that you are capable of drawing inspiration from someone else you must surely be moving in the desired direction. With Santana, I feel it's just a question of putting seven heads into one.

"Then... when you get up there on stage and start playing... shout 'Yeah' and you find it works, you suddenly realise that the audience is with you all the way and that's a great feeling.

When the group premiered its first album, Carlos Santana stated that their prime motivation was... in his own words, "To make music to make love by — raw and basic."

If the completely uninhibited audience reaction they receive at all their in-person appearances is any indication, then Santana have mastered this art of total involvement without any compromise.

The kids haven't taken Senor Santana's words in their literal context and proceeded to indulge in a mass love-in, it's just that each concert becomes a seething mass of gyrating bodies, flailing

arms and primitive exuberance. Apparently, all that it needs to trigger off this hysteria is the polyrhythmic foundation of the incessant clank-clank-clank of a cowbell and the metallic timbale rattle from Jose Areas, coupled to the accentuated bo-bop of Mike Carrabello's congas and intensified by the bass and drums of David Brown and Mike Shrieve respectively. As the excitement builds, Gregg Rolie tears at the keyboards while the familiar ring of Carlos Santana's guitar cuts across this percussive barrage in a frenzied orgasmic climax. It is when Santana have whipped their audiences up to fever pitch that confrontations

with the officers of law and order have taken place. "People get excited and run up to the stage," Gregg began, clarifying the reports that have made lurid headlines. "They aren't gonna do any harm, but the police are always very scared of riots when we get the kids up on their feet dancing. "What they fail to realise is that the kids are going through a lot of changes. Today, they are feeling so much more in terms of emotion... they can get into the actual mood of the music."

His observations of British audiences being somewhat different. "I've found that it's much harder for people in England to get loose. I suppose it could be something to do with their upbringing.

As Santana are deeply concerned with their audiences, I enquired as to how much they enjoyed working festivals. "Festivals are weird, in that they are both good and bad. They are good for people to look at each other and get together to see the different cultures from their own country.

"When you actually play, the sound just drifts out and away so that you don't always get a true sound. But nevertheless they seem to get the right feelings to generate enough energy to have themselves a good time. Playing in the open air doesn't help the group's tight sound. "I play for myself, but I realise that outside it's not going to sound true or very good to my ears... but they'll appreciate it."

Of Santana's stand-out inclusion in the Woodstock film, when they performed "Soul Sacrifice," Gregg had this to say: "Oh, it sounded

(continued on page 14)

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Ashton Gardner & Dyke



'SOLICITORS' OF GOOD MUSIC

THAT well-known firm of solicitors, Ashton, Gardner and Dyke, having consulted their clients (the public and show biz personalities alike) deem themselves ready to launch a venture of admirable foresight. May it please the court, the aforesaid solicitors of good music are ready to state their case before a hitherto unbelieving jury.

FINAL

Midem REPORT

CANNES, FRANCE: As a result of Eric Burdon and War insisting on doing an hour instead of 20 minutes at the first Midem Gala (reported in NME last week), Bernard Chevry, the organiser of it all, has announced that next year's gala will not be in the Palais de Festival but at the Casino and will be of a non-stop nature, from 11pm onwards. "Then artists can do as long as they want," he said grandly.

The second gala was much better than the first and almost ran to time (just 15 minutes over). Ike and Turner were the sensations of the show, with our own Marmalade a close second (Marms later signed contracts for three Festivals and a five day tour in Eastern Europe later this year). Vocalist Dean Ford was in tremendous form and many were surprised at the advanced music played by the other four.

Brook Benton sang with spirit, charm and rhythm, and in contrast, Russia's Valentin Barenko belted out his songs in operatic style, backed by a very talented trio. Mungo Jerry swayed along, sounded a bit old-fashioned, although they did get big applause. The name Charles Trenet is famous in France, but the young blond singer who is now using it was isn't the singer most of us expected, though he did well. Girl singers Regine and Katja Ebstein pleased, and Argentina's Sandro made a dashing and colourful appearance. Also from South America was Jair Rodrigues, whose bossa nova rhythm was superb, and Italy's Massimo Ranieri also impressed.

On the business side, most of the big companies were rather pessimistic, but smaller companies did very well. For instance, Andrew Cameron-Miller's new Reflection label set up a European office and did deals worth £50,000, and the Marmalade's music company reported 40,000 dollar advance.

One project revealed at Midem was the A.M.'s 'Symphony' LP, written, produced and conducted by Michel Colombier, noted French composer in Los Angeles, which ex-Brazil 66 star Lani Hall, Herb Alpert, Bill Medley and Paul Williams all sing. Thirty musicians — symphonic and rock mixed — supply the music, and Paul Williams, who wrote 'We've Only Just Begun,' did the lyrics. There's a lot of enthusiasm behind this and Larry Yastler is forecasting a big hit.

During MIDEM, the Liberty-United Artists publicists worked very hard for their artists Eric Burdon and War, and Ike and Tina Turner, and the best bit of publicity material came from the Dick James Organisation, whose 'This is DJM' book is a valuable aid to any musical journalist.

Finally, it was announced that at Midem, 1971, business equalling the value of 9 million dollars had been transacted and that next year's date was January 16-22.

Principle witness for the prosecution — the charge being that people haven't paid enough attention in the past — is that well-known man about town, pianist, organist, vocalist, songwriter and comic Tony Ashton, Esq.

The facts about Ashton are that having played with a modern jazz trio in Blackpool and later backed Jimmy Justice he became a member of the Remo Four and spent much of his time in Germany entertaining an understanding and pop hungry public.

"Two or three years ago I started digging Leon Russell-type things," says Ashton. "That guy is avant-garde gospel, it's another way of playing the piano."

Tracing his career, he recalls: "I first started writing songs about two and a half years ago. We did an album for Polydor and I got a bit more into it then, I had been just playing at it, just putting big words to music instead of writing a song."

"When the group made that first album we were an almost completely different thing. We didn't have a direction then, it takes a long time. We hunted round for someone interested in us and landed up with Vince Melouney."

"We were staying in Uxbridge, which was great at the time, but you have to do something else. Roy and Kim stayed in Uxbridge and I would come down here before we met Melouney and traipse round people like Robert Stigwood trying to get people interested and it got nowhere. I thought I'd go back to Blackpool and chuck it all in."

Admits mistakes

He realises that he made mistakes and admits: "I did far too much improvisation. I used to say to people 'You listen to what I can play'. I'm no longer interested in improvisation, it's a big ego thing. Big 15-minute solos are no good."

"Our lack of success was frustra-

RICHARD GREEN PRESENTS THE EVIDENCE

ting. The first album got good reviews. Polydor worked behind it. We accrued twelve thousand pounds of debt and if the new album starts selling we can't expect any royalties from it because Polydor want to get their money back."

One of the group's arguments in favour of a wider acceptance by the public (they have long been highly regarded by people in the business) is their new album "The Worst Of Ashton, Gardner and Dyke." The use of the word "worst" is meant in the jocular sense and should, under no circumstance, be taken at its face value.

Friends on LP

Giving evidence on the group's behalf on the record are some of their friends, including George Harrison, Jon Lord, Stan Webb, Chris Barber, Ron Wood, Madeline Bell, Rosetta Hightower, P. P. Arnold, Jim Price of Delaney and Bonnie fame and Cochise's Brian Coles.

All can be heard testifying with loquaciousness and musical dexterity on various of the ten tracks, eight of which were written by Ashton himself, the remainder being a combination of the group's skills.

But does the title Ashton, Gardner and Dyke reveal all about the group? Indeed not, Ashton explains: "A few months ago we felt we needed a guitarist, we're not like the Nice as a trio, I'm not as good an organ player as Emerson, so we got Mick Lieber in and that almost did the trick, now we're adding the brass."

The brass section comprises Dave Caswell and Lyle Jenkins who, until recently, played with Keef Hartley. Between the pair of them they play a combination of trumpet, various saxes, flute, euphonium and more besides. They will first appear with the group on tour with Deep Purple which starts at Leeds Town Hall today (Friday).

More evidence of the group's worth will be presented on the tour, of which Ashton says: "We're doing tracks off the new album and obviously the single, 'Resurrection Shuffle' and some other numbers. The sound is developing, it's not contrived, we're just gonna play a storm."

"I'm going to play the piano a lot more, make it predominant, and use the organ occasionally instead of most of the time. The only thing I'm worried about is we're so different from Deep Purple. We did an American tour which was great and you could do anything and the audiences would listen."

"We haven't played big places here for ages, I hope the audiences are as knowledgeable as they are in America. There, they don't go so much on whether you're a big star group, they give you a chance. In Germany the audiences won't listen unless you're a rock group."

Tony Ashton has a friendship with George Harrison which cemented itself on the Delaney and Bonnie tour where Ashton also spent a lot of time with Eric Clapton.

Great influence

"They were a great influence," he admits. "Delaney and Bonnie were great, they were just too early, if they had come back and done it in two or three months time instead of when they did they would go down a lot better. The musical climate then was very underground but now it's changing, it's not so much all that noise."

"You'd pour beer over George and it would be just like pouring it over you or me. I worked with him on the 'Wonderwall' album and he said he wanted to produce a single for us, he did 'Spiritual Bread Man' which was going to be the single."

Concluding his evidence Tony Ashton gives his reasons for

believing that now is the time for Ashton, Gardner and Dyke. "The climate is swinging away from the psychedelic boys and the strobes and all that rubbish," he reasons. "On the album, for instance, a lot of the music is about what's happening and about life instead of being 'paranoia, baby, all over the place. Songs should give our good vibrations, to my mind, not bad vibrations. Maybe that's an old-fashioned way of thinking, but a lot more people seem to agree these days."

"George Harrison's album and John Lennon's, whatever anyone else says, they are trendsetters and people are going to have to listen to them. When Eric Clapton went to Blind Faith he got a bit gentler and now he's into Derek and the Dominos which is more melodic. I hope my music can enhance the situation."

And there the case rests. It would be a very granite-eared jury that rejected the group now with the combined onslaught of the tour, single and album. The sentence should be one of lasting fame.

ASHTON, GARDNER and DYKE new to the NME Chart this week with "Resurrection Shuffle." In their new augmented form, they are pictured relaxing after their "Top Of The Pops" spot last week. Left to right are MICK LIEBER, LYLE JENKINS, KIM GARDNER, TONY ASHTON, DAVE CASWELL (back) and ROY DYKE, all members of the new six-strong touring AC and D, with the pic line-up completed by trombonist DANNY ALL-MARK appearing solely for the TV show.

SANTANA

continued from page 4

pretty true and I thought it was representative of us as a whole. I mean, that's how we looked and sounded at that time."

Those of you who are well into Santana's music will have been aware that a mutual admiration society has been instigated between the group and our own Peter Green. Which not only led to the group including Peter's "Black Magic Woman" on their "Abraxas" album but to the widespread rumour that Mr. Green was contemplating an amalgamation.

"We like Peter a lot and in fact he's played with us a couple of times, but it was just a rumour about him joining the band, but a nice one at that."

Then Gregg went on to reveal that Santana have in fact augmented their line-up. "He's a 16-year-old guitarist from California called Neal Schon... he hasn't played with any bands though he has jammed with Clapton."

It's now almost definite that Santana will again be appearing in England during the month of April, though at the time of our conversation Gregg wasn't quite certain of the dates.

However, he did reveal that all being well they will be releasing a double-album to coincide with their visit.

"We have enough songs, but we have to maintain our own standard. Each album has always got to be better than the last."

The second was better than the first, therefore the new one has to be a big improvement on the other. Most of the tunes will be originals (though we are using an old rock number called 'Karate' and a completely rearranged jazz theme called 'Jungle Strut').

Finally, Gregg had this to say about the group's leader. "Carlos plays like a horn, a drum in fact anything you can think of. He really works hard at it."

"If you listen very closely you'll hear that he's a great guitar player... his riffs are different and it's all Carlos."

WHO'S WHERE

Week beginning Friday, January 29

ONE NIGHTERS
DEEP PURPLE: Leeds Town Hall (29); Liverpool Philharmonic (30); Royal Albert Hall (1).
KENNY ROGERS: Crewe Up the Junction (29).

STEVIE WONDER/MARTHA & THE VANDELLAS: Birmingham Odeon (29); Hammersmith Odeon (30); Coventry Theatre (31); Bristol Colston Hall (2).

GENE VINCENT: Wood Green Fish-mongers Arms (29).
PENTANGLE: Colchester Essex University (29).

ELYTON JOHN: Lancaster University (29); Brighton Big Apple (30); Croydon Fox (31); Edmonton Cooks Perry Inn (1).

CHRISTIE: Homerton Teacher's Training College (29); Aston University (30); Kidderminster Stone Manor Hotel (2).
EDWIN STARR: Manchester Twisted Wheel (30).

FRANKIE WALLI & THE FOUR SEASONS: Torquay Princess (31); Stockton Fiesta (for three days from 1st).

JULIE FELIX: Bournemouth Winter Gardens (30); Guildford Civic Hall (31); Hemel Hempstead Pavilion (4).

MCGUINNNESS FLINT: Cardiff University (29); Loughborough College of Education (30).

FOTHERINGAY: London Queen Elizabeth Hall (30).
ERIC BURDON & WAR: Leicester De Montford Hall (31); Sutton Coldfield Belfry (1); Manchester Free Trade Hall (2); Wakefield Theatre Club (3).

LEON RUSSELL: London Royal Albert Hall (2); Lancaster Festival (3).
ARGENT/SLADE/ROY YOUNG/BARCLAY JAMES HARVEST: London Lyceum (31).

T. REK: Croydon Fairfield Hall (4).
EQUALS: Margate Dreamland (30); Birmingham Rebecca's (4).

Pic-strip at Cannes — by Dezo Hoffmann



RADIO Monte Carlo deejays were constantly working in their cage at Cannes. On left is DAVE CASH, on right TOMMY VANCE.



Happy group of music personalities (l. to r.) PAUL RICH and FREDDY BEINSTOCK (Carlin), PATRICIA CHURCH (Morgan Music), MR. FUJII (In Music and Blue Ink records), JO LUSTIG (folk impresario) and ARNE BENDIKSEN (Norwegian composer-publisher).



MAM Records chief GEOFFFREY EVERITT with two young music publishers, GEORGE ALEXANDER (ex-Grapefruit) and GEORGE YOUNG (Easybeats).



When East meets West—Yugoslavia's top composer NIKI KALOGERA and blonde star LJUPKA DIMITROVSKA with concert agent PETER WALSH and MARILYN NEWMAN of Great Metropolitan hotels.