

DISC

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EVERY THURSDAY

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Fleetwood Mac

—a new lead singer

Inside Britain's
best-selling
colour pop
weekly

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CHRISTIE —FILM PART AND MUSIC OFFER

CHRISTIE have been asked to appear in and write the complete score for a new Italian film which has just finished production.

Says manager Brian Longley: "We don't even know what the film's called yet, but the group has been asked to write the score and also appear in a scene singing 'Yellow River'."

If the offer is accepted, Christie will go to Rome next month to see the film and then fly on to Venice to appear at the Venice Festival.

Christie's next single is now definitely the Jeff Christie song "San Bernadino" due for release on September 4. And their first album will be out at the end of next month.



CAT STEVENS has written the entire score for a new film "Deep End" starring Jane Asher. The film—an Anglo-German production—has been directed by famous Polish film-maker, Jerzy Skomolwski and will be screened in Britain late this year.

Stevens, who is now definitely signed for the Plumpton Festival this weekend, is also completing work on his new album for release in October.

And "Wild World" the single by Jimmy Cliff tipped by Disc last week for a number one

Cat Stevens — songwriter makes his mark

chart position, will probably be included on the new album.

Cat, who wrote, produced and played piano on the Cliff track, originally wrote it for himself.

He took the batch of songs he's written for the album into Island records and when he played "Wide World" to Chris Blackwell, the label chief, Blackwell spotted

it as a potential hit for Jimmy Cliff.

Cat cut the track with Cliff at Island studios a month ago and Doris Troy provided backing voices.

Says Jimmy: "I'd been in and out of publishers' offices trying to find a new song and this one stuck out. But I didn't like the guitar sound on it and rang Cat to tell him. He played the song to me over the phone accompanying himself on guitar and that sold it to me."

"I love Cat's album but I never thought one of his songs would be right for me. I'm trying to find a way by myself now, without reggae. This is something different and I hope it might be a new direction for me."



Christine Perfect . . . dates in America

FLEETWOOD MAC are featuring a new lead singer during the group's current US tour . . . **CHRISTINE PERFECT**, former Chicken Shack star, and wife of Mac guitarist John McVie.

And Disc understands that Christine, who quit Shack for a solo career in the Spring of 1969, may become a permanent group member. But a spokesman for her said on Monday: "As far as we knew Christine was only going to the States for a holiday with John—to escape from the pressures of what she described as 'the rat race' in this country."

However, in America, Fleetwood Mac manager Clifford Davis confirmed to Disc's girl in Hollywood, Judy Sims that Christine had joined the group. While Richard Vernon, of Blue Horizon records — to whom Christine is under contract—said: "It sounds a very good move. In the long run it can do nothing but good for us both. If she wants to do 'live' gigs with Fleetwood that's a matter between the two managers. Our only concern would be if she wanted to record with them."

Christine was lead singer for Chicken Shack on their hit "I'd Rather Go Blind" and was subsequently voted "Woman Of The Year" following her music business poll win last year.

In June this year she was rumoured to be retiring from showbiz after the comparative failure of her solo attempt. But then her pressman Bill Harry said: "She's fed up and wants to take six months away from the scene. But she's likely to be on the road again before the end of the year."

Extra concert date for BST

BLOOD, Sweat and Tears are now confirmed for debut British concerts next month.

As already reported, promoter Arthur Howes has arranged dates at London's Royal Albert Hall on September 24 and 25. And an additional concert is now fixed for Manchester Beile Vue on Sunday, September 27.

Howes revealed that these dates will be BST's only UK concerts this year. The rest of their itinerary will be confined to the Continent.

Joni, the complete 'folk' singer

JONI MITCHELL'S greatest gift is not, as one would imagine, her singing, or her words, or her music. Hers is the gift of being uncommonly receptive, first and foremost. The other skills followed on as a natural progression of her ability to grab hold of impressions that pass through her brain and are born in her songs.

Now aged 26, she spent most of her childhood in Saskatoon, Saskatchewan. In fact, just read those last two words aloud, and already you begin to feel some of the early Mitchell influences.

Joni attended Alberta College of Art, and originally wanted to become a professional illustrator, a wish which was not fulfilled until she designed the covers of her three albums. Somehow she got hold of a Pete Seeger "How To Play The Guitar" record, and managed not to learn how to play standard tunings. Which is a good thing, because she began to find her music coming easier with her own unique way of tuning the guitar.

She went to New York for a while, which gave her inspiration to write the songs on her first album, which was in two parts—"I Came To The City" and "Out of the City And Down To The Seaside". That album was produced by her constant companion at that time, David Crosby.

Joni had already been through one marriage, which lasted "about three weeks," but gave her the knowledge from which to write her biggest-ever song, in which she told about life viewed from "Both Sides, Now."

The song is best-known via the Judy Collins version—but around 125 cover versions are available, ranging from Sinatra and Bing Crosby to Neil Diamond and Pete Seeger. All of which brought the inevitable dollars rolling in to the self-owned Siquomb Publishing company. Enough money to enable her to quit the business completely and retire—which she has done to a certain extent.

Joni seldom works these days. She's not really into all the glamour and schmalz of showbiz, and her Isle of Wight appearance will be the first show she's done since her sellout concert at London's Royal Festival Hall in January of this year.

Joni concentrates on writing and painting these days. She uses the piano more than ever now for composing—witness her latest album, "Ladies Of The Canyon," which is equally divided between piano songs and guitar songs.

She sits for hours on end in her "log-cabin" house high up in the hills of Laurel Canyon, about three miles north of Hollywood's Sun-

set Strip, sitting at the grand piano in the oak-beamed, wooden-floored lounge. There is no set pattern for tunes or lyrics, first or last. Generally her feelings are translated simultaneously into words and music.

Joni wrote "Willy" about a year ago, just before she and Crosby, Stills, Nash & Young played a one-week season at the Greek Theatre in Los Angeles. It's well-known that Willy is Graham Nash, but the way she puts across the sadness and undecidedness and—strangely—loneliness of Nash, is a prime example of Joni's receptiveness.

She wrote "Big Yellow Taxi" as a warning to so-called civilisation, which can take a paradise like Hawaii and almost commercialise it to death. To Joni, Hawaii is paradise, but she could do without the neon signs, pink hotels with their paved parking lots.

"Marcie," a song on her first album, is about a girlfriend of hers from Canada who came down to live in New York at the same time as Joni. Marcie was in London at the time of Joni's Festival Hall concert, and admitted that everything in the song relates to her trials and tribulations in New York.

It seems that nothing escapes Joni's sensitiveness.

She wasn't even at Woodstock, but her pals, Crosby, Stills, Nash & Young were, and she built her own "Woodstock" anthem around the way they all described the scene at the festival. Even Stephen Stills gave up trying to write HIS own version of the incredible happening when he heard Mitchell's, and rushed the group into the studios to record the song even before Joni got her album track completed.

Joni does all her recording at the A & M Records Studios, which used to be Charlie Chaplin's movie lot, because "the piano at A & M is the best in the whole world." She plays and sings most of the parts on her songs, apart from the strings and horns. Although on the chorus of "Big Yellow Taxi" (Shoo, bop-bop-bop) a voice not unlike Nash's can be heard. Joni is really in control of everything that goes on her records. She writes and arranges all the songs, and virtually produces the albums herself, with advice from engineer Henry Lewy.

Joni Mitchell lives for music. Earlier this year, she went to Stephen Stills' birthday party, along with Crosby, Nash, Young and Donovan. Now, that must have been the ultimate vocal super-session!



JONI MITCHELL: She sits for hours on end in her 'log-cabin' house high up in the hills of Laurel Canyon, about three miles north of Hollywood's Sunset Strip, sitting at the grand piano.

It's that old incredible magic . . .

EIGHTEEN CONCERTS all at London's Roundhouse seemed a very peculiar way to prepare for an American tour, but that's what the Incredible String Band and Stone Monkey did . . . and for their trouble, received a lot of adverse comment from the critics.

Mike Heron, who plays sitar, fingerboard, bass guitar and smiles a lot, explained how it happened.

"We would have liked to have done a tour of Britain before we went, but it was financially impossible. As to the criticisms, I think it was because the audience wasn't ready for the type of show we did. They came expecting a conventional West End show and instead of being entertained, they had to participate. It demanded everyone using their imaginations, to interpret the music and dancing in their own way."

Mike thought the classical barriers of music had been broken down in that musicians didn't all have to play to the standard of Segovia, but the rigid dance patterns still existed. He admitted that Stone Monkey had not had much stage experience and it was possibly for that reason the act seemed so chaotic.

"The show was not presented as a TV show would have been," said Mike. "There was no leader. Every one of us, 12 in number, was a producer and director. This gave the impression of disorder."

"The Incredibles have a certain magic on stage, and the Stone Monkey tried very hard to blend in with it, but I suppose it didn't work as well as it should have done."

"If anyone saw anything bad in the performance, it was because they weren't in a happy mood. I thought it was like a mirror, showing you what you were. It's funny that the only people who didn't like it were the critics."

The band is releasing a double album of music from the Roundhouse pantomime in about six weeks time, and Mike assures us that it's possible to understand from it what is actually going on. Although their albums do very well, particularly in the States,



ROBIN WILLIAMSON (left) and **MIKE HERON** with dancers from **STONE MONKEY** pictured in the background.

they haven't made the singles scene at all.

A tour of the States in September and one of Britain in October should consolidate their position as a talented group. This will be their third trip to the U.S., having also played at Woodstock.

"It was fantastic," said Mike. "But I would say that the groups were secondary to the other scenes that were going on. There were stalls where people could sell handicrafts and whole food. When it started to rain, the ground was just a sea of mud. No one could leave if they wanted to as the roads were impassable. People were there for five days."

"Eventually, helicopters came to lift out the injured and the groups. We had to wait in a queue for ages. When our turn finally came Rose and Licorice and I rushed out to get on, but Robin was

dithering about as usual talking to someone.

The band are planning to do something in the Edinburgh Festival—especially as they are based only 40 miles from the city in a row of three cottages on a private estate. They also hope to embark on a new project, having more or less abandoned the idea of more concerts with the Stone Monkey.

"We did a series of concerts in the Fillmore auditorium and as we didn't fill it on six occasions it was a financial loss. We decided to send Stone Monkey home and continued our tour just as the Incredibles. However, I think it's very specialised audiences that go to the Fillmore."



POLYDOR NEWS

WAR DECLARED

ERIC BURDON is set to make his first appearance in Britain for almost two years when, together with his group War, he co-stars in a free open-air concert in London's Hyde Park on Saturday, September 12. Canned Heat and John Sebastian have also been provisionally booked for the event, which will take place in an area adjacent to Speakers' Corner.

The concert is being organised by Blackhill Entertainments, who stress that its presentation depends upon the outcome of tomorrow's Hyde Park concert. A Blackhill spokesman told the NME: The Ministry will not grant permission for another concert until after this weekend's show, but it seems likely that the September project will go ahead.

Canned Heat last appeared in Britain when it starred at the Bath Festival at the end of June. For John Sebastian, the booking will mean a quick return to this country after appearing at the Isle of Wight Festival.

Taking part in the Hyde Park concert tomorrow (Saturday) are Pink Floyd, Edgar Broughton, the Third Ear Band and Formerly Fat Harry.

ERIC DECLARES WAR

MELODY MAKER, July 11, 1970

ERIC BURDON made a surprise comeback to Britain last week, when he arrived from America after nearly two years abroad.

And Eric's new group War has signed with Polydor for British release. Their first single "Spill the Wine," backed by "Magic Mountain" is out on July 17. Both tracks are from



day) are Pink Floyd, Edgar Broughton, the Third Ear Band and Formerly Fat Harry.

Eric Burdon for Hyde Park

MELODY MAKER, July 18, 1970

ERIC BURDON is "almost certain" to be one of the stars at the second free Hyde Park concert this year, said Barbara Scott, his publicist, this week.

The Newcastle singer will bring over his multi-racial group War for the gig, which will probably take place on September 12.

Burdon was in England last week to see his parents, who live in Norfolk, and because "England is good for my head".

Miss Scott added that other artists booked for the concert included Canned Heat and John Sebastian.

STOP PRESS

Single:
"Spill the wine" 2001 071
Album:
"Eric Burdon declares war" 2310 041