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No 1302

Week ending January 15, 1972

FOLLOWING NME'S front-page forecast four weeks ago, it was officially announced this week that Free has reformed and will undertake a major British concert tour next month. Paul Rodgers, Andy Fraser, Paul Kossoff and Simon Kirke are already rehearsing for this project which kicks off at Newcastle City Hall on February 1 and includes an appearance at London Royal Albert Hall on February 10.

Other dates and venues in the tour schedule are Birmingham Town Hall (2), Sheffield Oval Hall (3), Lancaster University (4), Manchester University Union Hall (5), Bradford St. George's Hall (6), Liverpool Stadium (12), Sunderland Top Rank (13), Salisbury City Hall (16), Bournemouth Starkers (17),

FREE REFORM FOR FEB TOUR

city (18), Middlesbrough Town Hall (19) and Stoke-on-Trent Victoria Hall (20). Explaining the reasons for the reunion, a spokesman

told the NME: "The band broke up last year through musical and personal differences. Time has now healed the personal prob-

lems, and the musical ones rare almost sorted out, too." Immediately after the British tour, the outfit will fly out to Japan for two

weeks — possibly followed by a visit to Australia. On returning to this country, the quartet will officially "return to their individual careers."

However, the NME understands that — despite the apparent one-shot nature of the Free tour — there is every chance that the group will re-unite periodically in the future. "They could well come together again from time to time," admitted the spokesman.

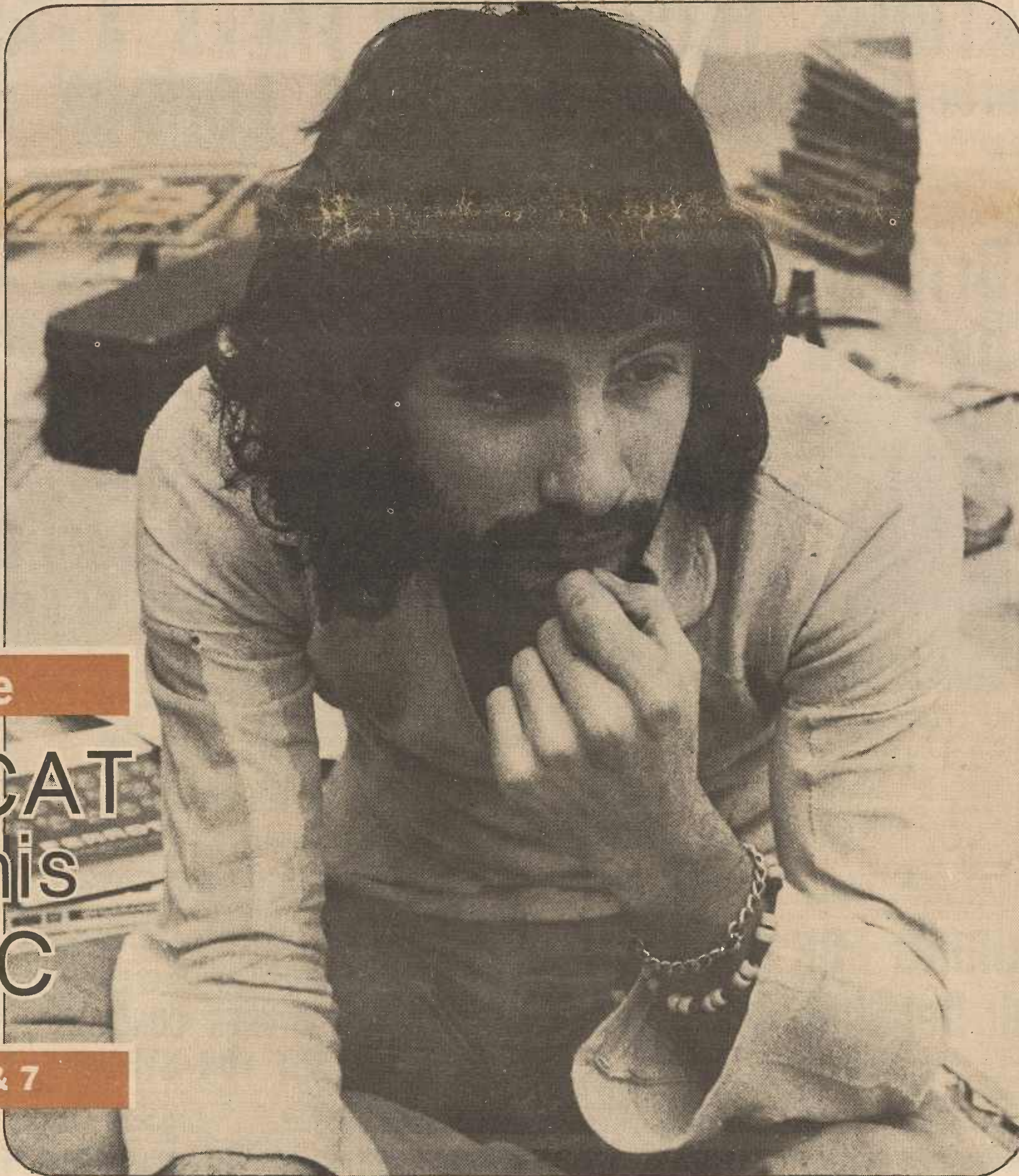
● Free will be supported on the majority of the British dates by Junkyard Angel, the Carlisle band which backed Mike Harrison — former lead vocalist and keyboard player with Spooky Tooth — on his recent solo album. Harrison has now joined the group permanently and is currently rehearsing with the other four members.

Chuck Berry, Bo Diddley appearances

CHUCK Berry and Bo Diddley are to co-star in a series of British concerts in March for promoters Alan Lubin and Phil Lubman, including three days at London's Rainbow Theatre on March 23, 24 and 25. Other venues provisionally set for the rock stars are Lancaster University (22), Newcastle City Hall (30), Glasgow Green's Playhouse (31) and Liverpool Empire (April 1). Chuck will tour Germany for four days from March 26, when Bo will remain in Britain for solo dates.

As previously reported, Chuck flies into Britain for a one-shot appearance at Coventry Locarno on February 3, as part of the Lanchester Arts Festival. His act at Coventry may be recorded for release as a live album, but otherwise he will cut the live LP during his March tour. Diddley will also record live during his visit.

● The March 23-25 period at the Rainbow had originally been set aside for Sly and the Family Stone, but it became available as negotiations for the group to visit Britain at that time have fallen through.



Exclusive

The CAT
and his
MUSIC

see pages 6 & 7

NME POLL WINNERS

T. REX have done it! As predicted last week, they have swept all before them in capturing the World Top Group title in this year's NME Popularity Poll — while at the same time displacing the Beatles as the leading British Vocal Group. And the Rolling Stones are runners-up in both!

Rod Stewart collects the New Disc award and is runner-up in two other sections. There are titles also for the New Seekers (New Group), CCS (Instrumental Unit) and George Harrison (Best Singer). In the Best Album category, there is a tie for No. 1 spot between T. Rex and John Lennon.

Elvis Presley predictably retains his two titles and Diana Ross holds on to the remaining world crown despite a strong challenge from Carole King. In the British sections, Cliff Richard (Male Singer and Vocal Personality), Cilla Black (Girl Singer), Jimmy Savile (Disc-Jockey) and "Top Of The Pops" (TV or Radio Show) remain undefeated from last year.

The list of Poll winners and runners-up is printed on page 3. The complete results will be published in next week's NME.

BYRDS FOR RAINBOW —BUT HAYES IS OFF

UNEXPECTED visitors to Britain this weekend are the BYRDS who, in a dramatic last-minute deal in the small hours of Sunday morning, have been booked for two appearances at London Rainbow Theatre this Sunday and Monday (January 16 and 17). The Byrds were arriving today (Friday) and are holding a press conference tomorrow, prior to their Rainbow concerts in which the supporting act will be Tranquility. They then fly out

to appear in the Midem Festival in Cannes, and finish their brief Euro-tour with a Paris concert on January 22. The London shows will be recorded for a live LP.

Reason for this late booking is that ISAAC HAYES has cancelled his European visit due to recording commitments in America, and the Byrds are to replace him in the Midem gala — this means that Hayes' projected concerts at London Rainbow on January 27 and 28 are now off.

Kristofferson, McKuen in May concert tours

A FULL-SCALE British tour by ROD MCKUEN in May, lasting for 16 days, is now in the process of being finalised — his complete concert schedule will be announced shortly, but meanwhile it was revealed this week that the itinerary will include an appearance at London Royal Albert Hall on May 16, when Rod will be supported by the Royal Philharmonic Orchestra. And the NME understands that American singer-composer KRIS KRISTOFFERSON will be touring Britain at about the same time — a schedule of concert and TV appearances, including a major London date, is at present being lined up.

TEMPTATIONS TOUR Solomon Burke, Inez Foxx visits

NEGOTIATIONS are in an advanced stage for the TEMPTATIONS to undertake a series of concerts in this country during the late spring. Promoter Danny O'Donovan of the American Program Bureau told the NME: "I am waiting for a cable from Tamla Motown giving the exact period of the group's visit. The Temptations will be playing an extensive theatre tour of Europe, including France, Spain, Germany, Italy, Scandinavia and several appearances in Britain."

The Temptations' visit is just one part of a massive invasion of Britain by U.S. blues and soul artists, which O'Donovan is lining up for 1972. These include tours here by SOLOMON BURKE and INEZ FOXX, and many other top names are at present being finalised.

Already set by O'Donovan are tours by EDDIE FLOYD whose club and ballroom itinerary opens at Purley Orchid on February 3 and continues until February 27; BEN E. KING who commences his tour at the same venue on March 2 and remains here for a further 30 days; and PERCY SLEDGE who begins a three-week British schedule on April 2.

Lightfoot and Vikki to tour

VIKKI CARR returns to Britain in July for a string of concerts and several TV appearances. Her visit is being arranged by promoter Tito Burns.

GORDON LIGHTFOOT is coming back to this country in May for concerts and TV dates. Details of his visit will be announced shortly by promoter Robert Paterson.

● The CRYSTALS begin another British tour this month and among their dates are Doncaster Top Rank (28) and Doncaster Ashmount Club (30).

● The DEEP RIVER BOYS open a week's tour of Scotland at Perth Salutation Hotel on January 30. They then visit Kilmarnock, Edinburgh, Glasgow and Ayr.

TAMS TOURING FOR 35 DAYS William Bell, Del Shannon return

THE TAMS are returning to Britain in the early spring for a lengthy tour of British clubs and ballrooms. Supported by their own band, the Tams are due to arrive here on March 15 and will be touring Britain for 35 days. Their visit is being set up by the Clayman Agency, which is also promoting return visits by soul star WILLIAM BELL (three weeks from April 7) and DEL SHANNON (five weeks of cabaret from May 7). But the mid-February visit planned by LEN BARRY has been called off because of the singer's managerial change in the States.

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BLUE MINK WILL TOUR

BLUE MINK are to undertake their first major British concerts in April, and a string of dates at key venues is being lined up by promoter Robert Paterson.

● MOTT THE HOOPLE and NAZARETH are to star at Glasgow's new Kelvin Hall arena on February 10, replacing the concert planned for Pentangle on this date.

● The debut tour by Roy Wood's ELECTRIC LIGHT ORCHESTRA is now being set, and the first date to be announced is Birmingham Kinetic Circus on March 9.

● GEORGIE FAME & ALAN PRICE top the bill in a charity concert at London Royal Court Theatre on Sunday, January 30, in aid of the Theatre Upstairs.

Simone, Mouskouri due BIG ROCK PACKAGE PLANNED

NINA SIMONE will pay a brief visit to Britain at the end of February as part of a European tour — she will play one date only in this country at London Royal Albert Hall. It will be promoted by Robert Paterson, who is also setting up the longest British tour to date by NANA MOUSKOURI — it begins in April, and the only date so far confirmed is Glasgow Kelvin Hall on May 3. As previously reported, Paterson is also lining up an extensive spring tour by SHIRLEY BASSEY, which is expected to comprise over 30 concerts in May.

Robert Paterson said this week: "I am also planning an all-star rock'n'roll tour — not just a couple of acts, but a whole battery of world-famous rockers will be brought over for a series of massive stadium appearances in Britain and throughout Europe. I promise that this should be the rock bill to end all rock bills!"

March concert tours of Britain by the JACQUES LOUSSIER TRIO and MANITAS DE PLATA are to be presented by Paterson, who will also be promoting a single London date in March by BENNY GOODMAN prior to a European tour.

Pat back with Sandy

Sandy Denny has renewed her association with Pat Donaldson, who joins her group to replace Dave Richards. Sandy worked with Pat in Fotheringay until the outfit split at the end of 1970. Her current group — with which she will tour the States next month — consists of Donaldson, Tim Donald and Richard Thompson.

Humble Pie tour dates MOODIES, SABBATH: NEW GIGS

FULL dates and venues have now been set for HUMBLE PIE'S first British tour for 2½ years, plans for which were revealed in last week's NME. The climax to the tour will be two days at London's Rainbow Theatre on March 10 and 11. Prior to this, Pie visits Swansea University (February 2), Birmingham Aston University (3), Waltham Forest Technical College (4), Leeds University (5), Cardiff University (9), Bristol Polytechnic (10), Bath University (11), Manchester University (12), Portsmouth Technical College (14), Oxford Polytechnic (17), London Imperial College (18), Leicester Polytechnic (19), Wolverhampton Civic Hall (21), Bangor University (22), Aberystwyth University (23), Cheltenham Town Hall (24), Reading University (25), Hull University (26), Warwick University (March 2), Durham University (3) and Loughborough University (4). Immediately after these dates, Pie returns to America for a month-long tour.

● THE MOODY BLUES have re-scheduled the four concert dates they were forced to cancel last autumn, when their tour was curtailed by John Lodge's illness. The revised dates are Liverpool



Moodies' GRAEME EDGE

University (February 25), Southampton Gaumont (26), Leicester De Montfort Hall (27) and Cardiff Capitol (28). The Moodies will be spending the next five weeks in the studios, cutting tracks for a new album and single. They are set for a two week American tour from March 22, which will concentrate on East Coast venues.

● Two additional venues have been set for the upcoming British concert tour by BLACK SABBATH sup-

ported by Glenn Cornick's Wild Turkey. The bulk of the tour dates have already been reported in the NME, but the new bookings are for Bradford St. George's Hall (February 9) and Brighton Dome (10). But the itinerary, which opens at Birmingham Town Hall on January 24, will not after all include a London date. A Sabbath spokesman explained that a suitable London venue could not be secured, and that the group will therefore play a London concert later on — probably in late February or early March.

● The concert scheduled for YES at Bristol Colston Hall on January 30 has been cancelled. The NME understands that this is due to a misunderstanding in booking. Apparently the venue is only allowed to accept a limited number of pop concerts every month, and the Yes date would have exceeded this quota. Accordingly, the group — which begins its third American tour on February 18 — will now appear at the Colston Hall during the course of its previously-reported April concert tour of Britain. Concerts at Boston Starlight (January 29) and Manchester Free Trade Hall (31) are still on.

FACES & ASHTON IN 2 LONDON CONCERTS

THE FACES are to play two days at London Rainbow on February 11 and 12, supported by ASHTON, GARDNER, DYKE & CO. It will be the Faces' first London concert appearance since the Oval charity event in September. Also on the bill is Byzantium. Tickets — priced from 75p to £1.50 — go on sale tomorrow (Saturday) at the box-office only.

Other dates for Ashton, Gardner, Dyke & Co. include Sunderland Fillmore (tonight, Friday), Redcar Coatham (Saturday), Lincoln Aquarius (January 27), Sheffield Fiesta (February 17), Middlesex Technical College (18), Hastings Pier Ballroom (19), Bristol Top Rank (20), Plymouth Top Rank (21), Nairn Ballerina (25), Glasgow Queen Margaret University (26) and Dunfermline Kinema (27). The band will be supported at Bristol and Plymouth by Curtiss Maldoon.

● Ashton & Co. had originally been set for Rainbow dates on January 28 and 29, which are now cancelled.

John Mayall to play universities in April

BLUES star JOHN MAYALL returns to Britain in April for another tour of this country. He will be supported by a completely new line-up, and his personnel will be announced later. Dates and venues are now being finalised by Bob Hind of the Robert Stigwood Organisation. Speaking from California this week, Mayall said: "I always enjoy touring Britain, and it is good to play the big venues like London's Albert Hall. But on this next tour, I want to play some university dates if at all possible."



NANA MOUSKOURI

Kink's schedule — first venues

THE Kinks begin their short British concert tour — plans for which were reported in the NME four weeks ago — at Kenilworth Kinetic on Sunday, January 23. Another two dates for the group confirmed this week are Southampton Guildhall (February 4) and York University (19). Further venues are being lined up by Johnny Jones of the MAM agency.

FURTHER CONCERTS SET FOR STRAWBS

Two further dates have been added to the Strawbs' tour itinerary, details of which were revealed in the NME two weeks ago — the new venues are Southend Pavilion (February 6) and Barnsley Civic Hall (13). The group will also play four concerts in Scotland on successive days from March 4, but details have not yet been finalised.

CONFIRMED-CAT MOTHER'S TOUR

CAT Mother and the All-Night Newsboys, whose British visit was exclusively reported in the NME last autumn, will now appear at London Rainbow on January 20, 21 and 22 — and not January 29, as originally planned. The other attraction on the bill is the 55-minute film of Jimi Hendrix in concert at the Berkeley Civic Centre in California.

Cat Mother and the Hendrix film will also be seen at Derby King's Hall (January 31), Chatham Central Hall (February 1), Newcastle Mayfair (3), Preston Public Hall (4), Manchester University (5), Guildford Civic Hall (6), Barry Memorial Hall (8), Stirling University (11), Hemel Hempstead Pavilion (13), Oxford Town Hall (14), Tunbridge Wells Assembly Hall (15), London School of Economics (17), Devizes Town Hall (18), Stockport College (19), Leeds University (21), Dorking Public Hall (23), London College of Printing (24), Southampton University (25), Aylesbury Friars (26), Reading Town Hall (28) and Swansea University (29).

Big tour itinerary by Heads, Hands and Feet

HEADS, Hands & Feet are to undertake a nation-wide concert tour in March, to tie in with the release of the group's second Island album. Venues so far confirmed are Wolverhampton Civic Hall (March 16), Sheffield City Hall (17), Liverpool Stadium (18), Croydon Fairfield Hall (19), Birmingham Town Hall (22), Portsmouth Guildhall (23), Manchester Free Trade Hall (24) and Newcastle City Hall (26). Also being negotiated is an appearance at London Rainbow in early April, which will take the form of a farewell performance prior to the outfit's departure for its second American tour. However, the group will not be appearing with Yes at the Rainbow today and tomorrow (Friday and Saturday) — Shawn Phillips takes over.

Settlers gigs and TV series

The Settlers appear in cabaret at Felixstowe Hotel De Nova on January 21, then play concerts at Barrow Public Hall (27), Southport Floral Hall (28), Canterbury Odeon (30) and Horsham Capitol (February 5). They are currently filming ten shows for their new Border TV series, to be screened later in the year. And the group has just completed recording tracks for a new album, from which a new single will also be selected.

The U.S. trip by Heads, Hands & Feet is the outcome of a deal with the American agency Windfall, which will henceforth represent the group in North America — the company already manages Mountain.

The band is heard in action in the new Richard Harris film "Bloomfield" now on general release — it performs two soundtrack songs penned by singer-producer Tony Colton, "Homing In On The Next Trade Wind" and "Hail The Conquering Hero," but there are no plans to release either track as a single. Heads, Hands & Feet visit Croydon Greyhound this Sunday (16).

Bandwagon, Fantastics back again

AFTER a lengthy stay in America, **JOHNNY JOHNSON** has returned to Britain to resume dates here with his **Bandwagon**. First confirmed dates are Winsford Civic Centre (tonight, Friday), Whitechurch Civic Centre and Crewe Up The Junction (Saturday), Sheffield Fiesta (16), Birmingham Barbarella's and Rebecca's (20-22 inclusive), Bolton Nevada (28) and Cambridge Corn Exchange (29).

The **FANTASTICS** — who scored a Chart hit last year with "Something Old, Something New" — are back in Britain for another tour. Dates set include Liverpool Allison's and Wookey Hollow (this Sunday for one week), Hanley Place (January 23), Nottingham Langley Mills (27), USAAF Alconbury (28) and Dunstable California (29).

NEXT WEEK ON RADIO

JIMMY YOUNG SHOW (all next week, January 17-21): Olivia Newton-John, Georgie Fame and Alan Price, Mary Hopkin, Coasters, Edison Lighthouse, Symbols and Worth.

DAVE LEE TRAVIS SHOW (all next week): Brotherhood Of Man, Daniel Boone, Joyce Bond, Showstoppers, Rock Rebellion, James Royal, Onyx and Grasshoppers.

JOHNNIE WALKER SHOW (all next week): Arthur Conley, Lou Christie, Arrival, Barry Ryan, Doris Troy, Tony Hazard, Nashville Teens, Colin Blunstone and Easy.

TERRY WOGAN SHOW (all next week): Dana, Butterscotch, Troggs and Del Shannon.

IN CONCERT (tomorrow, Saturday): Kevin Ayers.

SOUNDS OF THE SEVENTIES: Joni Mitchell, Stealer's Wheel and Tapestry (next Monday, 17); Strawbs, Mick Greenwood, Skin Alley and Uncle Dog (next Thursday, 20); Andy Roberts and Adrian Henri, Stray, Keith Tippett and Roxy Music (next Friday, 20).

TOP GEAR (next Tuesday, 18): Danta, Dando Shaft and David Allen's Gong.

● The British Service of Radio Luxembourg is to broadcast a 30-minute show nightly from the Midem Festival in Cannes (6.30-7 pm). It starts tomorrow (Saturday) and continues until Friday next, January 21.

● Derek Chinnery is the new head of Radio 1, replacing Mark White who takes over Radio 2.

WORLD SECTIONS

MALE SINGER:
1. Elvis Presley; 2. Cliff Richard.

FEMALE SINGER:
1. Diana Ross; 2. Carole King.

MUSICAL PERSONALITY:
1. Elvis Presley; 2. Cliff Richard.

VOCAL GROUP:
1. T. Rex; 2. Rolling Stones.



ROD STEWART: personal triumph

BRITISH SECTIONS

MALE SINGER:
1. Cliff Richard; 2. Tom Jones.

FEMALE SINGER:
1. Cilla Black; 2. Olivia Newton-John.

VOCAL GROUP:
1. T. Rex; 2. Rolling Stones.

VOCAL PERSONALITY:
1. Cliff Richard; 2. Rod Stewart.

NEW GROUP:
1. New Seekers; 2. Faces.

INSTRUMENTAL UNIT:
1. C.C.S.; 2. Marvin, Welch & Farrar.

TV OR RADIO SHOW:
1. "Top Of The Pops"; 2. "The Old Grey Whistle Test."

DISC-JOCKEY:
1. Jimmy Savile; 2. Tony Blackburn.

NEW DISC SINGER:
1. Rod Stewart; 2. Marc Bolan.

BEST 1971 SINGLE DISC:
1. George Harrison's "My Sweet Lord"; 2. Rod Stewart's "Maggie May."

BEST 1971 ALBUM:
Tie for first place between T. Rex's "Electric Warrior" and John Lennon's "Imagine".

Concerts by Roy Harper

ROY Harper is to undertake a month-long British concert tour starting in the middle of next month. Confirmed dates so far are Cambridge Lady Mitchell Hall (February 15), Sheffield City Hall (16), Bradford University (17), Leicester University (19), Brighton Dome (21), Liverpool Philharmonic Hall (24), Portsmouth Polytechnic (25), Edinburgh Empire (26), Manchester Free Trade Hall (28), Newcastle City Hall (March 2), Birmingham Town Hall (3), Reading University (4) and Leeds Polytechnic (10). Among dates still to be confirmed is an appearance at London Rainbow Theatre.

POLL WINNERS

IT'S REX World champs

REX reign supreme! That's the outstanding fact emerging from this year's NME Popularity Poll, the winners and runners-up of which are published alongside. They have been acclaimed the World's Top Group (taking over from Creedence Clearwater) and have also succeeded the Beatles to the British crown. Additionally, their "Electric Warrior" ties for first place in the Best LP section with John Lennon's "Imagine," giving the group no fewer than three titles. Furthermore, Marc Bolan is runner-up in the New Disc Singer category.

The Poll is also a personal triumph for Rod Stewart, who overcame Bolan's challenge to collect the New Singer award, while at the same time ousting Tom Jones as Cliff Richard's runner-up in the British Vocal Personality section. A third success is in the Best Single voting, in which his "Maggie May" is runner-up to George Harrison's "My Sweet Lord."

Although old favourites Elvis Presley, Cliff Richard, Cilla Black, Diana Ross, Jimmy Savile and "Top Of The Pops" have retained their titles in their respective categories, C.C.S. displace the Shadows to collect the instrumental title. And the New Seekers score a remarkable victory in beating the Faces for top place in the New Group section.

● **COMPLETE POLL RESULTS, TOGETHER WITH A DETAILED ANALYSIS AND SPECIAL FEATURES, WILL BE PUBLISHED IN NEXT WEEK'S NME.**

Lindisfarne: three major U.S. tours, British dates

LINDISFARNE leaves for America at the end of February for a three-month stay, during which it will undertake three tours — the first with the Band, the second with the Beach Boys and the third with the Kinks. The group's schedule opens at New York Carnegie Hall on March 2 and 3. Lindisfarne will play a farewell British concert at London Queen Elizabeth Hall on Friday, February 4, supported by Genesis — there will be two performances, at 6.15 and 9 pm.

Remaining January dates for Lindisfarne are at Luton Technical College (tonight, Friday), Slough College (Saturday), Cambridge Guildhall (Sunday), London Goldsmiths College (21), Bristol Tiffany's (26), Plymouth Guildhall (27), Bournemouth Winter Gardens (28) and Salisbury Alex Disco (29). The outfit has a three-track maxi-single released by Charisma on February 4, the main title of which is "Meet Me On The Corner."

Stevie Wonder U.K. Tour appearing at...

Fri. Jan 14 Odeon, Hammersmith
Sat. Jan 15 Odeon, Birmingham
Sun. Jan 16 Empire, Liverpool
Mon. Jan 17 Dome, Brighton
Tue. Jan 18 Colston Hall, Bristol
Fri. Jan 21 Odeon, Streatham
Sat. Jan 22 Capitol, Cardiff
Sun. Jan 23 Odeon, Lewisham
Mon. Jan 24 Fiesta, Sheffield
Fri. Jan 28 Fairfield Halls, Croydon
Sat. Jan 29 Winter Gardens, Bournemouth
Sun. Jan 30 Regal, Edmonton
Mon. Jan 31 Theatre Club, Wakefield
Wed. Feb 2 Odeon, Manchester



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Rex's new single set & NEWBEATS, MINK, SWEET

THE next T. Rex single is now scheduled for release, and it is the first to be issued on the group's newly-formed own label. It is a three-track maxi-single, the main title of which is "Telegram Sam." The 'B' side features "Cadillac" and "Baby Strange." All three numbers are Marc Bolan compositions and are in stereo. The disc comes out next Friday (21) on T. Rex Records which — as previously reported — are to be distributed by EMI. The tracks were recorded in Denmark before Christmas as the outfit's official follow-up to "Get It On."

Following the Newbeats' success with "Run Baby Run," London releases the group's "Thou Shalt Not Steal" next Friday (21). Out the same day are "Count Me In" (Regal Zonophone) by Blue Mink and "Need Your Loving" (Deram) by the Flirtations.

The Move's Roy Wood has a self-penned solo single issued by Harvest on January 28 — it is called "When Grandma Plays The Banjo" and will be followed in February by a solo album. Also out on January 28 are "Turn Your Radio On" (CBS) by Ray Stevens and "I Am What I Am" (A & M) by Bill and Buster.

Rushed out today (Friday) are "It's One Of Those Nights" (Bell) by the Partidge Family, a re-issue of "If I Were A Rich Man" (A & M) by Herb Alpert and the Tony Macaulay-Roger Greenaway song "Love Me, Love The Life I Lead" (Bell) by the Fantastics.

Sweet's new single, previously announced as "Papa Joe," is now set for January 28 release by RCA. The same day, CBS issues the Al Stewart album "Orange," to be followed on February 4 by his single "You Don't Even Know Me."

Bullet, the group formed by two ex-Atomic Rooster members, has its first single out on Philips today (Friday) titled "White Lies, Blue Eyes." The same label is to re-release the Four Pennies' former No. 1 hit "Juliet" on February 11. "I Said Shutup Woman" by Bo Diddley is issued by Chess on January 28.

RECORDING ROUND-UP

● "Jesus Christ Superstar" writers Tim Rice and Andrew Lloyd Webber are to produce a double album by Scafold for their own company Qwert-yuop. The three individual members — Mike McGear, John McGough and John Gornier — will be featured individually on one side each, with the trio coming together for the final side. Recording begins in March.

● CBS has postponed the release date of the album "Paul Simon," which had originally been scheduled for next Friday (21). This is to facilitate the co-ordination of blanket world-wide release.

● A new duo from Newcastle named Prelude has been signed to Tito Burns Productions and will have a debut single released by Decca in mid-February. It is a 62-minute track titled "Edge Of The Sea" which will probably be issued as a double-sided single.

● Paladin was unable to complete its "Charge" album last weekend, because of a bomb scare at the Apple Studios where the group was recording. It is still hoped to have the LP available for February release.

● U.S. session men Bobby Keyes (sax) and Jim Price (trombone) and British keyboard player Nick Judd joined Audience for the recording of its new Charisma album "Launch," which Gus Dudgeon produced for March release. Meanwhile, Audience is seeking a replacement for Keith Gammell (reeds) who left the group recently.



Introducing the delightful TAMIKO JONES, of whom we are likely to be seeing quite a lot in the future. She is already an established jazz and cabaret star in America, where she had the hit version of "A Man And A Woman" with Neal Hefti. Tamiko arrives in Britain next month to take up residency here, and a major British recording contract is at present being concluded for her by agent Tito Burns.

● Roy Young is planning to record "Baby You're Good For Me" — the send-up rock song he sings over the credits of the current Albert Finney film "Gumshoe" — for release as a single. It was penned by Tim Rice and Andrew Lloyd Webber.

CAMDEN FESTIVAL: PURPLE, FAIRPORT AMERICA & FAMILY

DEEP PURPLE, Family, Fairport Convention, America and Rory Gallagher are among the acts so far booked for this year's Camden Festival, to be held at Chalk Farm Roundhouse from April 30 to May 6 inclusive. It is again being promoted by Peter Bowyer of Nems Enterprises, who told the NME that he proposes to screen rock films in the afternoons during Camden week.

Bowyer will also be staging two Festivals of Progressive Music in London this year. The first will be at Whitsun weekend, with an opening concert in the Royal Festival Hall on May 27, followed by two days in the Queen Elizabeth Hall. The second will be from September 3 to 9 inclusive, with all concerts in the Queen Elizabeth Hall. No attractions have yet been finalised.

A fourth festival to be promoted by Bowyer is "Music In The Moat," to be held in the moat of the Tower of London, as part of the City of London Festival from July 17 to 22 inclusive. A large stage is being specially erected for the event, with accommodation for 3,000 people. It is probable that some of these concerts will be filmed for American TV.

EX-YES MEN IN FLASH GROUP; FIRST GIGS SET

FORMER Yes lead guitarist Pete Banks plays his debut gig with his new band Flash at High Wycombe Town Hall tonight (Friday). Subsequent dates include Dudley Technical College (Saturday), Dorchester Tavern (January 20), Bristol Polytechnic (21), St. Albans City Hall (22), Porthcawl Manor Suite (28), Watford Technical College (29) and Letchworth Youth Centre (31).

The band's debut album will be issued on the new Sovereign label in February. Rest of the line-up is Colin Carter (vocals), Ray Bennett (bass, vocals) and Mike Hough (drums). Ex-Yes organist Tony Kay was also featured on the LP, and is likely to join the group permanently at a later stage.

Black Widow's rush tour

A LAST-MINUTE club and ballroom tour by BLACK WIDOW is being lined up to tie in with the rush-release of the outfit's new CBS album "Black Widow 3" — originally planned for mid-February but now brought forward to today (Friday). The LP is the first to feature the group's new guitarist John Culley, who replaced Jim Gannon late last year. Dates so far set for Widow include Southport Cambridge Hall (tonight, Friday), Bristol Old Granary (Saturday), Epping Wake Arms (Sunday), Burton-on-Trent 76 Club (January 21), Cromer Royal Links (22), Bromsgrove College of Education (28), and Devizes Town Hall (31).

Elton's London concert on TV

ELTON JOHN's previously-reported concert at London Royal Festival Hall on Saturday, February 5 — when he will perform with the Royal Philharmonic Orchestra — is to be filmed by London Weekend TV cameras. Extracts from the concert will be seen in a subsequent edition of the "Aquarius" series.

Bell & Arc and John Martyn are showcased in BBC-2's "The Old Grey Whistle Test" next Tuesday (18). Also appearing will be Yes lead guitarist Steve Howe, making his solo TV debut — he will perform two of his own compositions, "The Clap" (from "The Yes Album") and "Mood For A Day" (from the group's current LP "Fragile").

ATV cameras will film T. Rex in performance at Boston Starlight tomorrow (Saturday), for inclusion in a pop documentary titled "Tin Pan Alley" which the company is preparing for screening in early April. Cliff Richard, Jonathan King, Paul Jones, the Who's Pete Townshend and record producers Mickie Most and George Martin are among others contributing to the hour-long show.

Tom Paxton and New World are the guest artists in BBC-2's "Vera Lynn Show" next Thursday (20).

Gilbert O'Sullivan guests in the first edition of ATV's new Des O'Connor series on March 7, and Sacha Distel is booked for the March 21 show. Exact day of screening may vary slightly in some regions.



CILLA: ITV SPEC

Cilla Black will headline ATV's "Saturday Variety" spectacular — the new series which begins on January 22 with Dorothy Squires topping — on March 25. It will be her first major showcase for the ITV network. Rus Conway and the Grumbleweeds support Charlie Drake in the January 29 show. Val Doonican tops the bill on March 4.

NEW SEEKERS TOUR IN APRIL (with London gig)

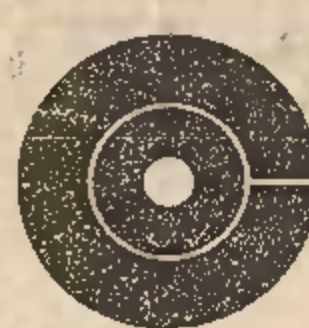
CABARET and concert appearances set for the New Seekers include Hemel Hempstead Pavilion (February 12), Manchester Blighty's Club (20-23), Stockton Fiesta (28-March 1) and Bournemouth Maison Royale (4). The group undertakes a series of dates in Belgium, Switzerland and France in mid-March, prior to its appearance in the Eurovision Song Contest in Edinburgh on March 25. The New Seekers then set out on their second solo concert tour of Britain — it will last until April 22 and will include the team's debut at London Royal Albert Hall on April 12. The outfit is also set for a coast-to-coast tour of America in May and June.

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THE CAT IN HIS LAIR

PUTTING an artist on a pedestal has always been a common practice and the worship of the graven star image a much exploited cult. Once it was the magnified animated reflection on the silver screen, today it is the contemporary singer-songwriter whose every word and gesture is taken as gospel by those seeking some kind of substitute spiritual fulfilment. Such is the frailty of the human ego that many of those directly subjected to this phenomena allow their life-style to be moulded beyond recognition by the lip-service bestowed upon them.

Not Cat Stevens. For he states with down-to-death directness "I find that it's all really nothing more than a great joke."

"As far as anything is concerned, be it politics, generals... whatever, it's all a great big game and you play it the best that you can. That's as far as it goes." He stresses: "The important thing is not to take anything seriously."

"Like the general who

thinks that he is the 'Father of the Army' has got to be crazy, because most of them hate his guts and you've got to remember that. You've really got to look at it with a sense of humour."

However, Stevens admits

that when he doesn't think along this line, it brings him down.

"My most depressing time is when I start getting serious with myself," he states with complete honesty. "I find that it comes through in my music. I'll get

all wound up in a particular line and I'll start thinking about it while I'm putting it down on tape."

"Then when I listen to it a couple of days later, I say, 'Forget it... that's not what I'm thinking about, that's hitting stone! You go

as far down as you can possibly go and then inevitably you hit stone."

Despite his success, which is still a source of amazement to him, Cat Stevens has remained level-headed. The paradox is that he is almost the antithesis of his vocation. This trait is revealed in the simplicity of his domestic life, for Stevens has just bought himself a new home.

It's not the expected sprawling multi-roomed mansion complete with a swimming pool hidden away in the green and pleasant heart of the English countryside. It's a converted split-level terraced dwelling, a mere stall holder's cry from the busy North End Road street market down at Walham Green.

Outside, kids kick a football at the silent crocodile of parked cars — a queue of old ladies with bursting shopping bags form outside the brightly lit Top Rank Bingo Palace — the aroma

of freshly baked bread that emits from the corner shop tempers the chillness of the air.

When I arrived at Chateau Cat, a gang of workmen were busy bashing, plastering and hammering everything in sight with a maximum of noise. Surely this was not a conducive atmosphere for a prolific songwriter, I commented when I initially came across Stevens seated cross-legged on the floor amongst a heap of books, paints and guitar cases busily cooking scrambled eggs and burning toast on a small electric ring planked, for the time being, in the stone fireplace on the first floor.

London

"Ahhhh well, being a city lad," Steve chortled in mock tones, as he looked up from his culinary duties, "I enjoy living in London... in actual fact, I like all cities. Apart

from London, the only other city that I'd like to live in though is Toronto. Now that's a really fantastic place." Having been exiled myself in that city of his choosing I had to agree.

"I would never live in New York," he commented, while continuing his whistle-stop appraisal of the capitals of the world. The reason for this statement was: "New York finally eats you up. No matter how long a stretch you have there, you always get eaten up."

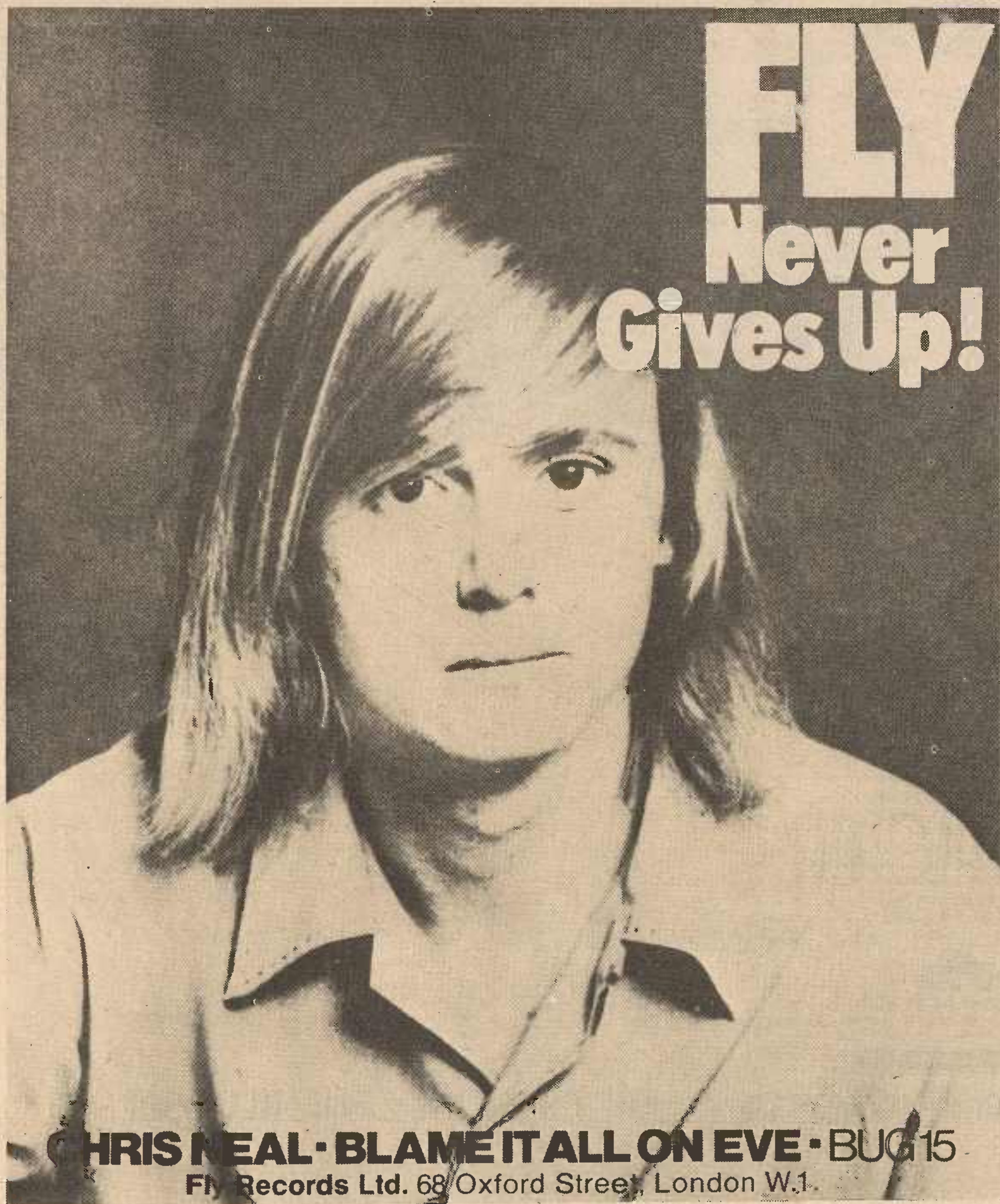
Strange as it may seem, this urban atmosphere of almost perpetual motion in which Stevens exists, may positively thrive in, acts as a stimulus for his numerous creative outlets.

"I like to be as close to the city as possible," says Stevens, "having all these workmen around me is creating a constant stream of movement... only in that way is my mind free to move."

CAT STEVENS pictured in his London home by Robert Ellis.

An exclusive NME interview by ROY CARR

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WONDERWHEEL: Liverpool Polytechnic (14); Leeds University (15).

ARGENT: Leytonstone Chez Club and North London Polytechnic (14); Flintshire College of Technology (19); Winsford Civic Hall (20).

FAMILY: Dundee Caird Hall (14); Edinburgh Empire Theatre (15).

STEVIE WONDER: London Hammersmith Odeon (14); Birmingham Odeon (15); Liverpool Empire (16); Brighton Dome (17); Bristol Colston Hall (18).

YES: Finsbury Park Rainbow Theatre (14 and 15).

NAZARETH: Devizes Town Hall (14); Plymouth Van Dike (15); Birmingham Kinetic (16); London Marquee (18); Tolworth Toby Jug (20).

CURVED AIR: Manchester Free Trade Hall (14); Nottingham University (15).

FLEETWOOD MAC: Huddersfield Polytechnic (14); Folkestone Leascliff Hall (15); Sunderland Top Rank (20).

TEN YEARS AFTER: Sheffield University (14); Lancaster University (15); Cardiff University (19).

T. REX: Boston Starlight (15). **SLADE:** Leicester University (15); Croydon Top Rank (17).

ARMADA: Romford Albermarle (15); London City University (18); London Marquee (19).

PROCOL HARUM: Manchester Free Trade Hall (18); Birmingham Town Hall (19).

PINK FLOYD: Brighton Dome (20).

CABARET KEN DODD: Cardiff Capitol (2 days from 14); Stockton ABC (2 days from 18); Hull ABC (2 days from 20).

ROGER WHITTAKER: Liverpool Shakespeare Theatre (1 week from 17).

FRANKIE VAUGHAN: Batley Variety Club (2 weeks from 19).

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• The important thing is not to take anything seriously •

"For me, it's great to write in a car." That's a somewhat surprising statement which I'm sure will immediately destroy any mental visions you may harbour of Stevens seeking inspiration in an aura of ethereal tranquility.

"It's great, 'cause if I'm being driven somewhere in a taxi, I find that my mind is being constantly taken over by new sights. Therefore, I haven't got the time to concentrate on any one thing and get lost in it, so I have to think and consequently my ideas are constantly changing.

"A car is a great place to write in," he concluded.

Totally aware that the contents of his music reflects the inverse of his turbulent environment, Stevens who until recently lived above his parents' restaurant on Shaftesbury Avenue, feels that subconsciously it's his natural reaction against this background of continual noise.

Critical

"I've had lorries outside my window for the last ten years," he recalls. "I guess it's that which I am combating."

Be that as it may, Stevens takes great and personal care to safeguard his mental equilibrium from the constant pressures which beset an artist of his rapidly growing stature.

He admits: "I am my worst judge, or if you like, I am my best judge," a wry smile etching deeply across his face. "I'm very self-critical of what I'm constantly doing, all it needs is for someone to say something to spark me off and I'll most definitely react against myself as to what I'm doing then."

"It's just a safety catch that I have in my head that says when I'm being flattered and when I'm not being flattered. That's how I change so much, I get involved with what other people are doing and what I think I'm doing."



However, Stevens still finds time to allow for everyday idiosyncrasies, his most recent being his beard, which he is hurriedly regrowing after having taken razor firmly in hand and succumbed to the overwhelming compulsion to see what lays underneath.

"Before I shaved it off, I found that my beard was almost ruling me," confessed the demon barber. "I was almost frightened to see what was underneath, it got

so much that I thought I've got to beat it." A brave man indeed, for I myself have never had the courage to do likewise.

"Well, I eventually did it," he continued, "and I felt so clean, it was the first time that I have actually felt rain on my chin for I don't know how many years... it was fantastic. But then I realised I didn't want it like that so I've started to regrow it again."

Elaborating on the virtues of facial fungi, Stevens is of the opinion, "you find that you can conceal things, not internally, but when you have an open jaw you automatically find that you conceal things within yourself... mainly in your head."

"Now normally, you'd take it inside of yourself when reacting to something, with a beard you can react quite openly and as you have a covering it doesn't affect it too much... it's not so internal, it's an outgoing reaction."

Priorities

Success has turned more heads than a good looking woman, but again Cat Stevens is adamant in his determination to retain a sense of priorities and avoid being sucked up by the destructive superstar syndrome. Even the immediacy of his Stateside acclaim — being one of the few artists to actually show a profit on an initial expeditionary trip to the New World — hasn't clouded his personal credo.

"The trouble is, that many artists become performing puppets, but they don't know it. They still think they are in control which can be very dangerous because they'll suddenly blow up and they won't know why."

"The thing I found is trying to get as much control over my life as possible. It's just a question of you working and struggling for that moment when you're on top so that you can then do what you want. It doesn't matter what thing you're into, it's just that you're constantly working to reach that peak."

"There are those people who give up at a certain point and that's something I haven't done yet. In fact I

don't feel that I'm going to do it for a long time because I have so much energy to give myself that actually works."

"I don't know what it is," then with a hearty laugh suggests, "probably it's just sexual frustration." Still laughing, he makes a point to pass that remark off strictly as a joke. "Just recently I've had so many offers for life-long security as far as record companies are concerned, but I've said, 'No.'"

"Then it would just be like being fed through the mouth — I wouldn't have a thing to do — so what's the use. That's not what I work for... to suddenly be given a throne and have people say, 'Hey Man, you're a success, we can forget about you.'"

Audience

"I don't want to forget about myself. I'd rather struggle as much as I can and get totally involved with the stupid things that really bring me back."

Conscious of his audience, Stevens is forever striving to present a good concert in the best possible surroundings. To this end, he still avoids performing in those vast American stadiums, where the name of the game is: See How Many People We Can Pull In.

"I don't go in for all that," says Stevens taking a stand. "They're only in it for the bread, it's definitely a bread thing. The only thing is that you do get heard by a lot more people, but then you don't really because you sacrifice the quality of your performance. They only see the event, that's all. Now that's what I call a drag. That's not what it's about."

"Records are private things, personal things and it doesn't always mean the same thing to everyone who is listening, yet it has to be heard."

"You see, in America a large proportion of the audience comes for the event instead of the artist, now Elton John got caught up in this trap and he didn't know it at the time."

"I guess that's what festivals were really all about. It didn't matter who was on, it was a nice summer and you'd go along to dig it because you knew other people would be there."

Upset

"Honestly, I didn't expect things to happen in the States like they did. But when I got there everything just felt right. Though I was angry at the time that 'Mona Bone Jakon' didn't get off the ground, but then it didn't get off here or anywhere for that matter except in France."

"I was really upset about that, so when I went over I was really determined to make it on my first trip. I wasn't into like doing three trips and like they say earn money gradually. I earned money on the first tour, even though it was only 100 it was enough to come out and say, 'I've done it.' You don't have to do loads of tours and like you don't have to go through all that hassle. Not if you really mean what you say."

Stevens yet again admits as an afterthought that he still is very much surprised by the reaction. "And that's why I don't want to get too hung-up on it, and let's face it so many people do."

With astute know how Stevens is instigating his own demand by only doing four week Stateside tours of selected dates at any one time. "I don't want to play before 40,000 people in a football stadium, because that's it... what's the next thing?"

"The only alternative then is to do jingles."

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SIFFRE — ENEMY OF THE TRENDY CULTS

By
Julie
Webb

A MAN of many musical influences is Labi Siffre. In the past he's played in a blues band, been a jazz musician and also been part of a soul group. The only types of music he says he hasn't played are Country and Western and straight pop "because I have no feel for them."

Certainly the music he now exudes has plenty of feel. Labi is well rated in the singer/songwriter class and has come a long way from his "ooh wah ooh" days.

Musical

Born in Bayswater, London, he says his parents weren't really very musical. His mother did play the piano, but that didn't have so much effect on him as his father who used to buy quite a few records. At six he was playing piano — but wasn't all that interested and gave up the instrument before long.

It wasn't until he was

16 and he bought his first guitar that there was any indication of where his talents lay.

"I remember the guitar cost me £4 10s and I bought it from Chappel's in Ealing," he recalls. "I had a love hate relationship with it."

The hate obviously was soon banished as Labi went from blues band, to jazz and then on to soul music. Finally he went solo because "I was writing enough material and got tired of people saying 'That's nice but it's not commercial.'"

Now managed by Peter Gormley, who looks after Cliff Richard and Livvy Newton John among others, Siffre hasn't fallen in this trap of always being associated in tours or television with them and has managed to keep his separate identity.

Peter helps me keep my own identity, which is important. He believes in you being what you are and I'm lucky

in that I'm with a smaller record company who give me a lot of freedom.

"I'm allowed to arrange and produce myself, and they too are keen for me to be what I am and don't try to make me into something I'm not."

At present most of Siffre's work has been done in the "chicken and chips" club circuit in the north of England, but soon he hopes to branch out and play the college circuit.

"I've done a couple of universities in Holland and I like them because people come to listen, and the audiences are younger than club audiences and know what you are talking about."

Sparked off

Labi writes on average about three songs a month.

"Some songs come easy, but a lot of time it is hard. It gets harder because a lot of times I decide what I want to say in a song before I write it. Most of my songs I write when I'm in a not-so-happy mood, but I don't write when I'm in the depths of doom."

"I can be easily sparked off on an idea — just seeing

green grass and being in an open space can spark me off. The single 'It Must Be Love' was sparked off by hearing 'Ram On' — it didn't actually influence me because the two songs are completely different, but it was the ukelele bit that inspired me."

"I write most of my songs for myself, but now and again I think 'I'm not going to sing this.' If anyone wants to do my songs then I'm more than happy."

Labi doesn't regard himself as part of the singer/songwriter cult, and comments:

"You probably won't write this — but I think all these so-called cults are music paper fabrication. I don't blame them for doing it because it sells papers but I don't know how you'd define what is fashionable in music. On the other hand I



LABI SIFFRE: "These so-called cults are music paper fabrications."

don't disregard what the music press says because I do buy music papers — mainly

to find out what albums are released." The sort of albums he buys

are by people like Duke Ellington, James Taylor, Randy Newman and Edgar Winter. Conflicting in taste you may think, but Siffre says:

"My tastes are ridiculously wide that's why I write the songs I do. I really enjoy just about every line in music. My songs have changed and keep changing. I hope they are better and I like to think they will be better still in two or three years time. It's all just a matter of development. It's difficult to describe the music I do. I've had influences from all sides and I think I am my own man now."

"This week I go into the studios to work on my next album. It will be completely different from the last one — I don't like using the word progressive because that is often a misused word. I'd rather say it is a development from the last album."



FELA RANSOME-KUTI and the African '70 Band (Kuti is in the centre, dressed in white).

WITH AIRFORCE, Ginger Baker succeeded in providing the rudiments of the Afro-beat. Consciously he wanted to go back to the roots of highly percussive music, which has driven him to its origin in Nigeria. Baker has found a man who he claims to be one of the greatest exponents of that music in Fela Ransome-Kuti, and next month an album will be released of his and Kuti's work together.

Titled, "Fela Ransome-Kuti and the African '70 Band, with Ginger Baker Live," it was recorded at EMI's Abbey Road Studios last year, produced by Jeff Jarratt, and will naturally be classified with Afro-rock. Yet it does herald the return of Baker, who at present is editing his Nigerian film for the BBC.

Baker and Kuti met the Press last week at EMI House, and while they drank, smoked and talked, the album played in the background. And it is a darn good one, obviously with some vibrating drum work (through it seemed to lack Ginger's recognised style), set in a tight brass arrangement, with a jazz piano and chanting vocals coming over the top.

After studying at Trinity College of Music, Kuti returned to his own country, and over a period of three years experimented and eventually introduced high-life jazz. He toured America in 1969, and then this country in 1971 with Baker. The two met in Nigeria in '70, and immediately Baker was impressed with the music.

Afro-rock is now a prominent force in Britain, and it could be that Kuti is a bit late in trying to capture the market. Though he does say

Ginger Baker backs this Fela's Afro-rock

his music is different to that of Osibisa — "It is different aspects of sound, with the same basic ideas," he concedes, "though the interpretation is different." And when he tours in May he will present something completely new because his musical style changes every seven months, he says.

Baker has decided that the appeal of the music is the visual excitement of the band. "I like it," he said of the basic appeal. "How can you say what it is? It's great music for audiences; the audience is invited to participate, to dance. Anybody who listens to Fela's band and doesn't move has got to be dead. It's a good band, exciting, and one that you can't keep still to."

But he does disagree that Fela is late on the British market. Something Fela believes is due to the release date of his album being held back.

"A bit late?" Baker said. "No, I don't think so at all. What you're talking about is Osibisa." I pointed out that I hadn't mentioned them, and explained that other bands had brought in Afro-beat, not specifically that one, and referred to Nigerian percussionists in other groups.

"There isn't a band in the country like this one," he quickly asserted. So



GINGER BAKER: "There isn't a band in the country like this one."

what's the difference, in his opinion?

"Well, it's a better band than most, musically speaking." But how so? Unable to answer the question Baker replied, "How do you mean 'how so?' You're a very strange fellow to talk to, I'm afraid."

The point of the question was simple. What makes the band musically different? Surely there must be something. "My ears find them musically different," he continued. "You know, how can I answer that question. Obviously this interview isn't going very well. You're obviously trying to bring out my reputation and you want me to have a go at you, which I'm going to do in a minute."

"You're saying 'what

makes the band different?' Well my ears make them sound different, the arrangements, the way they're played; the actual feel of the band; the effect the band has on you when you walk in and hear them. You don't just walk in and start talking to somebody. When you walk in with Fela's band playing you stop and say 'Christ that's a good band.' That's where it's at."

Having covered Baker's interest and his obvious genuine involvement, it is interesting to tell you what Fela is aiming — which is a high musical standard. He writes his own music, adding subtleties to the basic simplicity of African music. "I don't believe my music should be played as a jam," he told me, although he does allow room for improvisation within the regimented structure of the arrangements.

"I tell the musicians what I want them to play," he elaborated, "the group do not play what they want."

At this early stage it is impossible to say whether Kuti will achieve his goal of becoming a commercial proposition with the British public, even though he did have a major recording success in December in 1970 over in Nigeria with a single called "Jean Koku." His hybrid of jazz and rock is good, different, and more importantly musically valid.

TONY STEWART

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THE GRECH TRAFFIC REPORT...

interviewed by **TONY STEWART**

A RECENT trip to America proved to be a traumatic period for Traffic. Once again the line-up has changed, with Jim Gordon (drums) staying over there to return to session work and Rick Grech leaving the band under undetermined circumstances, on his return to this country.

The two have been replaced by two session men from Alabama's Muscle Shoals studios — Roger Hawkins and David Hood.

Down on his Sussex farm last week, Rick Grech talked about the position at the moment. He was obviously disappointed at the way he finished with Traffic, and carefully considered what he had to say, frequently pausing for long periods between and midway through sentences.

He is re-thinking his career, a stage he has been through several times since leaving Family. He has plans for an album, and another roadband — though he dispels the rumour that he and Jim Gordon could join up with Dave Mason.

At the farm evidence of an all-night session was still present: on one side of the room a piano, on the other drums, and in between numerous bass, acoustic and electric guitars. Almost like a country squire, with his three dogs around him, he talked logically and without bitterness about the effects playing in Traffic had on him.



STEWART: When did you leave Traffic?

GRECH: When I read it in the paper... that was it more or less. Up to then we were aware that things would be changing, I mean we hadn't seen each other or anything, and in fact, nobody had spoken about it. And then you rang me that day — the day before the papers came out — I mean I hadn't heard anything previous to that. It was a surprise in one way.

STEWART: What happened in the band for the split to come about?

GRECH: Well, I guess it was just differences in musical taste. With Traffic things are never really verbally explored, or taken apart. Everybody just gets together and does the thing, and even then we never really talk about it.

I've seen Steve (Winwood) and Chris (Wood) a few times. I mean Steve was here New Year's Eve, but we still didn't talk about it. I think we just take things as they happen and go along with it. There's usually a sort of reason. Things change, and if you went about trying to change things back you'd end up somewhere else. And

things have always happened that way ever since I can remember.

STEWART: Was that the way the band always worked? I've noticed on your gigs that you all seemed remote from each other — just playing together and then drifted off.

GRECH: Yeah, it is a bit that way. But I think this whole thing that happened just now was more to do with the management. The group didn't really want to do it, but they were forced contractually to do that.

Initially the tour (of the

States) was based on a two part thing. We were going to do the first leg, have a little break, and then go back. But by the end of the first one things started to get a bit rocky, so we decided to leave it for a bit. But then, I guess, they decided they had to go and do it.

STEWART: So it was really decided by someone outside Traffic?

GRECH: Well, the management.

STEWART: What do you think their reason for doing it was?

GRECH: Because musically the band wasn't as solid or as together as it usually was, and Traffic basically is Steve, Chris and Jim (Capaldi).

You know I came in two years ago in the rhythm section on bass, which was all right for the first year, and then things started to get... well, they experimented with a bigger group and I don't think it reached the same sort of thing. I don't think it was quite as good as it was.

So naturally I think Steve must have decided... well, I knew the changes were going to happen, and he needed to think about what he was going to do and what sort of thing he was going to get together.

STEWART: Was it a disappointment for you to leave them?

GRECH: Yes it was, because for me being in a group is like... the main thing is how you feel towards the other people in a band, your association with them and your feeling towards them, and also their musical output. As a musician, I always find creativity comes better for me if I've got like a strong force to play up to. It's a challenge, right? So I always like to play with people that I really admire musically.

STEWART: Traffic's policy, at one point, seemed to be to go over ground already covered, and because of the looseness it restricted the development, which could have been faster and better. Did you find this in the band, and was it dissatisfying in some ways?

GRECH: It was, because I kept saying we were going over old ground, with just a few different instruments in the band. Like you said, the development could have been even more so. I think it was restricting in one way to have this bigger thing (referring to the line-up).

STEWART: From that point do you think you could have developed faster? At one point you said you should like to introduce the violin more, but that never really came about.

GRECH: No, not in that sense. Mainly... like one of the reasons is that you have

other sense, if I played violin someone would have to play bass, or Steve revert to bass pedals which is going back to the problem Traffic had before they asked me to join to play bass.

STEWART: Is there any significance in the fact both you and Jim Gordon left at the same time?

GRECH: Well, Jim didn't come back from America. Then it was just out in the open, you could say... it was just a matter of getting together, talking about it and seeing what happened.

I mean, I was aware that maybe Jim wouldn't come back. Well, the thing is I didn't really know what was going to happen until it happened. But, I guess, maybe subjectively things happen because you want them to happen, even though you don't really think about it.

STEWART: Because the members didn't communicate, aside from the music, when there must have been some rapport going, do you think it had a detrimental effect on the band?

GRECH: Yeah. I think communication is very important thing, but I think we used to communicate through the instruments more than anything else, and things used to sort themselves out through that. So it's all down to the music.

STEWART: Why do you think they've brought in the two Muscle Shoals guys?

GRECH: I don't really know. That was a strange sort of thing, because, well, I don't think I could sort of personally pick two session men out, especially as part of such an integral thing as the

rhythm section.

STEWART: And especially because they hadn't played live before?

GRECH: Right, that's one reason. I mean there's no doubt that the musicians involved won't have any trouble in getting together. They'll probably be able to get the whole thing together in a day. But then again, it's not just a case of playing the notes.

STEWART: Yes, that was one of the things I noticed when Jim Gordon took over on drums; he's a competent musician and I wouldn't put him down in anyway, but he didn't have the same feel as Capaldi did.

GRECH: Oh well, that's natural. Nobody plays the same as anyone else, unless he's consciously copying him.

I can see why Steve wanted Jim Gordon to join, because he is a competent drummer, and he just laid down what was needed. But then there's more to it than that. With a lot of Traffic music, each instrument had to be able to say a certain thing.

Again, it's subjective in not being aware of the thing, but if it happens the other musicians become aware of it, and naturally because you start thinking about what's going on, you don't feel it's right, so you can't put out your full output... you start thinking about what's going on and then, naturally, it becomes a little bit disjointed.

And then what happens? You think again because... it's pointless playing in a band if you go out every night and you come off stage feeling totally

● Continued on page 22

I Want To Go Back There Again

B.J. Arnau

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SINGLES NME TOP 30 ALBUMS



LAST WEEK	THIS WEEK	(Week ending Wednesday, 12th January, 1972)	WEEKS IN CHART	HIGHEST POSITION
1	1	I'D LIKE TO TEACH THE WORLD TO SING New Seekers (Polydor)	5	1
8	2	SOLEY, SOLEY Middle Of The Road (RCA)	6	2
3	3	THEME FROM "SHAFT" Isaac Hayes (Stax)	7	3
9	4	SLEEPY SHORES Johnny Pearson (Penny Farthing)	5	4
4	5	SOMETHING TELLS ME Cilla Black (Parlophone)	8	2
12	6	I JUST CAN'T HELP BELIEVING Elvis Presley (RCA)	5	6
6	7	SOFTLY WHISPERING I LOVE YOU Congregation (Columbia)	6	4
2	8	ERNIE Benny Hill (Columbia)	10	1
5	9	NO MATTER HOW I TRY Gilbert O'Sullivan (MAM)	7	5
6	10	JEEPSTER T. Rex (Fly)	9	2
13	11	MOTHER OF MINE Neil Reid (Decca)	4	11
21	12	HORSE WITH NO NAME America (Warner Bros.)	2	12
11	13	IT MUST BE LOVE Labi Siffre (Pye)	6	10
22	14	BRAND NEW KEY Melanie (Buddah)	3	14
16	15	MORNING Val Doonican (Philips)	5	15
26	15	MORNING HAS BROKEN Cat Stevens (Island)	2	15
27	17	STAY WITH ME Faces (Warner Bros.)	2	17
10	18	TOKOLOSHE MAN John Kongos (Fly)	8	3
18	19	FAMILY AFFAIR Sly & The Family Stone (Epic)	3	18
28	20	KARA KARA New World (Rak)	4	20
14	21	GYPSIES, TRAMPS, THIEVES Cher (MCA)	11	3
19	22	FIREBALL Deep Purple (Harvest)	6	16
23	23	THE PERSUADERS John Barry Orchestra (CBS)	4	23
24	24	WHERE DID OUR LOVE GO Donnie Elbert (London)	1	24
24	25	ONEDIN LINE THEME Vienna Philharmonic Orchestra (Decca)	2	24
26	26	MOON RIVER Greyhound (Trojan)	1	26
15	27	BANKS OF THE OHIO Olivia Newton-John (Pye)	12	6
20	28	IS THIS THE WAY TO AMARILLO Tony Christie (MCA)	8	17
29	29	HOOKED ON A FEELING Jonathan King (Decca)	5	22
30	30	SING A SONG OF FREEDOM Cliff Richard (Columbia)	8	15
30	30	LET'S STAY TOGETHER Al Green (London)	1	30

LAST WEEK	THIS WEEK	(Week ending Wednesday, 12th January, 1972)	WEEKS IN CHART	HIGHEST POSITION
1	1	ELECTRIC WARRIOR T. Rex (Fly)	16	1
7	2	A NOD'S AS GOOD AS A WINK Faces (Warner Bros.)	5	2
4	3	TEASER AND THE FIRECAT Cat Stevens (Island)	16	3
2	4	IMAGINE John Lennon (Apple)	13	1
3	5	LED ZEPPELIN ALBUM Led Zeppelin (Atlantic)	9	1
5	6	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	101	1
9	7	SHAFT Isaac Hayes (Stax)	7	7
6	8	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	26	1
11	9	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer (Island)	8	5
10	10	MOTOWN CHARTBUSTERS VOL. 6 Various Artists (Tamla Motown)	14	5
11	11	JESUS CHRIST SUPERSTAR Various Artists (MCA)	1	11
8	12	TAPESTRY Carole King (A & M)	24	1
29	13	MORE BOB DYLAN-GREATEST HITS VOL. II Bob Dylan (CBS)	2	13
12	14	CARPENTERS Carpenters (A & M)	15	10
18	15	FIREBALL Deep Purple (Harvest)	7	12
21	16	MEATY BEATY BIG & BOUNCY The Who (Track)	6	11
19	17	HIMSELF Gilbert O'Sullivan (MAM)	3	17
15	18	MEDDLE Pink Floyd (Starline)	10	5
16	19	MUD SLIDE SLIM James Taylor (Warner Bros.)	34	7
20	20	ANDY WILLIAMS' GREATEST HITS Andy Williams (CBS)	78	1
21	21	CLOSE TO YOU Carpenters (A & M)	1	21
27	22	WORDS AND MUSIC Benny Hill (Columbia)	5	20
23	23	GATHER ME Melanie (Buddah)	1	23
17	24	RAINBOW BRIDGE Jimi Hendrix (Reprise)	6	17
13	25	MUSIC Carole King (A & M)	3	13
20	26	WHO'S NEXT The Who (Track)	20	3
26	27	THIS IS POURCEL Frank Pourcel (Studio Two)	8	19
22	28	FRAGILE Yes (Atlantic)	9	8
14	29	WILD LIFE Wings (Parlophone)	5	11
23	30	SANTANA 3 Santana (CBS)	11	6

SINGLES U.S. TOP 30 ALBUMS



LAST THIS WEEK	(Tuesday, 11th January, 1972)
2	1 BRAND NEW KEY Melanie
1	2 AMERICAN PIE Don Maclean
3	3 CHERISH David Cassidy
6	4 LET'S STAY TOGETHER Al Greene
7	5 SCORPIO Dennis Coffey
8	6 SUNSHINE Jonathan Edwards
5	7 FAMILY AFFAIR Sly & The Family Stone
10	8 SUGAR DADDY Jackson Five
13	9 DROWNING IN THE SEA OF LOVE Joe Simon
12	10 CLEAN UP WOMAN Betty Wright
14	11 YOU ARE EVERYTHING Stylistics
19	12 DAY AFTER DAY Badfinger
16	13 I'D LIKE TO TEACH THE WORLD TO SING New Seekers
17	14 IT'S ONE OF THOSE NIGHTS Partridge Family
18	15 ONE MONKEY DON'T STOP NO SHOW Honey Cone
4	16 GOT TO BE THERE Michael Jackson
22	17 I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers
25	18 NEVER BEEN TO SPAIN Three Dog Night
9	19 HEY GIRL Donny Osmond
25	20 ANTICIPATION Carley Simon
15	21 AN OLD FASHIONED LOVE SONG Three Dog Night
21	22 ALL I EVER NEED IS YOU Sonny & Cher
28	23 KISS AN ANGEL GOOD MORNING Charley Pride
26	24 HEY BIG BROTHER Rare Earth
21	25 SUMMER OF '42 Peter Nero
33	26 LEVON Elton John
31	27 WHITE LIES, BLUE EYES Bullett
29	28 HALLELUJAH Sweathog
36	29 MAKE ME THE WOMAN THAT YOU GO HOME TO Gladys Knight & The Pips
32	30 ONE YOU UNDERSTAND Think

Courtesy "Cash Box"

LAST THIS WEEK	(Tuesday, 11th January, 1972)
6	1 AMERICAN PIE Don Maclean
1	2 MUSIC Carole King
2	3 CHICAGO AT CARNEGIE HALL Chicago
5	4 ALL IN THE FAMILY The Family
5	5 THE CONCERT FOR BANGLA DESH Various Artists
8	6 WILD LIFE Wings
3	7 NEW LED ZEPPELIN ALBUM Led Zeppelin
4	8 E PLURIBUS FUNK Grand Funk Railroad
9	9 BLACK MOSES Isaac Hayes
7	10 THERE'S A RIOT GOIN' ON Sly & The Family Stone
10	11 TEASER AND THE FIRECAT Cat Stevens
13	12 BOB DYLAN'S GREATEST HITS VOL. II Bob Dylan
11	13 THE NEW SANTANA Santana
16	14 GATHER ME Melanie
22	15 KILLER Alice Cooper
17	16 JESUS CHRIST SUPERSTAR Various Artists
21	17 A NOD IS AS GOOD AS A WINK Faces
12	18 SHAFT Original Soundtrack
14	19 TAPESTRY Carole King
15	20 MADMAN ACROSS THE WATER Elton John
24	21 QUIET FIRE Roberta Flack
23	22 THE LOW SPARK OF HIGH HEeled BOYS Traffic
19	23 IMAGINE John Lennon
32	24 SUMMER OF '42 Peter Nero
18	25 EVERY PICTURE TELLS A STORY Rod Stewart
36	26 FLOWERS OF EVIL Mountain
20	27 MEATY BEATY BIG AND BOUNCY The Who
56	28 HOT ROCKS 1964-1971 Rolling Stones
3	29 ROCKIN' THE FILLMORE Humble Pie
34	30 FIDDLER ON THE ROOF Original Soundtrack

Courtesy "Cash Box"

FIVE YEARS AGO...

TEN YEARS AGO...

FIFTEEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1967 Week Ending January 14, 1967
1	1 GREEN GREEN GRASS OF HOME Tom Jones (Decca)
29	2 I'M A BELIEVER Monkees (RCA)
2	3 MORNINGTOWN RIDE Seekers (Columbia)
6	4 HAPPY JACK Who (Reaction)
4	5 SUNSHINE SUPERMAN Donovan (Pye)
3	6 SAVE ME Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
7	7 ANY WAY THAT YOU WANT ME Troggs (Page One)
9	8 IN THE COUNTRY Cliff Richard (Columbia)
5	9 WHAT WOULD I BE Val Doonican (Decca)
10	10 YOU KEEP ME HANGIN' ON Supremes (Tamla-Motown)

LAST THIS WEEK	TOP TEN 1962 Week Ending January 12, 1962
1	1 THE YOUNG ONES Cliff Richard (Columbia)
2	2 STRANGER ON THE SHORE Acker Bilk (Columbia)
4	3 LET THERE BE DRUMS Sandy Nelson (London)
8	4 I'D NEVER FIND ANOTHER YOU Billy Fury (Decca)
9	5 MULTIPLICATION Bobby Darin (London)
2	6 MOON RIVER Danny Williams (HMV)
15	7 LET'S TWIST AGAIN Chubby Checker (Columbia)
7	8 HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka (RCA)
5	9 JOHNNY WILL Nat Boone (London)
6	10 MIDNIGHT IN MOSCOW Kenny Ball (Pye)

LAST THIS WEEK	TOP TEN 1957 Week Ending January 11, 1957
6	1 SINGING THE BLUES Tommy Steele (Decca)
1	2 SINGING THE BLUES Guy Mitchell (Philips)
4	3 ST. THERESE OF THE ROSES Malcolm Vaughan (HMV)
3	4 GREEN DOOR Frankie Vaughan (Philips)
2	5 JUST WALKING IN THE RAIN Johnnie Ray (Philips)
7	6 TRUE LOVE Bing Crosby & Grace Kelly (Capitol)
5	7 CINDY OH CINDY Eddie Fisher (HMV)
8	8 HOUND DOG Elvis Presley (HMV)
16	9 FRIENDLY PERSUASION Pat Boone (London)
9	10 RIP IT UP Bill Haley's Comets (Brunswick)

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The changing Congregation

ALTHOUGH the Congregation, in the NME chart at No. 7 this week and also in the U.S. charts as the English Congregation, have a full and distinctive sound which has enabled their record, "Softly Whispering I Love You" to sell over a quarter of a million copies to date, there are officially only two group members.

The rest are, as musical arranger Andrew Pryce Jackman puts it: "Any singers I find available to record."

On the current hit there are 30 vocalists, including six boys and eight girls and their music master from Aylestone Comprehensive School, Willesden, North London.

The others are friends of Andrew's and a group of musical students from London's Trinity College.

They were assembled together by Andrew, who has for a long time been interested in the choir sound on record.

It was his brother, Jeremy Jackman, a church choir-master, who told Andrew about the distinctive sound of Aylestone Schools' madrigal group.

After hearing them at the school's Christmas carol concert, Andrew asked if the music master, Mike Benyon, and his choir would like to make a record.

During the 1970 Christmas

By ROWAN DORE

holidays, the school choir recorded a song called "Blind Man."

"Softly Whispering I Love You" was recorded after Andrew had played the tapes of his choir's session to Air London record producer John Burgess. He had the Cooke and Greenaway song but wanted to make it into something different for EMI.

After hearing the tapes, John Burgess agreed to give it a try with the choir. The record was cut at a two-and-a-half hour session at the Abbey Road studios, London, during the children's Spring holiday.

Schoolmaster Mike Benyon said: "The music was put in front of us and we just sang with an orchestra."

Brian Keith's vocal was later recorded over the sound of the choir.

"I was amazed the record took off," said Andrew, who has no particular plans for the future of his choir group, nor any idea who is going to be singing on future recordings.

"There is a big problem with public performances. We simply can't do any with the original band of singers," said Andrew.

Their "Top of The Pops" appearance was with Brian Keith and Alan Parker and thirty singers Andrew managed to get together. Unfortunately, none of the school-children was able to appear on the show.

By the end of next week, the Congregation's first album will be finished. Who is in the choir? Producer John Burgess doesn't know. "I just ask Andrew Jackman to get me 30 singers and he does. We pay a fee to him and he pays the singers."

Session fees

IN case you think the 14 Willesden school-children on the Congregation's international hit, "Softly Whispering I Love You", are making a fortune, the facts are they were paid a session fee only as amateur singers. Andrew Jackman was paid a fee as arranger, conductor and assembler of the choir, and John Burgess got a fee as producer. The only ones who are paid royalties on the record are lead vocalist Brian Keith and guitarist Alan Parker.

SINGLES

BY DEREK JOHNSON

Badfinger

Day After Day (Apple).

I ENJOYED this immensely. It has a clinging fascination and a strangely haunting quality, plus a sort of built-in compulsion that makes you want to play it over and over again.

The hoarse solo vocal is framed in a golden harmonic backdrop, and there's an ear-catching backing of rippling piano, pungent guitars and steady beat. But above all, it's Pete Ham's composition that is so absorbing — the lingering melody and the intriguing introspective lyric.

It's been quite a while since Badfinger were last in the limelight, and the group's last single didn't get anywhere. But the boys stand a very good chance of recovering from that lapse,

provided that the disc reaps the benefit of a fair amount of airplay.

Michael Jackson

Got To Be There (Tamla Motown).

THE FIRST solo single by the Jackson 5's 12-year-old lead singer. Well, at any rate, that's what the label indicates — but it sounds very much as though his brothers are still lending a helping hand in the background.

It's noteworthy for the remarkable maturity and authority he displays in his interpretation of this punchy beat-ballad. And I never expected to hear a youngster of his tender years holding a sustained note with such

Tipped for the Charts

unwavering assurance!

The song itself is both appealing and melodic, and there's a gorgeous string arrangement to embellish the vocal. An extremely commercial number which quickly implants itself in the brain — and this, plus Michael's considerable popularity, must make it a very strong chart contender. It is already a smash hit in the States, by the way.



BADFINGER (from left): Mike Gibbons, Joe Molland, Pete Ham, Tom Evans.

DAVE AND ANSELL COLLINS

Karate (Techniques).

I SUPPOSE a record reviewer ought not to be swayed by a bias in any particular direction, but I must confess that I have the greatest difficulty in working up much enthusiasm for basic reggae.

Okay, so maybe it's got something going for it if you happen to be tripping around the dance floor. But it has very little to offer when one is sitting at the typewriter attempting to be constructive!

Obviously there is a great demand for this type of record, mainly from the disco fraternity, I reckon — which is why this duo's "Double Barrel" and "Monkey Spanner" fared so well. Their

latest is in much the same style — a series of staccato shouts and grunts backed by a repetitive organ riff. If Dave and Ansell's previous two are any criterion, this must stand a good chance.

BRUCE RUFFIN

Songs Of Peace (Trojan).

ANOTHER song pleading for an end to wars — and this one has religious overtones, with biblical quotations. But unlike so many songs bearing this message, it is neither ponderous nor presumptuous.

You see, this is reggae — and as opposed to the new Dave and Ansell Collins single, it's reggae at its most sparkling and glossy. There's a catchy hook chorus, in which Bruce is joined by chirping girls, and a delightful scoring of dancing strings. There have been so many discs dedicated to the cause of peace and goodwill lately that I was beginning to think

they might be reaching saturation point. However, the approach to this number is light fluffy and exhilarating — so you can actually enjoy the record while you are absorbing its sentiments.

NILSSON

Without You (RCA).

COMES from Harry's new album and rather surprisingly isn't self-penned. But it's a gorgeous introspective ballad with a poignant quality, superbly rendered.

Opens quietly, with Harry's intimate delivery backed only by sensitive strings. Then the routine steadily intensifies until it erupts into an emotive dual-tracked chorus, with a heavy beat and brass augmenting the string section. A well-conceived and beautifully constructed song, and handled with tremendous perception and depth of feeling. The result is both moving and meaningful.

I urge you to hear this, because I have nothing but

praise for it — and I only hope the powers-that-be on Radio 1 give it the exposure it deserves.

THELMA HOUSTON

I Want To Go Back There Again (Tamla Motown).

THE SONG, of course, is one of the best known numbers written by Tamla chief Berry Gordy Jr. And this is an absolutely scintillating version by that magnificent artist, Thelma Houston — a gal who has rhythm instead of marrow in her bones, with soul coursing through her veins (if you'll pardon my anatomy lecture).

She really socks it to us in this vibrant work-out, which is blessed with all the usual Tamla trimmings — a busy string section, spirited chanting and that characteristic heavy y-accentuated Motown beat. A tremendous discotheque track — and tailor-made for the Radio 1 boys, too.

In with a chance

CHICORY TIP

Son Of My Father (CBS).

THIS group does a tremendous amount of live work on Radio 1, but have yet to make their mark in the chart. Well, this could be the break they have been waiting for, because it's unquestionably their best single to date.

An immensely catchy number with an infectious hand-

clapping beat, it also has an irresistible sing-along hook chorus. And probably the biggest sales factor of all is the nagging and insistent riff that runs through the entire routine — played, I think, on a Moog. Purely mainstream stuff, admittedly — but extremely commercial and good of its kind.

SEDAKA; LOU CHRISTIE

I'm A Song (Sing Me).

TWO competing versions — the first by the composer (who you will note has now achieved the distinction of being referred to by surname only), which one would assume to give it the edge. However, Neil has been absent from the chart for many years, whereas his rival Lou Christie has a more contemporary image.

All up-beat number with a sing-along hook, it has an unusual and highly original lyric. Both versions are forcefully delivered, with chanting group, bustling orchestral

backing and throbbing beat. From the viewpoint of sheer commerciality, I think Lou's slightly stronger because it builds to a punch-packed climax, while Neil's (RCA) tends to go off at an arty tangent.

Provided Neil and Lou don't (Buddah) treatment is cut each other's throats, I would say this song is destined for success.



LOU CHRISTIE: See review this section

JEFF BECK GROUP: Got The Feeling (Epic). On the face of it, this should have a wide-reaching appeal. There's excitement galore, with a throbbing up-tempo beat and an insistent bass riff, not to mention a spirited vocal that borders on the fervent. At the same time, it's interlaced with underlying subtleties which should satisfy the more discriminating and musically-inclined fans. I'm just wondering whether it might not fall midway between the two! All the same, it's an excellent disc combining a strong commercial element with an altogether more progressive approach.

VIKKI CARR: I'd Do It All Again (CBS). I sometimes feel that Vikki's stylings are over-dramatised to the point of sensationalism, but there's no denying that she is a superb performer. And the way in which she varies between tear-perking emotion and big-belt delivery is very much in the classic Shirley Bassey mould. Here again, she gives this rhythmic ballad everything she's got — and that's really something. The song itself is pleasantly hummable, and there's a beautiful strings-and-woodwind scoring. The interpretation will not be to everyone's taste — but I happened to like it!

BILLY JOE ROYAL: We Go Back (CBS). A mid-tempo ballad with a bouncy beat emphasised by tambourine, and a swirling orchestral accompaniment behind Billy's imploring treatment of the wistful lyric. A very good production, because there's a tremendous amount that's been poured into it, and the resultant blend is smooth and palatable. But despite the sing-along nature of the hook chorus, I don't think this disc has quite got what it takes — and that is the fault of the material rather than the performance.

COVEN: One Tin Soldier (Warner Brothers). From the soundtrack of a new film called "Billy Jack," which is a period adventure yarn — and this song recounts the story of the movie in capsule form. Related by a rich-voiced girl soloist, it's set to a shuffle beat which gives it a semi-martial flavour, and there's a rousing orchestral scoring. I know nothing about Coven — and neither, incidentally, does the record company! But this is one of those off-beat numbers which could gain ground if the film itself is a success.

CRABBY APPLETON: Tomorrow's A New Day (Elektra). A barnstorming rip-roaring rocker, with a scorching beat, raucous twangs and a virile solo vocal. A routine that's bound to get you jerking about uncontrollably. I was a little disappointed by the material, which I didn't find very inspiring either lyrically or melodically — in fact, the best part of the disc is a superb guitar figure in a non-vocal passage.

'The best outsider'

NINA: Living Free (Pye). Remember "Born Free" — the title song from the film about Elsa the lioness? Well, this is the theme song from the sequel movie which has just opened in London, and which chronicles the adventures of Elsa's cubs. Not penned by the same writers as "Born Free," it's a lilting and flowing ballad that conjures up mental visions of the great outdoors, with just a slight Latin dash adding to the captivating enchantment. Warmly and sensitively handled by Nina, but unlikely to make the chart.

BOBETTES: That's A Bad Thing To Know (Ardent). Releases on the Arden label have been few and far between lately — which makes this all the more welcome, because it's fully in keeping with the authentic soul reputation which Arden has established. Mainly a close-harmony routine by the girl group, it's rich in that distinctive "coloured sound" associated with the Philadelphia-Detroit region. Rather poor material, but rich in atmosphere.

WHEELS: Take Me Home Country Roads (Decca). Co-written by John Denver, who had a No. 1 hit with it in America last autumn, though it didn't happen over here. This is a rather more polished version than Denver's styling — it has a subdued vocal, gentle beat and resonant acoustic touches. It's a strong song with a good melody line — but I can't honestly see Wheels succeeding when the original failed.

THINK: Once You Understand (London). A series of dialogue incidents between parents and teenage child, the object of

HOGBACK 'N' PIG: If You Can't Be Good — Be Bad (CBS). THE GROUP's name implies a country or hillbilly approach, and I guess that's where their roots are — although the outcome is highly glossed and commercialised. Even so, it says much for this outfit that — in these days of ever-changing trends and styles — they have managed to come up with a totally different and individual sound. What's more, quite apart from the treatment, the song itself is very catchy and has a tremendously infectious hook. Full marks for this refreshing blast of unpolluted pop I hope it works out for them!

which is to spotlight the inability of some adults to bridge the generation gap. And while all these short sketches are taking place, a choir is incessantly chanting over and over that "things get a little easier once you understand." The basic premise is good, but the treatment is a big bore.

DADDY COOL: Eagle Rock (Reprise). Just about the most successful group in Australia today, Daddy Cool had a No. 1 hit there with this track for weeks on end. As the title suggests, it's a rock routine — but easy-going and blues-based rather than punch-packed and heavy-handed. It jogs along contagiously, and has an attractive and quick-to-register melody. The lads claim to be heavily influenced by Frank Zappa, though that is hardly apparent on the strength of this track. Unlikely to be a smash over here, but an outside chance.

WALTER CARLOS: March from "A Clockwork Orange" (Warner Brothers). A remarkable piece of electronic wizardry. This is from the soundtrack of Stanley Kubrick's much acclaimed new film which has just opened in London. And like Miguel Rios' recent "Song Of Joy" hit, this is based upon the last movement of Beethoven's Choral Symphony (No. 9). The unique aspect of this version is that all the "voices" have been created on Carlos Moog synthesiser. A truly incredible novelty!

THE BLOOMFIELDS: The Loner (Pye). A chugging rhythm and soaring strings support the Bloomfields' close-harmony treatment of this Maurice Gibb

rhythmic ballad. Jogs effortlessly along, with the boys blending appealingly in the colourful and descriptive lyric. And my compliments to the unidentified arranger for his imaginative score. Easy and undemanding listening for the middle-of-the-road fan.

HENRY MANCINI: His Orchestra and Chorus: Theme from "Nicholas and Alexandra" (RCA). The epic theme from an epic film, performed in pseudo-concerto style, with Mancini's solo piano supported by semi-symphonic strings. There's also gently lilting rhythm and a heavenly choir to complete this package of sentimental schmaltz. Not one of Henry's own compositions and, in all honesty, I didn't think it rated such a majestic treatment. But those who like their music unashamedly square will doubtless give it an ecstatic welcome.

GARDEN ODYSSEY: The Joker (RCA). A new five-piece combo with a rip-roaring soul-flavoured number penned by Graham Gouldman. The two lead singers, both Canadians, indulge in a fervent duet while the three British musicians provide stirring support. I'm told that this group's stage act has been described as a "miniature Hair" — and it certainly generates all the verve and uplifting excitement to qualify for such a description. Pity the material's not a shade stronger.

GIDIANS LEAGUE: Hey! Did You Know You've Got Your Face On Upside Down (Parlophone). Here's a catchy teenybopper number from a new four-piece unit. It's in the bubblegum mould, with an insistent bass riff, handclaps em-

phasising the beat and a cute little jingle of a melody. Features the composer Robin Goodfellow as lead singer, with the other three perky answering him back at the end of each line. Harmless disco material, but common-or-garden material.

THE PIANO FAMILY: Tear Down The Walls (RCA). The outfit's name implies that this is an instrumental, but not a bit of it! Actually, this is a lusty ensemble vocal with a revivalist flavour. Intensely delivered by the group and set to a driving beat, with clanking piano noticeable in the backing (the family piano?) and some resonant guitar work. Stirring and acceptable, but far from outstanding.

EARTHA KITT: A Knight For My Knights (CBS). I have never been an Eartha Kitt fan, although I acknowledge her artistry. The Howard-Blakeley team has written a saucy tongue-in-cheek novelty number that makes a perfect vehicle for Eartha's feline and seductive delivery.

KIM JONES: Follow Me, Follow Me (RCA). I have a built-in resistance to child prodigies, but I confess that 12-year-old Kim performs with the confidence and flair of a veteran. Composed by Jackie Rae and the Cooke-Greenaway team, this is a cute and bouncy teenybopper number, with a vocal group singing along in the bubblegum-type hook chorus. Those in the know tell me that Kim has a rosy future in store. Certainly she displays plenty of verve.

PENNY LANE: Poppy's Guitar Man (CBS). A vibrant personality is young Penny, and deserving of wider recognition. Here she belts out a punchy rocker with enthusiasm and conviction, aided by a bustling orchestra, scoring, with solo guitar well to the fore. I'm sure it will pick up the spins in the discos, but I don't think the material is quite strong enough.

CHRIS MCCLURE SECTION: You're Only Passing Time (CBS). To plug this record, the lads sent me a haggis, would you believe? And as a mere Sassenach, that almost made me say nasty things about the disc without even hearing it.

Still, it's the thought that counts, as they say! What's more, it turns out to be a very pleasant track indeed — a solid and infectious beat, ear-catching harmonies and a hummable tune, all peppered with twangs and an exuberant atmosphere.

TIM JONES: And God Created Woman (Philips). Yes, folks, it's Tim — not Tom! Not that they could really be mistaken, because Tim's voice has a much higher register. But I must say he socks it to us with a passionate big-belt delivery not all that far removed from his near-namesake. This is a powerful beat-ballad, with solo piano and flowing strings providing the backing — strong material and very well performed.

STEVE RYDER: Ain't It Nice (Blue Mountain). Although British-born, Steve has become one of Australia's top singers, and now he's returned to his homeland to try his luck. Penned by Harry Vanda and George Young (remember the Easybeats?), this is a moving ballad with a haunting melody line, rendered with tremendous sensitivity and conviction by Steve. Opens quietly, and builds steadily to a massive pseudo-symphonic climax. Impressive and well worth hearing.

REGGAE ROUND-UP

Five orthodox reggae discs, excellent for spontaneous party dancing, are: "Earthquake" (Upsetter) by HUGH ROY; "Any More" (Jackpot) by JOHN HOLT; "Miss Labba Labba" (Green Door) by the TWINKLE BROTHERS; "Stop The Train" (Summit) by the WAILERS; and "Machine Version" (Green Door) by the VERSION BOYS.

WORTH HEARING

"I Don't Want To Hear It" (Pye) by ALISON JAY; "Bottles" by BELLE GONZALEZ and "Ape Call" by MIGHTY MO (both on Columbia); "The Spirit Is Willing" by PETER STRAKER and the Hands of Doctor Teleny; "Girl I've Got News For You" (Bell) by ROBIN JACK; and "Scorpio" (A & M) by DENNIS COFFEY and the Detroit Guitar Band.



ROY YOUNG: whipping up a storm.

ROY YOUNG: Rag Mama Rag (MCA). There are few British performers who can whip up such a storm as Roy Young, and he tears into this sizzling hunk of rock'n'roll like there was no tomorrow! His frenzied and throaty vocal is egged on by crisp brass riffs, reminiscent of "Resurrection Shuffle," and there's also a jangling guitar solo midway through. Above all, the beat is penetrating and electrifying. A splendid showcase for Roy, which is all the more effective because the band obviously had a ball making it.

ALBUMS

Fragments of the Airplane..

PAUL KANTNER AND GRACE SLICK: SUN-FIGHTER. (Grunt. FTR-1002. £2.29).

PAPA JOHN CREACH. (Grunt. FTR-1003. £2.29).

HOWARD WALES AND JERRY GARCIA: HOOTEROLL? (Douglas. S-DGL.69013. £2.39).

JUDGING from the wealth of product currently available, plus those albums pending, it would appear that the Jefferson Airplane and the Grateful Dead have united to oust Leon Russell, the Bramletts and other assorted blue-eyed soul-schoppers as America's first family of electric rock.

Apart from the excellence of their regular albums, the Dead recently premiered the talented New Riders Of The Purple Sage and Jerry Garcia guested on 37,429 different albums. On the other hand, in the wake of Hot Tuna and Paul Kantner's Starship the Airplane have instigated their own Grunt label with three highly commendable releases.

For their admirers, it's an expensive past-time collecting their off-shoot albums, but the overall results exceed that of their nearest rivals. At least you know what you're getting for your hard-earned bread.

In more than one way, Sunfighter is the child of both Paul Kantner and Grace Slick, for though there is no direct information one nevertheless assumes that the healthy looking baby on the sleeve is in fact the child God, re-christened China... the recent off-spring of Kantner and Slick.

In company with the members of the Airplane and such close chums as Crosby and Nash, Garcia, the Edwin Hawkins Singers and numerous San Franciscan sessioners, Paul and Grace have come up with an album which I'm sure would pick up healthy sales from any pregnant 'heads' shopping at Mothercare.

Far less over-indulgent than the Starship album, the lyrics in many cases make their point loud and clear, as in the title track when it says: "Got To Learn To Leave The Planet Be/No More Room Here to F** Around Like We did Before/Just Maybe One More Chance to Leave It Be." A theme which is carried over in China; "I Hope She Sees Some Things That Will make Her Time Happy/It All Comes In So Fast It All Comes In."

FROM LOOKING at the cover of the Papa John Creach album you could be forgiven for thinking that Papa John, who is now an Airplane/Tuna regular, is an old-time cotton pickin' blues man rescued from obscurity. But as Bo Diddley once put it: "You Can't Judge A Book By Looking At The Cover," and when this 54-year old electric violinist/singer gets down to the nitty-gritty (I love that

A POOR JAGGER JAM 'WITH EDWARD'

NICKY HOPKINS / RY COODER / MICK JAGGER / BILL WYMAN / CHARLIE WATTS: JAMMING WITH EDWARD (ROLLING STONES COC 39100, £1.49).

As the first track on side one, The Boudoir Stomp comes to a sloppy end, a voice is heard to ask: "Was it nice?"

Only to be immediately answered by Michael Phillip Jagger: "It wasn't very nice was it?" A statement which more or less sums up most of this album. Indeed, Jamming With Edward is the kind of album you would expect to appear in bootleg form,

phrase), he puts many a flashy young fiddler to shame as he works his way skillfully through a diversity of material and styles.

As expected, this album is graced by a stellar line-up which includes the Airplane, Garcia (yet again), Carlos Santana and some of his sidemen plus what appears to be a cast of thousands.

Kicking off with, The Janitor Drives A Cadillac, we find Creach playing over a soul sanctified rhythm section and booting brass as Miss Slick interjects with some fiery vocal licks.

St. Louis Blues comes straight out of a Beale Street bar; Papa John's Down Home Blues has the violinist and Carlos Santana playing against each other; Plunk A Little Funk is as its title suggests, a five-minute slab of latinesque funk.

In complete contrast the schmaltzy Over The Rainbow



GRACE SLICK: fiery vocal licks

because to be quite honest the sound quality is only up to that standard.

On the strength of the names emblazoned across the sleeve, I'm sure that record buyers in their thousands will dash out and immediately secure a copy of this and I'd like to bet that a good proportion of them will expect it to be up to the Stones standard, and even though it's not an official Stones release they will be disappointed.

So what in fact is the Jamming With Edward album, I

hear you ask? Well folks, 'tis some of the lads messin' about in the studio during a break in what one can only assume was a session for a Stones album.

Right... fair enough, it's a bit of a giggle to let us take a quick peak but there are a number of questions that remain unanswered. The most important being: Why the hell does Jagger sound like he's in another studio singing through an old army sock. Along with the rest of the team, Jagger sounds as

But less of these speculations and back to Hooteroll. Relying entirely on consummate artistry and without any sign of over-indulgence or pretention, this album which comprises seven cuts adds up to a sympathetic exchange of stimulating ideas between Garcia on guitar and keyboardist Howard Wales, supported by a cooking rhythm section and a couple of excellent horn players: Ken Balzall (trumpet) and Martin Flerro (Sax, flute).

While many over-publicised aggregations unsuccessfully attempt to fuse rock/folk/jazz into an acceptable form, drifting in ever-decreasing circles only to vanish up an orifice, Garcia and Wales with little apparent effort have turned in both a successful and joyous collection which deserves a hearing and our gratitude. Try any of the seven cuts as a sample, you won't be disappointed. — RC



JEFF BECK: taking all-comers.

though he's enjoying himself so surely a better sound mix could have been arrived at? If not — why not? And if it couldn't have been better why bother putting the album out, because its not going to enhance any of the players reputations.

Though Ry Cooder plays some nice licks on Elmore James' It Hurts Me Too and Blow With Ry, while Edward (Nicky Hopkins) offers some fine finger bustin' boogie on Highland Fling, it still doesn't save the album.

I'll concede, that Jamming With Edward is just a bit of harmless fun and that it has its moments, but if artists of Jagger and Hopkins stature are going to do this kinda thing let's have a sound quality befitting their talents. An album it is not... a sound documentary, may be. — R.C.

SEALS & CROFTS: YEAR OF SUNDAY (Warner Bros.. K 46133; £2.15).

This is Americans Seals and Crofts first LP for Warner and the third they have made. They are quiet, wistful folk singers, duetting well and merging their voices in the style of Crosby, Stills, etc. They get a good guitar harmony going, too, specially on Springfield Mill. They also get a lilt into their work, as in Ancient Of The Old, which seems to merge old music with present day country, and is very appealing.

Helping out guitarist Jim Seals, who wrote all the lyrics, and mandolinist Dash Crofts, who wrote most of the music with Jim, are Bobby Lighg (bass), Russell Kunkel (drums) Victor Feldman (percussion) and Larry Muhoberac (Keyboard). The album was recorded in London and Hollywood, and

Beck's back

JEFF BECK GROUP: ROUGH AND READY (Epic EPC 64619. £2.15).

GOOD NEWS... Beck is back in business, with a new band and an album aptly entitled Rough and Ready. With Hendrix having passed on, Clapton and Green retired from public life and Page flying high with Zeppelin, Jeff Beck is again free to take on all-comers.

By his very own admission, Beck feels that this band is capable of putting down far better music than is contained on this album. I, for one, agree but then I don't think he's ever been satisfied with any of the albums he cut under his own name.

Nevertheless, this album is a palatable taster of things to come. As with a lot of albums currently competing for our attention, Rough and Ready falls into that trap whereby the performance far exceeds that of the material, a pity but nonetheless true.

With the emphasis placed on the rhythm section of Cozy Powell (drums) and Clive Chaman (bass) and a good one it is to, Beck and his pianist Max Middleton unleash a torrent of hard, fast rockin' riffs and solos.

There will be those who will insist on making comparisons between Beck's old vocal star Rod The Mod and Bob Tench the new front man. But don't forget, Bob isn't Rod's replacement, we're two years on and this is a new band.

As a guitarist, Beck hasn't lost any of his fire as he rips off solo after solo with flashy confidence. Beck is good — he knows he's good — and he takes the time to reveal this virtue. — R.C.

The titles which are Beckian comprise: Got The Feeling, Sit New Ways / Train Train and Jody. — R.C.

was produced by Louie Shelton.

Only ten tracks, but each is worked in an interesting way and quite long. The title track is a spiritual story song about Jesus, Moses, Abraham and Muhammad, sung against various beats. Irish Linen is about a girl in Leningrad, and Antoinette is a girl of Naples, while Sudan Village is another religious-slanted song to do with the Baha'i Faith which they follow. Very easy to listen to. — AG.

JOHN BARRY: THEME FROM THE PERSUADERS (CBS 64816; £2.19).

Heavily-accented music

from John Barry, conducted by the composer, of his latest theme for the new Tony Curtis-Roger Moore series, The Persuaders. After that new track, we get versions of Midnight Cowboy, Goldfinger, 007, Vendetta, Thunderball and other Barry compositions. All very well played by top musicians. — AG.

ROBERT MANN'S WORLD OF WALTZES Vol. 2 (Decca SPA 180; 99). The Orchestra of Roberto Mann plays majestically through 11 noted waltzes, including the Theme From Peyton Place, Edelweiss, and You Forgot To Remember. First released in 1967-68.

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ALBUMS

INTENSE PRESTON AIDED BY GEORGE H.

BILLY PRESTON: I WROTE A SIMPLE SONG (A&M, AMLH 63507; £2.29)

WHAT you expect from this soul singer you get — intense singing which keeps a torrid rhythm going but also lets you hear the words, with at times a raving "choir" group in behind him. He goes from the rocking *Should've Known Better* to the quieter, *I Wrote A Simple Song*, which is built up well and has good backing music from strings and horns arranged by Quincy Jones, great organ by Billy, guitar by David T. Walker, drums by Manuel Kellough and special lead guitar work from George Harrison.

John Henry is a rocking song, and then Billy takes an old standard, *Without A Song*, and gives it a slow, soul treatment, playing some great jazz piano for himself on it. The Bus gets things moving again, with his mixed, ten-piece choir, which includes Merry Clayton, giving support as Billy raves on.

On side two, Billy continues the good work with *Outa-Space*, one of six numbers written by himself with Joe Greene, who directs the choir. It is an instrumental, allowing Billy to do some torrid organ playing, against guitars. The *Looner Tune* has a fairground pipe-organ sound about it, with the choir featured strongly with Billy. With *Bruce Fisher*, Billy wrote *You Done Got Older*, a bluesy song about a boy-and-girl romance through the various ages. The final three numbers are all inspirational, with the spiritual *Swing Down Chariot*, *God Is Great* and *My Country 'Tis Of You*, with lots of instrumental and vocal backing. A strong album, which should do a lot for Billy, who produced himself. AG.

STEELEYE SPAN: TEN MAN MOP OR MR. RESERVOIR BUTLER RIDES AGAIN (Pegasus PEG 9 £2.20).

Span, more Span, King and Span, but no egg and chips; now not even this kind of Span. If you follow what I mean, the group which put out "Please To See The King," Steeleye Span have now given us their last album with the line-up that made them famous. Yes, a terrible cliché, but despite that it has not lost its true meaning.

Whenever a group of the talent showed in Steeleye splits it is commiserations all round, pessimistic looks, and

a manager/agent, or probably in this case a musician who is determined to continue and produce something just as musically valid, perhaps even better.

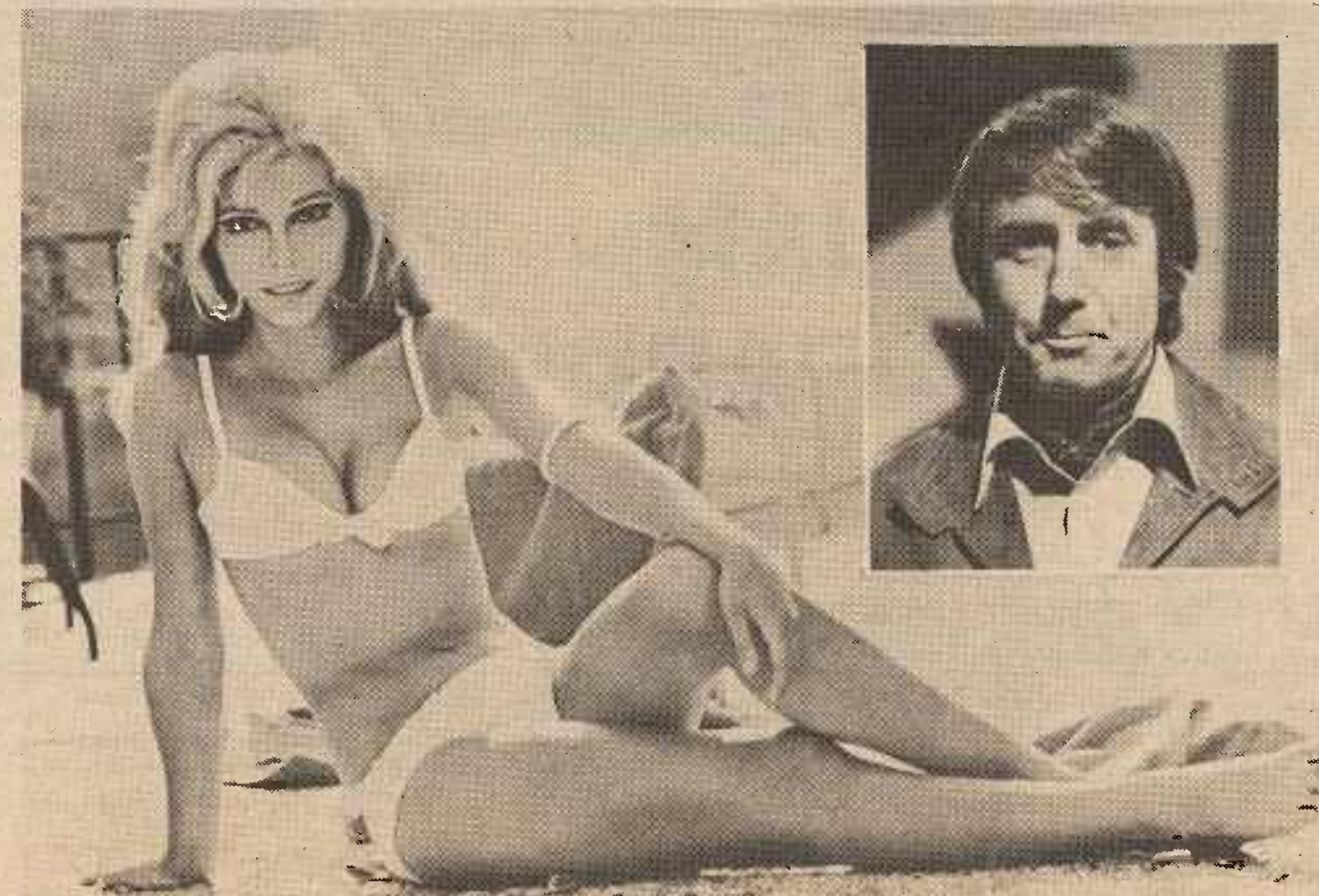
And the album shows just why that group was strikingly original, even with traditional material, by infusing it with some good solid electric rock. Skewball illustrates this point. The structure of the song based on a traditional piece, and then augmented by some useful electric guitar licks. Trad. folk and electric rock are conceived to be poles apart; yet they are, when Steeleye get down to it, relatively close, with not as many obstacles between the two as people would suspect.

What this album does do, and by the way it was recorded long before even Tyger decided to quit or Carthy, is to show the individual talents of each of the members, whether it be Tim Hart, Maddy Prior, Hitchings, Martin Carthy, or Peter Knight. And yet in a different way than they perform on stage.

Maddy sings beautifully on two relaxed ballads, which seem to suit her style, *Captain Coulson*, and *Wee Weaver*. At other times she provides some exciting harmony lines.

Hutchings is ever prominent with his bass; Hart with the old banjo, used very subtly on *Reels*; Knight with some marvellous fiddle on just about all the tracks; and Carthy provides his usual brilliance on guitar. The vocals also being alternated in the male section of the group.

All in all an interesting and rather depressing album. Interesting because of the originality; depressing because it's the last one to come from that line-up that offered so much, and could have given so much more if the musical relation-



Above: BILLY PRESTON. Below: NANCY SINATRA and LEE HAZLEWOOD.

ship had been more satisfactory. New Span coming. — T.S.

MASON WILLIAMS: SHARE-PICKERS (Warner Bros., K 46120; £2.15).

The country singer-composer who had a big hit with *Classical Gas* some time ago, proves he has lost none of his guitar-playing magic on this LP, which is also rich in wistful harmonica music by Tommy Morgan on the *Largo De Luxe* instrumental, which has strings as well and sounds classical. Mason takes vocals on *Here I Am Again*, which was written after

thinking what a liar he was to get on in life and how he was going to change, and on *Godsend*, a solo vocal-guitar performance. He plays guitar on *Linda Crest Lament*, *Train Ride In G* and *Orange Blossom Special*, but otherwise he leaves the tracks to others.

For instance, he lets Rick Cunha and Bill Cunningham sing *Yo-Yo Man*, Suzette Grant vocalises her own tune, *A Little Bit Of Time*; and Nancy Ames sings *Linda Crest Lament*, which she wrote with Mason. In other words, Mason produces and if he feels he is not needed on the track, he keeps off it. But as always, Mason Williams produces a musical melange

well above the average. — AG.

UNDER A POUND

JIM REEVES: YOUNG COUNTRY (RCA INTS 1317, 99p). One of the first set of tracks recorded by the great Jim Reeves, back in the early '50s, and including in the ten numbers *Spanish Violins*, *I Could Cry*, *Please Leave My Darling Alone* and *I'll Always Love You*.

WORLD OF CATERINA VALENTE (Decca SPA 192; 99p). The popular Italian cabaret star sings in several languages and has an uncanny feeling for various rhythms. That's why she can go from *The Fool On The Hill* and *The Breeze And I* to *Tico Tico* and *Cielito Lindo* with such ease.

Nancy Sinatra's RCA debut just fine—with Lee

NANCY SINATRA & LEE HAZLEWOOD: DID YOU EVER? (RCA Victor SF 8240; £2.19)

THE deep-voiced Lee Hazlewood (a bit Lee Marvin-ish) and the higher-pitched Nancy Sinatra, making her RCA debut, contrast well, specially in dialogue songs like *Down From Dover*, about a pregnant girl let down by her boy friend who fails to come down from Dover to marry her; *Paris Summer*, with a tune like *Those Were The Days*; the old evergreen country "get-you-guessing" comedy song, *Did You Ever*; and the swinging *Back On The Road*, a real hill-billy tune.

On *Big Red Balloon* a vocal chorus is used to good effect behind the duetists. *Arkansas Coal (Suite)* features Nancy and Lee in a bluesy song-story, well-sung. A novel final track is simply a chat between Nancy and Lee, about what they wish for themselves and the world (Nancy wants children, for instance, and quiet and peace).

And Lee ends with: "Nancy, can I go back to Sweden now?" and Nancy reluctantly says: "Yeah." If Sweden, where Lee now resides, inspires songs like *Tippy Toe*, *Back On The Road*, *Arkansas Coal*, *Friendship Train*, etc., heard on this album, then it must be a good place to live. AG.

LIVINGSTON TAYLOR: LIV (Warner Bros. 46131.)

From the opening track the strong resemblance between the vocal style of Livingston and brother James is apparent. Though Livingston lacks the finesse in delivery, and can't quite blend his lyrics with the melody. Still, a good album, which, to a point, I enjoyed.

The moods vary, but Taylor seems to be on a downer on many tracks. But the striking point is the total banality of some of the lyrical constructions, which I feel should have developed more since his first offering.

He often tries too hard to rhyme many of the lines. For example, in the first song, *Get Out Of Bed* (which does, incidentally, have an effective, relevant arrangement), there are four lines in a row ending with a similar sounding word — on two occasions. At first it's an interesting writing style, but it wears thin to the point of exasperation, and more important, it tends to grind.

His melodies are good, and it's a shame that he cannot fuse the lyrics and bring the songs up as a whole. Yet I

did find the final cut, *I Just Can't Be Lonesome No More*, a worthy piece. And on many tracks, such as *Caroline*, there's a beautiful intertwining effect with electric and acoustic guitars which at times is both inventive and effective.

Side two seems to have a concept, precised as a boy on the verge of leaving home, and his dissatisfaction. There's *Truck Driving Man*; *Leaving Home*; *Mom, Dad*; and then the loneliness of the big city and his ambitions. In *On Broadway* (the only song Taylor does not compose) and his optimism (or is it) on the final song.

Not a brilliant album, but taken on a superficial level is can be enjoyed for its simplicity. — TS.

AND YET ANOTHER FROM HAZLEWOOD!

LEE HAZLEWOOD: REQUIEM FOR AN ALMOST LADY (Reprise, K44161; £2.29).

This is a most unusual album, telling a story in song, written by Lee Hazlewood, of a lady who once loved him very much. He says on the sleeve notes: "These songs are a truthful attempt to show the effect the loss of this love had on me, a mixture of good and hard times, old and new thoughts, lost and found feelings. . . ."

The set of 10 tunes, sung mostly tenderly by Lee after a spoken introduction to each song. There are the sad ones, like *If It's Monday Morning*, *Won't You Tell Your Dreams* (To Leave My Room Alone) *Come On Home To Me*, and *I'd Rather You Be Your Enemy* (Than Hear You Call Me Friend). And the faster, lighter ones, like *L.A. Lady*, *Little Miss Sunshine* (Little Miss Rain), *Stones Lost* and *Must Have Been Something I Loved*.

The music behind, from Jerry Cole (bass, sitar, guitar), Donnie Owens (rhythm guitar) and Joe Cannon (guitar, harmonica), is exceptionally tuneful and appealing. Recorded in Hollywood last June, Lee himself has produced a most listenable and interesting album. AG.

BLESS THE BEASTS & CHILDREN (A&M Records, AMLS 64322; £1.99).

The restful, tuneful, almost classical music that backs the forthcoming Columbia picture, "Bless The Beasts & Children," with the Carpenters singing the title song, and composer (with Perry Botkin Jr.) of the music, Barry D. Vorzon singing, in folk vein, *Down The Line*, and Renee Armand adding a vocal of *Lost*. The rest of the tracks are instrumental, all played with great majesty by a large orchestra. Nice listening. AG.

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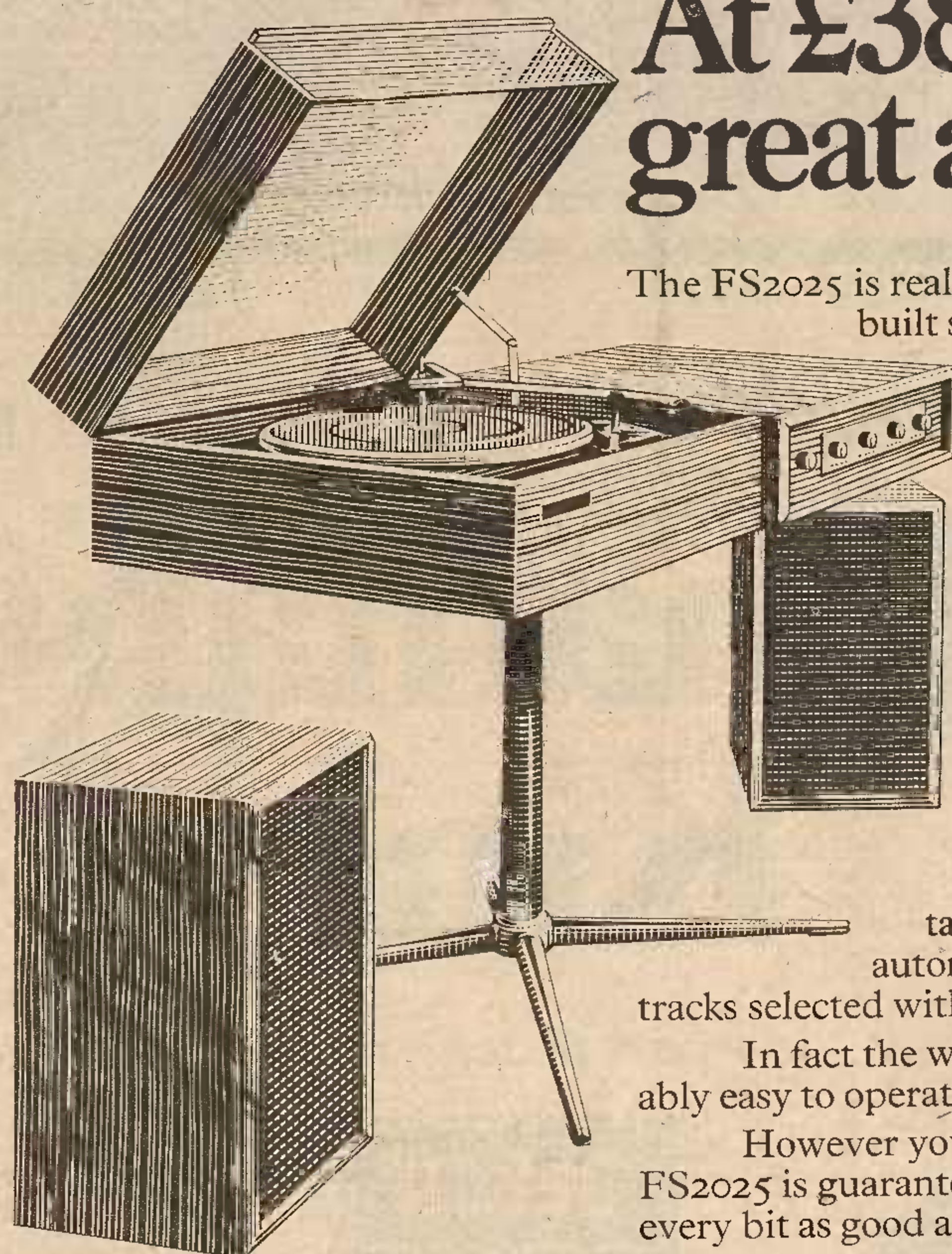
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JANUARY ALBUMS

BILLY PRESTON: I WROTE A SIMPLE SONG (A&M AMLH 63507 £2.29)
GARY WRIGHT: FOOTPRINT (A&M AMLS 64296 £1.99)
BLESS THE BEASTS & THE CHILDREN SOUNDTRACK (A&M AMLS 64322 £1.99)
CHEECH & CHONG (A&M AMLS 67010 £1.99)
RUSSELL THORNBERRY: ONE MORNING SOON (MCA MUPS 436 £2.09)
THE BACHELORS & PATRICIA CAHILL: STAGE & SCREEN SPECTACULAR (Decca SKL 5106 £2.09)
GLASS HARP (MCA MUPS 431 £2.09)
WORLD OF HEAVY HITS: VARIOUS OTHER ARTISTS (Decca SPA 209 99p)
THE FANTASTICS (Bell Bells 200 £2.15)
5TH DIMENSION/LIVE!!! (Bell DUBL 9000/1 £2.40)
MASON WILLIAMS: SHARE-PICKERS (Kinney 46120 £2.29)
JUDY COLLINS: LIVING (Kinney K 42102 £2.29)
DION: SANCTUARY (Kinney 46122 £2.29)
SEALS & CROFTS: YEAR OF SUNDAY (Kinney K 46133 £2.29)
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MOBY GRAPE: 20 GRANITE CREEK (Kinney K 44152 £2.29)
NICKY HOPKINS/RY COODER/MICK JAGGER/BILL WYMAN/CHARLIE WATTS: "JAMMING WITH EDWARD" (Rolling Stones Records COC 39100 £2.29)
JEFF BECK: ROUGH AND READY (Epic EPC 64619 £2.29)
TONY BENNETT: GET HAPPY WITH THE LONDON PHILHARMONIC (CBS 64577 £2.29)
BLACK WIDOW 3 (CBS 64562 £2.29)
SLY & FAMILY STONE: THERE'S A RIOT GOING ON (Epic EPC 64613 £2.29)
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TONY HEAD: HEADS TO WIN & TALES TO TELL (CBS 64572 £2.29)
ANDY ROSS: ORCHESTRA & CHORUS: DANCE TO THE HITS FROM THE MOVIE CRAZY YEARS (CBS 64572 £2.29)
BYRDS: FARTHER ALONG (CBS 64676 £2.29)
BILL EVANS: THE BILL EVANS ALBUM (CBS 64533 £2.29)
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PERCY FAITH: JESUS CHRIST SUPERSTAR (CBS 64679 £2.29)
RAY STEVENS: TURN YOUR RADIO ON (CBS 64760 £2.29)

INTERVIEW BY ...

MARMALADE have always been known as a straight-down-the-line pop group who turned out innocuous little songs that had a nagging way of lodging in your mind even if they weren't really "your kind of thing." Like or hate the songs you couldn't help remembering them.

It must have been quite a surprise to many people to find the group featured in a John Peel concert broadcast and, moreover, to find said John Peel full of enthusiasm for the Scots lads.

No they haven't gone heavy or, for that matter made any really drastic changes — though the departure of Junior Campbell and Alan Whitehead — did mark something of a turning point in their musical directions.

Maturing

The truth is that, just as the Beatles developed from the simple basic, pop of "She Loves You," et al into the complexities of "Sergeant Pepper," and beyond, so Marmalade are maturing towards broader things: "It's really that we are augmenting rather than changing," explained Hugh Nicholson, whose lead-guitar work in itself added new dimension when he came into the band last April and who, through, his song-writing abilities provided them with an immediate smash hit in the form of "Cousin Norman."

That very song illustrates just what it's all about. Still a pop song of immediate direct appeal, it nevertheless showed a certain strengthening on the already successful foundations of their sound.

The new album "Songs," their second on Decca, takes things a stage further. This one doesn't grab you straight away. You need to play it several times and

then it begins to take hold, just as most really good music does.

"People like categories and they are scared to step out of them. They want all your old hits then they just wait for you to fade away. But anyone with real talent doesn't fade away he develops and evolves," said Dean Ford.

"So many people just keep on playing old music. They are scared to expand their horizons. All we are doing is writing today music, now music, just as Beethoven did in his day," added Hugh.

"We are proud of what we have produced. We'll never be sorry to play our hit singles on stage. But I don't now about 'Ob Bla Di' and things like that, I personally wouldn't want to do them simply because they were things from before I joined the group and to be frank, in those days I didn't really like much that the Marmalade did.

"But when we play the early songs from the current line-up days, we can still evolve through them, playing them better.

"We must go forward all the time as we become more aware of ourselves and our abilities. It's just a natural thing.

"But really there is nothing completely new in the world, it's only new to the particular person involved. Someone else, somewhere has already experienced it.

"Human brain capacity is exactly the same now as it was 1,000 years ago. Intelligence has always been with man and so too has stupidity. It's just that today we are more aware of



MARMALADE—



LOOKING AHEAD

THE SEX SCANDAL: 'I don't think it hurts us at all, really . . . let's face it, the kids aren't naive. They know that's part of the whole pop thing. It's something any group of young virile men get up to when they're away from home, be they a rugby club or a pop group.'

our potential and in the same way as a musician matures so he becomes more aware of his individual potential.

"Fortunately for us John Peel is a disc jockey who can sense this. He can dig any music if it's good. He

isn't frightened off by categories nor does he prejudice on the basis of what has gone before.

"He really knows a lot about music of all types but too many Radio One disc jockeys are just out to promote themselves rather

than the music. They simply don't know enough about it. They don't feel it, don't understand it.

"That's why I've got so much respect for John Peel and for Terry Wogan too. Now, his show may be very different from Peel's but he

ROGER ST. PIERRE

● **MARMALADE** (from left, top): Dougie Henderson, Pat Fahey, Dean Ford; (bottom) Hughie Nicholson, Graham Knight. "We are augmenting rather than changing . . . all we are doing is writing today music, now music, just as Beethoven did in his day."

plays some great records and he isn't bound to any one type of music either — he played a Strawbs record the other day.

"Everytime Terry plays a record he'll tell you something interesting about it, who wrote the song and so on. That's what a disc jockey should be doing, not giving recipes or prattling on about himself.

"Rather than progressing we are trying to widen our scope so that we can do that — so that we can still appeal to the kids yet reach John Peel's audience too. We want our records to fit into the context of any Radio One pop show.

Of course, the inevitable subject of that Sunday newspaper "scandal" story had to crop up. Marmalade shrugged it off just as they feel their fans have done. "Let's face it, the kids aren't naive. They know that's part of the whole pop thing. In any case, it's something any group of young virile men away from home get up to, be they a rugby club or a pop group.

"The one sad thing was that it did harm some relationships between members of the band and their wives but thankfully it all blew over and the only annoying thing has been the £3,000 we spent on legal fees."

"I don't think the article hurt us at all really. It just sold a few more copies for the 'News of the World' and enabled us to get rid of the 'little boy next door' image we had been trying to shake off in any case," said Dean as fitting conclusion to a topic which made far more impact on people who have never bought a pop record in their lives than it did among pop fans.

What pop fans are interested in is what lies ahead: "Well, we are spending two days in Decca's new Tooting Park studio at Finchley to complete an album, and we are quite excited about it since it will be the first time we've recorded in a 16-track rather than an eight-track studio," said Hugh.

"There will be a new single as well as the album and we are hoping that it will be a four-track maxi with 'Radancer' as the plug side and 'Sarah,' from 'Songs' as one of the others — that's one a lot of people have been asking for."

Frightened

"In a way though, I think, we'd be somewhat frightened if the new album was an immediate and massive success. When you get to the stage the Faces have reached what do you do next?"

Marmalade made a New Year's Resolution to plan this year out more thoroughly than other years: "In 1971, we changed the line-up; our album and our singles were released haphazardly; and we were so busy with live gigs and travelling that we didn't get time to think. That way the stage act goes stale you never get time to rehearse or work on new records either," said Dean.

"We worked it out that we were in a foreign country every two weeks on average — Brazil, Thailand, Japan, Europe, all over the place.

"We were away from home too much so we hope to give our fans in Britain more chances to see us this year."

Steeleye Span
Ten Man Mop or
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THAT elusive lady Sandy Denny finally talked to me after three months of persistent pestering on my part — during which period she almost deserved comparison to that equally silent woman of the movies, Garbo. But there the comparison ends, and Sandy has now, as she says, pushed herself out of her self-made shell. She discussed in detail the progress of her career, from being a wandering folk minstrel while at art college to becoming one of Britain's most talented and respected vocalists and songwriters.

The career has included spells in the Strawbs, Fairport Convention, and Fotheringay. Now a concert performer, she is still continuing her association with Richard Thompson, and Pat Donaldson, an old associate in Fotheringay, has joined with her.

STEWART: At art college you were performing as a solo artiste. What made you decide to join the Strawbs?

DENNY: I don't know. I wasn't really looking to join a group. But they asked me, and I thought 'oh, well, it's something to do.' I mean, I wasn't looking forward or backwards. Anyway, it didn't last all that long, because I wasn't doing what I wanted to do. Not that I didn't like them all — I really had some good times.

STEWART: Was it from the Strawbs that you went into Fairport?

DENNY: No, I left the Strawbs and just started back on what I did before; going round the clubs and doing concerts. Actually, I did more concerts after I left them — not quite so many clubs. Then about nine months or a year after that I joined the Fairport.

STEWART: It was with them you came into prominence as a good vocalist. Did Fairport help you develop?

DENNY: I don't know. You see I've never really had any definite plans. Even when I left college to sing professionally I didn't have any future thoughts in my mind. I just wanted to do something from day to day, which is something that I always do.

Like, I'm not very good at making clothes because I want them to be completely finished immediately, and that's the trouble with me — because I always live for the moment. And I don't really know whether Fairport helped me, or whether I was just going on from day to day as I always was going to anyway. It just so happened that I bumped into them, and it developed into quite a long relationship. But I think I must have acquired an awful lot more musical ideas from them than I might have done from any other group. Their influences are so mixed. Our tastes began to develop together, and also in different channels if you know what I mean, which is why people have always been branching out from Fairport. I mean, I don't know what is going to happen now, but I think it will carry on as it always was.

I think we've all helped each other in a lot of ways.

STEWART: Why did you leave Fairport?

DENNY: It was very... I get strange mental aberrations at times, and I'm also very frightened of flying. And we were just about to embark on a tour of the States, and I wasn't very stable at the time in my head. I just didn't think I could face it, and now I'm glad that I didn't. I just started getting very neurotic

and I thought that was it.

STEWART: Why, then did you help form Fotheringay?

DENNY: I don't know.

STEWART: The point I want to make is, do you feel happier playing in a group format?

DENNY: Yes, well I do really. I've never owned up to being a guitar player for in-

SANDY DENNY BREAKS HER SILENCE

After playing a Greta Garbo role for three months, the leading lady of British folk comes out of her shell to talk to NME's Tony Stewart about her struggle to achieve simplicity in her songwriting. And it's a move which could lead to Denny deserting the folk style for rock



stance, although I have been playing guitar ever since I became a professional singer. But one has to own up that I'm not the greatest.

There are so many things that can be done with the music that accompanies a song, and I think it is so much more creative having a whole lot of people doing it. You see, if I do play something it will either be on piano or guitar. A group can embellish the song, where I might not be able to.

STEWART: Fotheringay split during the making of the second album. Do you feel that you were developing as a performer during the

Fotheringay period?

DENNY: Yes I did actually. At the time that Fotheringay split I think they were really... well, we put one track down, and this is the day I remember most of all. We did it in two takes. It was a song we'd been playing for about a week, and it was really great. I suddenly remember getting up from the piano and thinking "wow, that was really great," and when we listened to it back it was. Then we broke up about a week later. It was really quite amazing the feelings that flowed around; it was quite a strained affair to say the least.

STEWART: And what feelings did you come out with?

DENNY: I don't know... I felt very void because everyone kept accusing me of going solo, which is something that I've never actually said I was going to do. When I say solo I mean on the stage on my own — that is what solo means.

Although in some respects you can sever yourself from the rest of the group, and literally call them your backing group, I've never wanted to do that with the people I play with, because I don't look down to them in any way whatsoever; in fact I look up to them.

there must have been some reaction from other musicians that enabled you to do so.

DENNY: Well, funnily enough. I think that my first songwriting influences came well before that, from somebody called Jackson Frank. He's an American bloke who made one album over here just called "Jackson Frank." Paul Simon produced it.

I really loved the way he wrote, and he has probably had more affect on me than anyone. I can still hear his influences in my songwriting now. And I think with all the other influences that I've come in contact with since then, I have developed along my own lines, but still with this classical background of music.

STEWART: What is it that inspires you to write?

DENNY: Sounds, just sounds.

STEWART: And the influences to write them?

DENNY: I don't know, it's so funny. I can't tell you. I can't tell you about my songs. They're so strange. They're about people. I don't know why they are — they just come out like that. I do try to write a bit more cheerfully, but it doesn't always come off.

STEWART: A recurrent theme in your songs has been the sea — with titles like "The Sea," "The Pond And The Stream" and "Sea Captain." Is there a specific reason for this?

DENNY: No, I don't think so, except that I like the sea. I mean, don't you?

STEWART: Yes. Now getting back to the people theme, you have said that only about 10 people can understand those songs. Do you find that you have to write about something that is so deeply personal?

Weird songs

DENNY: You see, the trouble is... if I wrote blatantly about something it would be going against by character, because I'm not blatantly anything. In a way, I don't like people to know what's happening in my head. And this is a fault. Obviously I should be terribly open and everything, but for some strange reason it just goes against the grain. My songs are a bit devious and perhaps weird.

I do try and write simple songs and I'm beginning to get a lot straighter now, but it's very hard for me, because it's against something.

STEWART: Why do you think Judy Collins recorded "Who Knows Where The Time Goes?"

DENNY: Because it's a lot simpler, a lot less complicated than my other songs and

because it's fairly simple to identify with it. Whereas it's not terrible easy to identify with some of my other songs.

STEWART: Did you find that the period after leaving Fotheringay was very creative?

DENNY: No, I was very dead in a lot of ways. I felt almost defeated in a strange sort of way. I never stay like that for very long. As I say, I'm not a very forward thinking person and I tend to wallow in whatever it is that's going on around me, while it's happening. Then all of a sudden I'll tend to feel different personally, and then I'll do something else, because I feel different. But I don't actually go out of my way when I'm feeling down to try to make things look up. I find it easier to just wait until I feel better.

STEWART: How long was it before you felt better?

DENNY: I felt more into it round about the time I started doing my album. I started writing a few songs, and began to feel quite excited about it. Then I thought, "well, it's album time," and I went in and did it.

Hung-up

It was a weird record, because it should have been a lot more together than it was, but I think it marks a kind of point in the way I was at the time. It's like a diary to me. Although I don't keep a diary myself when you listen to things like that you begin to realise how hung-up you were. You can realise how you've improved.

STEWART: How do you mean the album is like a diary, because I believe "Late November" (the first track) was written during the time of Fotheringay...?

DENNY: Yes it was. But the songs all relate, because they all were in my mind at the same time. They were all written at the same time except the Brenda Lee thing, "Broomstick."

STEWART: I believe that your next album should have been recorded before Christmas, but it wasn't. Why not?

On the road

DENNY: Yes, there was a change of mind. We're going to the States in February and I thought I'd take all the new material over to the States and do it for about a month, and then come back and record it. Usually I go straight into the studio and do all the stuff, and then we go out and do it on the road and improve it a thousand fold and the record is an inferior thing to what you're doing on the road.

STEWART: Have you got a lot of new material prepared for the album?

DENNY: Yeah, I've got some, but I'm always a terribly last-minute writer. I wrote most of my last songs in the studio.

STEWART: Is that better for you?

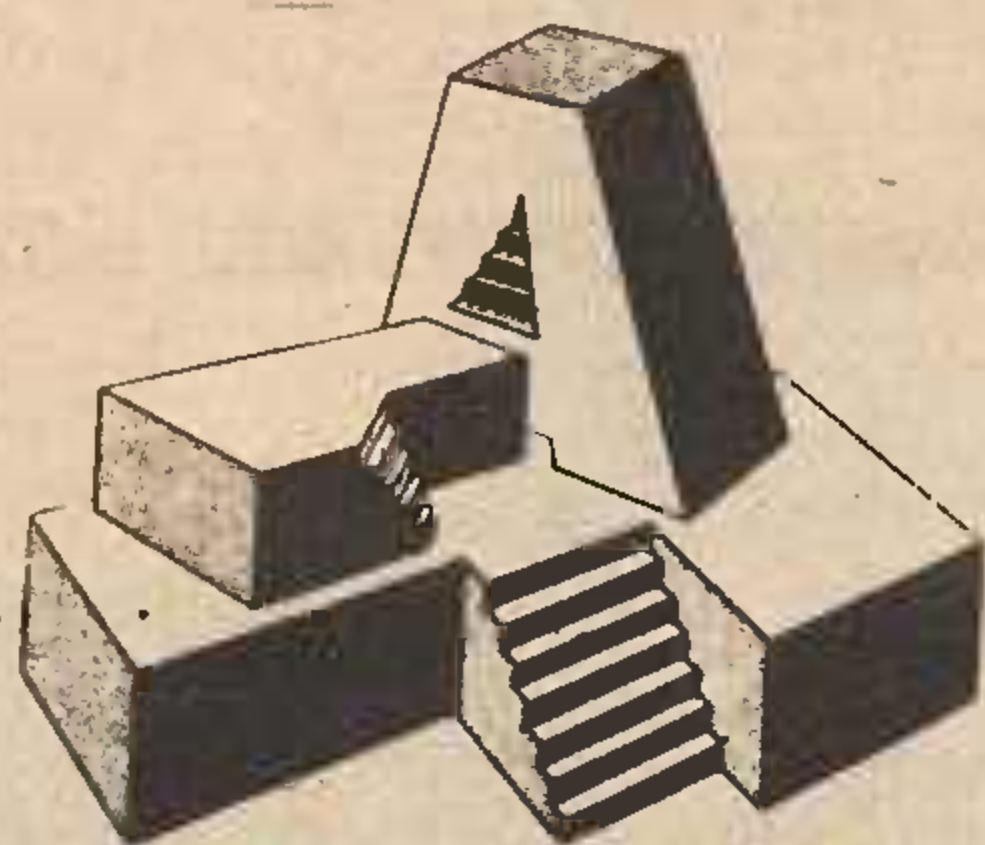
DENNY: No, it isn't really. I should have done gigs and got the songs together — not at forty quid an hour which is what it costs in the studio.

STEWART: Getting back to the idea of aiming for simplicity in your songwriting, on your "Raven," album you did some rock and roll. Is that the simple kind of music you are directing yourself towards, rather than the folk-type thing?

DENNY: Yes, but it will be terribly difficult. I really think that the closer one can get to that kind of music, the easier it will be for everyone. I don't know if you're going to misinterpret what I say because it's very difficult to explain.

You see, I like doing little clever things in songs with funny chords and everything. But the average person who buys your album might not go into it that deeply. They may just like the absolute sound of the song. I want to write songs which make people understand what I mean without having to lead them on, without trying to make them think I mean something else when in fact I don't, and all this kind of pulling the wool over people's eyes with the lyrics.

THE LANCHESTER POLYTECHNIC COLLEGE ARTS FESTIVAL (JAN 28th-FEB 4th) PRIORY STREET, COVENTRY



PREMIERS & WORKS COMMISSIONED FOR L.A.F. include 'WINTER RISING' to be performed by COSMIC CIRCUS which itself grew from the Mike Westbrook Band and the Welfare State. Another premier will be the Johnny Dankworth Band with the London Sinfonietta Orchestra performing 'MEETING PLACE' by Banks and Taverner.

EVENTS - the building of a MAZE (itself then packed with 'events') EXHIBITIONS in shop units, CHILDREN'S ART, ART FACULTY, ARTS WORKSHOP also the CHILDREN'S MURAL and PUBLIC PAINTING and SCULPTURE.

Street theatre gatherings with children will unify the whole thing with mediaeval type markets, stands from organisations like BIT and FRENZ, THEATRE WORKSHOPS will involve students who will then perform the works during the Festival.

INFLATABLES - STRUCTURES by a group of Architectural and Arts Fac. students. YORKSHIRE GNOMES - PEOPLE TIME SPACE THEATRESPEIL - GENTLE FIRE - OVAL HOUSE CO. - COMMUNITY THEATRE (Bradford Art Coll. General Will, Red Ladder) - KEN CAMBELL.

AMERICAN BLUES ARTISTES: Eddie Guitar Burns. Lightning Slim J.B. Hutto and the Hawks, Homesick James and Memphis Slim. JAZZ (see above) plus Ken Colyer with the Tierra Buena Band. POETS: Adrian Mitchell, Brian Patten, John Montague, Adrian Henri, Michael Longley, Christopher Logue. CLASSICAL: Stradivarius Trio with Werner Giger. English Chamber Orch. with Ernesto Betteti performing a guitar concerto. Orchestra da Camera performing Bach Mass with choir. BAROQUE: Musica Antiqua Trio. BRASS BAND: Grimethorpe Colliery. VARIETY: Rogers & Starr. THEATRE: 'The Rivals', 'The Two of Us', 'Pre Paradise Sorry Now'. FILM: open screening, Losey and Hitchcock. INTERNATIONAL CLASSICAL GUITAR COMPETITION, LIGHTSHOWS & MULTI MEDIA, Uncle Dirty, Mandala Lights, Low Moon Spectacular. FOLK: The Spinners.

SLADE, VIV STANSHALL'S ex-BONZO entourage. THUNDERCLAP NEWMAN and ROGER RUSKIN SPEAR, ETC., ETC., ETC.

PLUS! Feb 3rd: PINK FLOYD early concert. CHUCK BERRY. SLADE. BILLY PRESTON late concert.

Tickets on sale at usual agencies or from Lanchester Polytechnic. Many free events.

For further details see NME prior to Festival.

Travelling

Well, they are human beings, and they happen to be putting their channels of energy into some other musical instrument. From time to time in the future I may do a gig or two completely on my own. But I won't make a habit of it, because I prefer travelling with people, and also playing with them on stage. I like the feelings that come over.

STEWART: I think it was more the publicity that came with your first album and appearances that led to the belief it was the solo Sandy Denny. You weren't billed as a member of the group.

DENNY: Yes, but I can't do anything about that. There are advertisements for my album that I get really annoyed with, but I can't do anything about it without creating an amazing fuss. I'm not really into it.

Like for instance that poster with the drawing on it, a line drawing thing. It said at the top that it was my first solo album and all that kind of thing. Well, I hadn't even seen that before it went out.

STEWART: Let's turn to your songwriting. That did develop through Fotheringay and was given as an explanation of what you were going to do after the split. But was it with Fairport that your writing first started to show itself?

DENNY: No, not quite. Because I wrote most of the songs in Fotheringay... and I didn't really write very much with Fairport at all. It was only when I left them that I realised I could. Because the ones that I wrote before I joined Fairport are things like "Who Knows Where The Time Goes." and it was a very strange time...

STEWART: Yes, I noticed on the albums you did with Fairport, and with your other work, that there wasn't a great deal of your own material. But you did write with Richard Thompson in Fairport, and then Trevor Lucas in Fotheringay, and I thought

ROBERT BAILEY TALKS TO...

OSIBISA IS an old word from Ghana which means "criss-cross rhythms" and that fairly sums up the music of the group who call themselves Osibisa. But though this is the tag which most readily springs to mind, they don't want to be labelled an Afro-rock band. Explained organist Robert Bailey: "Once you get branded then you are in danger of ending up in a one-way street. There are seven guys in the band and that means there are a lot of contrasting musical ideas floating about, and we want to stay free to use them all. If we suddenly break into a waltz or something, then why shouldn't we as long as we do it well?"

Unlike many black musicians, Robert, who hails from Trinidad, is not in the least perturbed by Europeans and white Americans picking up on black music forms and using them as their own means of expressions: "The world is such a small place now that you can take music from any country and you are free to use it or adapt it. You hear it so you can't help be influenced, even if it's only sub-consciously. The traffic goes in every direction."

"If I hear a nice piece of Japanese or Chinese music then I'll like it and it's bound to have an influence, however slight, on my own playing."

Robert feels strongly about the international concept of music and, indeed of many other aspects of culture and of life itself. "Surely we have grown beyond the days of 'this is yours, this is mine'. The people of the world have a joint-heritage, we all influence each other."

"At the beginning it was a little difficult for us. We were into this rhythmic thing and the success of Santana helped us get off the ground. But we were a little bit wary of playing exactly how we wanted because we had to get the confidence of audience attitudes towards us. Now we feel free to play our music naturally, just as it comes to us, without bending it to be able to get across."

"Today the audiences are much freer in accepting music without having to label it and they seem to get more into the spirit of it than they used to. In Aylesbury the other night three guys flipped completely."

"They stripped stark naked and danced in front of the stage — they just didn't care. It's this total uninhibited freedom of expression which we feel our music represents."

'I like clubs if they hold 1,000 people

Unlike most black bands in Britain today, Osibisa didn't come up through the usual round of West Indian clubs. They played to college audiences right from the beginning: "We've always done mostly college dates but I like clubs if they are big enough to hold about 1,000 people. That way it's intimate enough to get a good atmosphere going and for you to feel the spirit of the people around you, but there's enough of them to get a really good heavy scene," said Robert.

As for the kind of gigs they play, Robert is personally much more interested in playing opposite bands

whose music comes as a complete contrast than in playing opposite other heavy rock outfits: "It's much more interesting to me as a musician and I think, provided they can accept it, then it's better for the public because it's the sheer variety that exists in music which makes it so enjoyable."

Personally Robert especially likes to listen to small groups playing either jazz — especially people like Bill Evans and Miles Davis — or rock because of the feel he as a listener can get from the inter-play of the musicians and the way each of their ideas knits with those of their fellow group members.

"Big bands with an arranger and/or a conductor can sound very mechanical. Mind you, if the arranger/conductor can really get into what his musicians are capable of as individuals and bring it all together, you are into something really exciting — that's why I have the deepest respect for Quincy Jones, who always gets the best out of his sidemen and comes up with something sensational."

As for the development of Osibisa, there's a new single due out now and titled "Music For Gong Gong." It's an insistent instrumental with a catchy riff.

The flip is called "W yaya" — yes, the c is meant to be inverted — which is a word from an African language called Akan and means "where are we going." In the States it will be the A-side and I agree with Robert's personal feeling that this hypnotic, almost sing-along chant, should be the top-deck here too.

Anyway, both cuts are taken from the new album, also called "W yaya."

The band are going to Italy in February, then back to the States in March.

Japan also figures in their plans, with a tour set for June, and a South African visit is also in the pipeline: "Our first reaction was

naturally to say 'no' since they want us to play to segregated all-black audiences. But when we really thought about it, we considered the trip valid since it will give us the chance to see for ourselves just what conditions are like out there, and then we will be able to talk about it from first-hand experience and try to do something to change things without being accused of not understanding the problem."

'West Indians tend to be more emotional'

"The trip will also give us the chance to play other African countries, which means the Africans in the group will see their families and the rest of us can get a closer insight of their culture."

How does Robert, a West Indian, find working with African musicians: "Well, since the 'back to Africa' movement began to grip West Indians I have become more and more interested in African culture but it's still true that they are very different from us in their approach to life. I think we West Indians tend to be more emotional, while the African, who has managed to preserve his own heritage despite colonialism, has a much more deeply-rooted culture and ideology than we have."

Robert feels that the opportunity which musicians have of seeing the world, and meeting people of different nations and getting to know and understand them puts them (the musicians) in a position where they have both the means and the duty to do a lot to help the world.

"If only pop musicians realised the enormous power they possess and used it properly they could do so much."

OSIBISA



ROGER St PIERRE

● OSIBISA'S Robert Bailey: "Today the audiences are much more free in accepting music without having to label it, and they seem to get more into the spirit of it than they used to. In Aylesbury the other night three guys flipped completely. They stripped stark naked and danced in front of the stage."

could provide them with the opportunity, the freedom to find their true selves.

"Music is all down to communication. It's one of the things in the world which will always carry on. There will never be an end to it. It's not the guitar or the organ which is music but what comes from the inner soul of people. It's like another form of speech, a way for people to get their ideas across to each other. You can destroy people but not their music or their ideas."

"That's why I think the studio will assume greater and greater importance for us as a group. The record is a wonderful medium. You physically cannot play live to everyone in the world but you can reach most of them through records and broadcasting."

'We don't want to communicate with gimmicks'

"Up till now we've always been so busy on the road that we've just gone into the studio and cut our records almost as a matter of course. It's not that we don't think that our previous records have been invalid but in 1972 we intend to spend more time on recording, to experiment with new sounds and so on in a way you just can't do on stage."

"The live performance is still important to us, of course, but we want to make sure that we are communicating through our music and not through any sham theatrical gimmicks because the public soon gets tired of them and, in any case, whether you are successful or not, deep down, to yourself, it's your own sincerity and integrity which count."

"Most groups only think about playing Britain, America and Europe. But personally I'd like to play all over the world. I'd like to go to Russia, to get to know the young people there and how they feel about life."

"For me the most important thing you can get out of music is not fame and money but the chance to see the world, to learn and to make your own judgment."

"We talk about these things a lot within the band. O.K., so people set out in life

with ambitions to have money, a lot of possessions, fame and so on, but really the incentives should be towards more spiritual and less materialistic things. After all, if everyone in the world owned two cars, a big home and so on, then we would simply be polluted out of existence. It's frightening but true that if the impoverished nations are brought to the same stage as the industrialised countries in terms of material possessions the air just will no longer sustain life."

"People have got to learn that success can be channelled in other ways than just being a means of acquiring material wealth. Health, proper food and wisdom are the things we should really strive for, rather than meaningless status symbols."

"That's why I've always admired the Beatles because, while they've had the material things they've also been aware right from the start that, as individuals, they had the right to be different from everyone else and that their success



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TOP RANK PRESENTS

CURTIS MAYFIELD

SPECIAL GUESTS CARL DOUGLAS with GONZALES

READING Suite MON JAN 24. 8-12 Station Hill READING 75p	BRIGHTON Suite WED JAN 26. 8-12 West St BRIGHTON 75p	CROYDON Suite THURS JAN 27. 8-12 London Rd CROYDON 75p	BRISTOL Suite SAT JAN 29. 8-11 Fairfax St BRISTOL 100p
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FOLK ON FRIDAY

IT ALWAYS seems to fall to my lot to go back to the place where I was born in the grey winter weather. Not at a time when the snow mercifully blankets the uninviting urban landscapes of Oldham and its environs, but just when it all looks at its bleakest.

My home town, Mossley in Lancashire, is surrounded by Pennine Hills which, though never emerald green, can look wonderful on a good summer's day. But the mills, some of them derelict and all of them past their glory, and the close-set houses, many of them back-to-back, have a sad and depressing air.

What surprises me, each time I discover it anew, is how warm, friendly, and witty are the people who live in those houses.

The wit, warmth and friendliness have been captured accurately and with considerable understanding and affection on a number of Topic records. The latest of these include "Oldham's Burning Sands" (The title is perhaps a laconic reference to the scorched-earth look of the "open spaces" that were once slum property and haven't so far been restored to a new ugliness in concrete and glass).

But the record series goes back some years to a pioneer regional album called "Deep Lancashire." Too often, records of regional material present the listener with a collection of songs sung by someone who somehow doesn't seem to get inside them, whose roots don't seem to go deep enough. Such collections lack, above all else, a sense of warmth, a feeling of sitting by the firesides of the area represented. It is the great strength of Topic's series of Lancashire albums that the firesides burn bright on every track; the records have a homely quality that escapes (by its robustness, I think) any hint of twee.

The robustness comes in part from material, much of it a product of the continuous research over more than a decade of Harry Boardman and his wife Lesley, both of

A long look at Lancs.

them also excellent performers on these discs. The homely sentiment and laconic wit are tinged always with traces of a hard life in the mill that still prevails in Lancashire, even in the 1970's.

"Deep Lancashire," for instance, includes "A Mon Like Thee, a song that promises a welcome to any gradely chap who likes to call and hang up his hat. And there's "Rawtenstall Annual Fair," an account of fat ladies, mermaids, and other fairground wonders.

On the follow-up album, "Owdham Edge," there's a song that describes the disruption to the whole family when the big sister starts courting — "Our Sarah's Getten A chap." Side two carries a fairly recent composition by Harry Ogden (a very talented lad indeed), "Schoolyard Song," a nostalgic evocation of a childhood spent among the Lancashire mills that is perfectly in tune with the more ancient material that predominates on all these discs.

The first two discs in Topic's Lancashire series are anthologies, peopled by Harry and Lesley Boardman, Harvey and Mary Kershaw, Bernard Wrigley, the Oldham Tinkers, Lea Nicholson, Pete Smith, and others. The two latest Lancashire albums depart from the anthology format.

"Oldham's Burning Sands" is the first solo record from the Oldham Tinkers, with "ballads, songs and daft ditties" that include such gems as "Th' Owdham Chaps' Visit To Th' Queen" and "Success To The Weavers," and "A Fine Old English Gentleman" — not the original patriotic version, but a wicked satire on

bourgeois standards.

The second comparatively new record is "The Phenomenal B. Wrigley." The songs, sung in the deep bottom-of-the-boots voice that has earned Bernard Wrigley the name the Bolton Bullfrog, are not all strictly Lancashire, but the manner of their performance certainly is. And Bernard has a line in wit that stems straight from Chaucer, Boccaccio and Rabelais.

"The Ballad Of Knocking Nelly" (a story of a promiscuous wife, one of whose lover-boys, rather unfairly considering how ruthlessly Nelly dragged them in, collected a kick where it hurts most), and "Dixie's Dog" (a tale of a man who could only afford to buy a license by selling his mongrel) are among the funniest songs I have ever heard... and very Lancastrian in character.

The newest of the Topic Lancashire albums puts a cautious foot into Yorkshire. Indeed, all the previous records I've mentioned come from the Lancashire/Yorkshire borderland, and the new disc, "Transpennine," strides the hilly country between the two counties. The songs of Harry Boardman will appeal to all those who have heard the earlier records, while those of Dave Hillery will strike the same chords in the minds of those from both counties whose friendly rivalry extends beyond the county cricket matches at Headingley and Old Trafford.

I would like to see Topic, or some other serious record company, do as much for any other area of Britain, digging deep into the riches that are surely there for the mining. If such a project could be approached with as much sensitivity, understanding and warmth as the Lancashire series displays, the results could be rewarding for folk fans who listen casually, and for scholars and folklorists as well.

By ERIC WINTER

From the soul...

THE BLOODSTONE SOUND SPECTRUM

THERE'S BEEN a growing flood of black American artists to these shores over the past few years, and more and more of them have decided to stay.

But there's something different about Bloodstone. Firstly, they came to our shores as a completely unknown quantity and secondly, unlike the other American "exiles" who are all solo singers or groups who work with British musicians, Bloodstone are a wholly self-contained outfit.

All six members of the band sing and four of them play, led by drummer Eddie Summers, who handles the arrangements.

They've been compared to Sly and the Family Stone for sheer excitement and to the Temptations for their vocal harmonies. Lead guitarist Willis Draffen admitted: "We're the greatest copycats in the world. If you don't watch it we'll beat you at your own game!" But really, Bloodstone aren't like anyone else. They've simply taken elements of a dozen-and-one groups' work, welded them together and come up with something completely their own. "We write most of our own material but we always try to see other groups in



BLOODSTONE: "We can cover the whole spectrum of black soul and rock."

action so we can pick up on new ideas and broaden our own show," explained Willis.

"You see, some groups sing in one style and sound great, but when they try something different, say a James Brown thing, they haven't got the range to do it. But we can cover the whole spectrum of black soul and rock."

That this was no mere boast, I discovered when I went along to see them rehearse at Decca's Hampstead studios.

It's difficult to create an atmosphere mid-afternoon in front of just half-a-dozen people, but the electricity was there nonetheless.

Instrumentally, their sound

is pretty limited — a three guitars and drum line-up — but it's in the vocal department that they are really stunning. Huge, hip-swinging Harry "The Mountain Of Soul" Williams won a spontaneous round of applause from hardened music-business people for his emotive lead vocal on the unlikely "Little Green Apples."

The real winner, though, was their effort on Sam and Dave's "I Like Your Loving," with a polished dance routine and bass-player Charles McCormick making out on an up-tempo falsetto lead vocal which would have done Smokey Robinson justice.

"I suppose it's the vocal range we all possess which makes our style so fluid," explained Willis between numbers. "Harry can sing falsetto and everything from second-soprano to baritone, Roger Durham sings most of the bass parts, Charles McCormick can range from second soprano right down to bass. Eddie Summers sings second tenor and baritone, Charles Love — who plays rhythm guitar — also sings second tenor and baritone, Charles sings first and second baritone."

That they made the right move in coming over to Britain is well evidenced by the enormous success of their first gigs here, particularly at Contempo's Rainbow soul concert. But what led up to it? Enter Ron Hamady and George Bronstein.

"We were both students at the University of California in Los Angeles. I was studying law and George was going to be a doctor," said Ron.

"A friend told us about a group called the Sinceres and recommended us to go down and see them at a local club called Patrick's Peyton Place."

"They knocked us out. They were so exciting and different. So we offered to manage them and threw our studies in so that we could really get things together for them. Then we changed their name to Bloodstone."

"George had been through Britain several times on holidays and knew there was a growing interest in soul music. He also knew that Britain had nothing like Bloodstone. Well, neither did America for that matter but there are scores of black groups over there so the competition is really heavy — it's hard to make it big even if you've got Bloodstone's kind of talent — so we decided to bring them to Britain."

Rut didn't take a lot of money, especially for two students to find? "Well, we were lucky, both our families are quite well off and we both had a little money

of our own.

"We were lucky to win attention right from our arrival. We managed to get bookings through Bob Anderson of Space Agency and someone who saw us at the Mardi Gras Club in Liverpool phoned up Contempo and recommended the promoters to put us into the Rainbow concert — we really owe that guy a lot," said Ron. They certainly do, because Bloodstone stopped the show with their sensational act and became the hottest new property in British pop, eventually going with Decca after several lucrative offers.

Now on the verge of really making it, the boys feel they have plenty of hard graft, working experience and chastening and disappointment behind them, so that the trauma of a sudden break into super-group status would not cause too many ego problems: "Harry first brought the group together back in Kansas City eight years ago and all the boys, except Eddie, were in at the beginning," Willis recalled. "We had a few changes through the years, with some of the group having to go away to do their military service, but they drifted back and we kept battling on, gradually building a following."

"We've certainly had our share of hard times. Once we've just bought some new equipment, 4,000 dollars worth, when we lost it all in a fire at a club we were working."

Ironically enough, the only current member who wasn't there at the beginning is leader Eddie Summers, though rather than rank, that title signifies his function in getting the music together.

Eddie, who hails from Texas, had his grounding in formal concert music, for which he still has a penchant, naming "Die Fledermaus" as one of his favourite works: "I used to play those big kettle drums and I was a marching-band drummer too."

Certainly, if sheer talent plus experience and enthusiasm for the task is any indication Bloodstone could become big rock. That will mean a return to the States to work but they are so knocked out with Britain and the people here that they intend to keep this as their base which is what I call good news.

REGGAE ROUND-UP

TRACKING DAVE BARKER...

"WHEN 'DOUBLE Barrel' was already a best-selling single, Ansell Collins and I hadn't even met," revealed the Dave Barker, half of the partnership that came 10th in the NME points championship table for 1971, immediately following the Supremes and beating names like the Stones, Rod Stewart, the New Seekers, Tom Jones, the Sweet, Slade and the Jackson Five.

"Ansell, who had created the backing track, had sold it to produce Winston Riley, who then bought me into a studio to tape a vocal."

This week sees the rush-release of a new single from the duo, called "Karate" (Techniques TE 915). Lifted from the only Dave and Ansell Collins album released to date — "Double Barrel" (Techniques TBL 162), this is another case of the vocal having been added by Dave to an existing accompaniment.

When I finally tracked Dave down and we were sharing pints of lager in a Soho pub, I put it to him that the organ riff of the instrumental was all-but identical to an item put out in this country back in '69 under the name of Andy Capp and entitled "Popatop" (Treasure Island TI 7052).

"Right," he agreed instantly. "Andy Capp sold the backing track to Winston Riley, who then asked me, once again, to ad-lib some vocal sounds over it."

Then this time, it's really Dave and Andy Capp, with Ansell Collins having nothing

to do with it at all?

"That's about the size of it," affirmed Dave. "Unless he was on the original session or added some organ later."

"In any case, I've no confidence in the record — I hat it!"

Like so many of his contemporaries, Dave, whose real surname is Crooks, was born and reared in Kingston, Jamaica.

As a teenage would-be pop star, Barker began to make the weary round of the record shops that, in J.A., are each owned by a separate record company.

It was when the Upsetter label took Dave under their wing that things took a turn for the better.

Crummy

"When I'd finished taping my first record for them — it was called 'Shocks Of Mighty' (still available on Punch PH 25), they got together and agreed that Crooks sounded crummy and that my name would have to be changed."

The success of the first production of Upsetter was sufficient to persuade the company that they were on to a good thing and "Prisoner Of Love" (PH 19) soon followed.

At last Dave met up with producer Winston Riley and, when Riley asked Dave to improvise over those backing tracks, the new world-famous Dave and Ansell Collins combination was born.

"Frankly, when Winston played me the 'Karate' instrumental and told me to

figure out what I could do to it, I told him that there were absolutely no words that I could think of that would fit the theme," Dave admitted. "Then he said — 'Just do this — Ah, oh, ah, ah...', so that's what I did."

The fact is that, when "Karate" was first suggested as a follow-up to "Monkey Man," it was eventually shelved because it wasn't considered strong enough; so there must have been some pretty radical rethinking going on somewhere in the state of Trojan.

"Well, now that Ansell and Winston Riley have both gone back to Kingston, so that Ansell has a chance to devise and record some new backing tracks, and won't be back for a month of more at least, it was just a question of putting out the best available material before the public forgets us," thinks Dave.

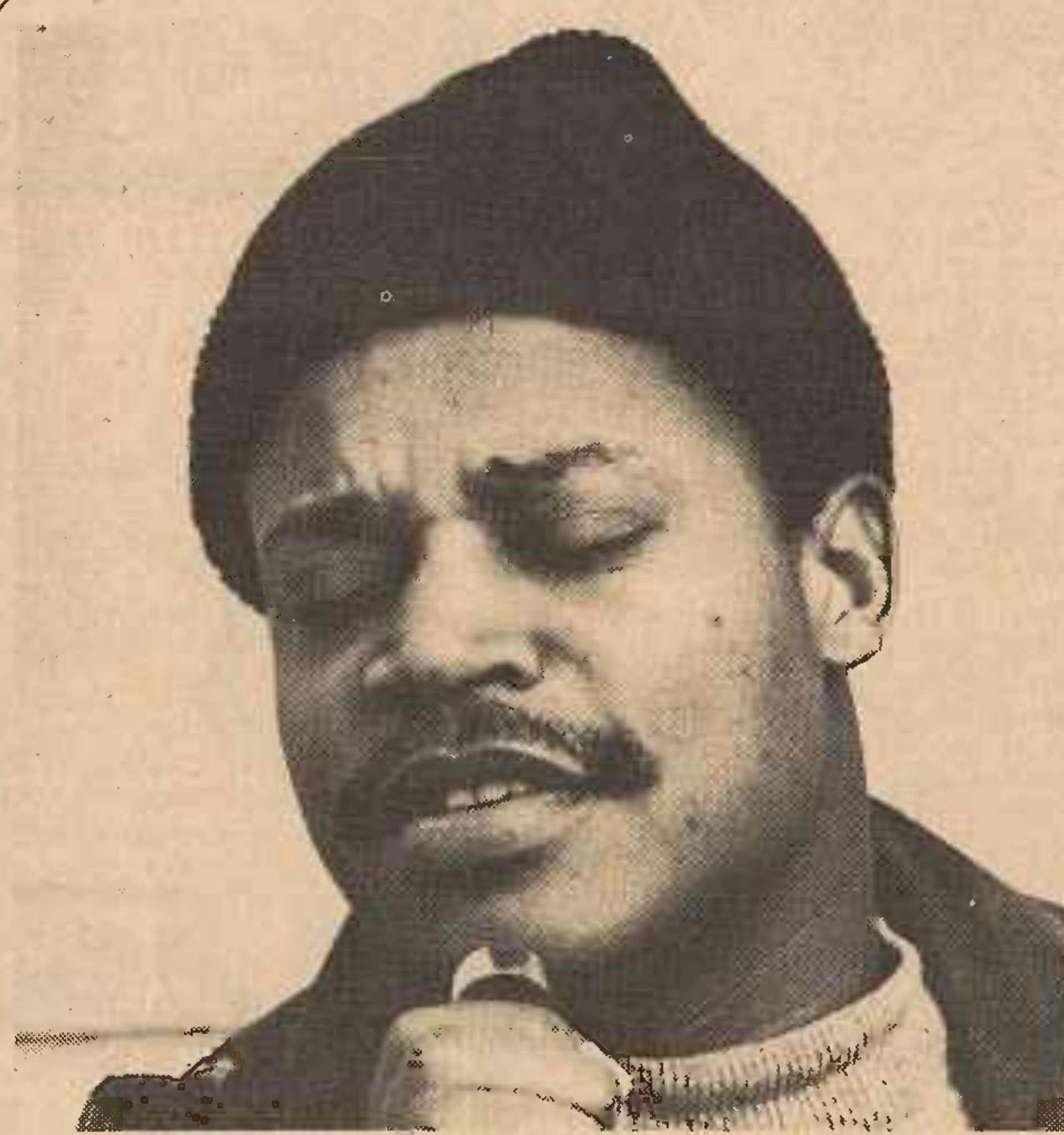
"Even if Ansell doesn't come back, I intend staying here and trying to make it on my own as Dave Barker," he went on.

Despite his success, Barker reckons he's missed out on the big money.

"Fans expect to see me driving around in an expensive car; the kids say — 'What's wrong Dave? Where's your Rolls Royce, where's your Caddy? They're surprised that I can only afford to roll up in an old broken-down Rover," he told me indignantly.

Then he's dissatisfied with the amount he's been paid from the two world-wide hits?

"Right," he confirmed



DAVE BARKER of "Dave and Ansell."

vehemently. "All Ansell and I have had from them is one thousand pounds each, which was what was paid to us by Mr. Riley."

And yet international sales of the discs have already smelt the million pound mark. So, why such comparatively slim pickings for the two stars?

At Dave Barker's instigation, I set out to find the answer by talking to B C chief Lee Gopthal.

"In fact, Barker and Collins aren't legally entitled to any share at all of the proceeds of the records' sales," began Lee's surprising explanation. "You see, Ansell Collins had sold the backing tapes to Winston Riley outright and Dave Barker was simply bought in as a session singer and paid a straight session fee."

"This is one of those

deals, common in the record business, when the producer takes the gamble of laying out cash on an untried product; if, as is the frequent case, the disc fails to sell enough to cover production costs, the producer bears the loss and doesn't ask the artistes or technicians to return their fees.

"So, if, on the other hand, the gamble pays off and the record makes a lot of money, those same artistes and technicians can hardly reasonably expect a share of the profits. In this case, Riley has given the boys a thousand each out of the goodness of his heart."

By ROB RANDALL

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BACKGROUND TO THE CRIMSON SPLIT STORY

Robert Fripp— It was Sinfield or me: one of us had to quit



FRIPP: "Neither Pete nor I want to get into the Lennon and McCartney fracas."

A FEW night ago when Robert Fripp, Crimson's King, had completed his evening's work at the Command Studios where he had been producing an album of Keith Tippett's work (who Fripp considers to be one of the finest pianists he has heard for a long time) he spoke to NME about last week's interview with Pete Sinfield and gave his side of the reasons for the Crimson split.

I ASKED him (writes Stable) how he felt about Sinfield's lighting effects, his use of the VCS 3 and about the sound mixing which Pete was in charge of?

"The lights really didn't function properly," said Fripp, "though not all the blame is due to Pete. The

By SIMON STABLE

lights he used aren't suited to the new band. In 1969 it was a different matter, then it added to the conception, but he hasn't really done anything new."

Doing the lights, using the VCS 3 and mixing the sound is quite a job for one man to carry out, so I asked

Fripp if the sound suffered at all.

"Yes, it did, but I think that it was more that the band didn't inspire Pete."

Pete was generally in a bad way what with not eating and various personnel problems. "Of course not all the venues were suited

to us and Pete had complications with unions. It must have been very difficult for him!"

I asked Fripp just why he didn't want to work with Sinfield any more?

"In the States I had told the other three members that I didn't enjoy working with Pete and in England, when I rang him up, I simply told him just that."

"Frankly I was prepared to leave King Crimson rather than work with Pete again. It was up to the management to consult the band, but, of course, I rather hoped that the rest of the group would prefer to work with me than with Pete."

I asked Fripp whether he still enjoyed writing with Pete or whether they had completely drifted apart?

"Well I like 'Ladies Of the Road' and Pete doesn't

'Lady Of The Dancing Water' was probably the best song that we wrote together and I very much enjoyed the ballad style, at the same time it is far more important for the band that we get into playing numbers rather than song numbers, so there was quite a radical change between us as regards the music."

"I also resented Pete as he didn't consult me, writing with other people. I was rather embarrassed, since we had a partnership together, almost as though he was trying to break-up our relationship."

I hadn't realised that Pete Sinfield had collaborated with other people so I asked Fripp what other stuff Pete had actually written?

Fripp answered by saying, "He didn't actually write anything but he tried to! When I realised that this

was happening, I ceased to trust him."

I asked him if he thought he would ever write with Pete in the future?

"I'd like to feel free to send him some tunes and I hope that from time to time, he'll send me some words. Of course, we may develop in different ways."

In my interview with Pete Sinfield I asked him just how the split came about and Pete told me that he wasn't quite sure, so I put the same question to Robert Fripp. Robert, why don't you want to work with Pete any more?

It was because I ceased believing in Peter. I know that Peter dislikes 'Ladies Of The Road,' but I think that it's one of the best on the Islands album, and for this reason, it's honest and it's real and it's about the band."

Pete Sinfield—
It was Fripp
or me: one of us
had to quit

The heading from last week's NME. Only the names have changed.

"Peter said that he didn't believe that I had any spiritual awareness, I find it interesting that Peter was quite often making the point that he was the only one in the band that was really spiritually aware."

"I ceased to believe in what Peter had to say sometime ago, I think that the words to 'Formentara Lady' and 'Islands' don't make it."

"The ideas strike me as being instant hippie philosophy, it doesn't strike me as being very genuine."

"I don't have to like someone's work in order to work with them but I do have to believe in them. I felt that Peter was leading the band in a direction that was contrary to their musical development and making decisions without consulting the band."

"For example, the band weren't consulted about the cover of the album, which I personally dislike, the band weren't consulted about the advertising of the album, which I think is instant ad man being a hippie."

"Peter is a very talented guy, there's a lot about Peter that I intensely dislike and most of the things I dislike are those elements that I see in me as well as in him!"

Sandie Shaw

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AMERICA CALLING

SINCE THE demise of Fillmore East, an increasing number of rock concerts have been presented at Carnegie Hall. And this week, the hall's rafters really shook, as pure, hard rock 'n' roll took over . . .

The occasion was two sold-out houses for the totally unique act of Sha Na Na. The 12 greasers enjoyed a real night of triumph as they gave full treatment to every one of the old rock classics in their repertoire — such gems as "Teen Angel," "Get A Job," "Heartbreak Hotel," and so forth.

And creating a sensation as compere was the Who's Keith Moon, who had flown over from Britain just for this show.

To introduce the opening act, comedy duo Cheech and Chong, Mr. Moon sauntered onstage in full drag — with an outrageous black wig, a rather low-cut gold lame evening gown, short gold boots and even a long cigarette holder. A most stunning, voluptuous creature to be sure! In best camp style, Keith introduced Cheech and Chong as, "Two extremely versatile lads — and I've just come from their dressing room, so I should know!"

His whole bit was hilarious, and what made it even better was the fact that a large portion of the audience didn't realise who he was. They knew Keith Moon was supposed to be the host, but they weren't ready for this character!

After the intermission, Keith reappeared, and this time there were no doubts about his identity, as he was done up as the perfect English gentleman. Complete with tails and top hat, his manner now became tough and aggressive. "All right, you lot," he said to the audience, "you've had your fun and games. Now it's time to get down to business." With all this he introduced Sha Na Na as a group who "came up from the slums, from the gutters of the streets of New York."

From the minute the rockers took over the stage, the whole house joined in rocking along with them. There was much dancing in the aisles and appreciative applause as each familiar golden oldie got underway.

After more than an hour Sha Na Na left the stage, and then the encores began. On the fourth return to the spotlights, the group suddenly had membership of 13 — and the extra lad jumped up on the riser where the drum kit was located. "This greaser from England is gonna join us for an instrumental" of "Caravan," announced a Sha Na Na spokesman, and the audience certainly knew the drummer well. I'm not a great fan of drum solos, but how many drummers can make a



THE WHO'S Keith Moon caused a sensation as compere of Sha Na Na's New York concert. He appeared in a gold lame dress pictured right (pictured right with Sha Na Na vocalist Scott Powell) and also in gentleman's traditional English rig-out (left).



MORE MOON MADNESS

From NANCY LEWIS in New York

solo as musical and exciting as Keith Moon? The number was pure dynamite.

Interesting to note, but rather sad in a way, was the fact that while Sha Na Na packed out two shows at Carnegie Hall on Tuesday, two of the real original giants of rock 'n' roll didn't even fill one house on the Thursday evening. Can you believe it? I'd have thought Chuck Berry and Jerry Lee Lewis would be a sure-fire sellout.

Chuck Berry has appeared in N.Y. on recent occasions as part of the rock 'n' roll revival shows, but Jerry Lee Lewis hasn't played here for some time. Still, it's amazing how this act is just the same as it was many years ago. (And I'd imagine there'd be strong protests if he changed it). Especially strong on his classics like "Great Balls of Fire" and "Whole Lotta

Shakin' Goin' On," it was a fresh reminder of where the heaviest Tom Jones and Elton John influences come from!

"I've been up and I've been down, and a lot of time has been spent in the middle," Lewis told the audience, "but I haven't reached my greatest peak yet. Some of you folks weren't even born yet when 'Great Balls of Fire' was written, but you know all the words and you're here tonight. . ."

The audience didn't have to be told of his greatness. They

were completely behind him. Jerry Lee Lewis puts on a great show, and probably will continue to do so as long as a rock 'n' roll lives — which should be forever.

Chuck Berry, of course, is always a winner in person. He never fails to get an audience going — who could sit still with material like his being played? Dressed in white pants and a bright purple fringed shirt, Berry leapt about the stage and kept bringing the audience to its feet with songs like "Nadine," "Roll Over Beethoven," "Sweet Little 16," "Memphis" and on and on.

The only thing that really surprised me about the evening was the size of the audience. For a good-value show like that one, they should have more than packed the 2,700-seat hall!

EVERYONE GOES through rough days, but I've just heard of one suffered by Ronnie Wood of the Faces that really qualifies as a winner. It all started when he and wife Christina decided to return from their holiday in Hawaii in order to be back with friends in London to celebrate New Year's Eve.

So, at 9 a.m. on Thursday morning (30th) after staying up most of the night, they caught a flight out of Los Angeles to bring them to New York. Upon arrival here at 5 p.m., they went to collect bags and discovered that, instead of the six pieces they'd left L.A. with, there were now only five.

Conspicuous by its absence was a guitar case which contained a brand new \$500 Martin guitar which Ronnie had just bought in Detroit a

few weeks ago. And, to make things worse, the bill of sale and i.d. papers for the guitar were in the case as well — where Ronnie had packed them in preparation for British customs. After reporting the loss to TWA officials, Ronnie and Christina collected their five remaining bags and headed for the Air India lounge, where they were due to catch an 8 p.m. flight to London.

After having a bite to eat, they were greeted with the news that their flight was slightly delayed. Then, as time went on, the hostess in sari finally admitted that the plane had been unable to land at JFK airport because of fog, and had been diverted to Washington, D.C. So, the wait went on. It was nearly 2 a.m. before the plane was in and

ready for boarding. (And you can imagine how great Ronnie and Christina were feeling by that time!)

Then, they arrived in London, went to collect baggage, and — you guessed it — another bag was missing! This time the lost piece was a suitcase which contained about £350 worth of clothes and personal property. What made this loss even worse was the fact that, upon close examination of their ticket folder, Ronnie found they only had four claim checks attached, so reporting a missing bag for which you didn't even have a claim check was not easy!

Completely exhausted by now, the couple took their four remaining bags and headed straight for Ronnie's parents' home in West Drayton, near London. Upon arrival there, they received a report that their own house in Surrey had been burgled while they were away! I'd say it was not one of the better days in the life of Ronnie Wood.

Bangla cash row

CONTROVERSY HAS once again flared up around the Bangla Desh concert album . . . or, more specifically, the questions being raised concern the money pouring in from sales of the album.

The latest fuss started when a certain publicist-turned-TV-rock-reporter in New York went on the air and questioned where the money from the LP was going.

This TV news accusation then came under attack when the rock columnist for one of NY's daily papers fired back in journalistic manner by questioning the integrity of the TV reporter, and the whole matter has become a sort of personal war between the two commentators.

In the meantime, apparently there have also been complaints from some record jobbers and retailers about the album as well. They're supposedly upset because of the unusually restrictive marketing terms — things like no dealer discount for cash, a limit on the number of records they can return if unsold, no allowance for advertising and, of course, the fact that the wholesale price of the LP package is \$10.00, while list retail price is being held at \$12.98. (Just about £4 wholesale, and a bit over £5 retail, isn't it? With changing values, I can't tell anymore!)

This is much less than the normal profit margin allowed, and makes the usual "come-on" appeal of discount pricing practically impossible.

Business manager Allen Klein, faced with these complaints when he returned from a skiing holiday on Monday, explained to the press that the special marketing terms had been designed "to maximise the money for the charity and to preserve the artists' integrity."

Without these restrictions, he said that the retail price would have probably gone as high as \$17.98, with store owners making the extra profits. The wholesale price is high because a full \$5.00 royalty fee for each album is going to UNICEF, while the normal artist royalty for such an album would be more like \$1.30 at tops.

The other price break-downs made public were: \$1.86 to Capitol Records for distribution costs; \$0.86 cost to press each album; \$0.75 to cover cost of paper and boxing; and the rest is to cover shrinkage, printing, and dealers' profits.

The \$5.00 per album donation to the starving children of Bangla Desh — going through the United Nations Children's Fund (UNICEF) — is expected to total 15 million dollars. Not only is that perhaps the largest single donation to any charity in history, but, Allen Klein pointed out, there isn't even a country in the world which has given that much to UNICEF.

Both Klein and a representative from Capitol stressed that the dealers and buyers of "The Concert For Bangla Desh" should view this album package as not just another rock record, but as an extraordinary benefit production.

George Harrison has not made any comments on these latest hassles, but I'm sure he can't be pleased. Allen Klein said that George is planning to visit Bangla Desh in the next few weeks. — NANCY LEWIS

from you to us

Letters to "From You To Us," New Musical Express, 128 Long Acres, London, WC2E 9QH

TIRED FACES

HAVING READ the report on the Faces "off-night" concert (NME Jan. 1) it brought home to me once again that "professional performers" such as the Faces must be at their peak at all times in order to please the public.

Sure, they may not have been at their best — they probably had the human failure of being just tired. One must not look for sheer perfection every night. — J. McG, Eire.

DONOVAN MUST HIT THE ROAD

AN OPEN LETTER TO DONOVAN

Dear Mr. Leitch,

Do you ever wonder why your records never make the charts these days? Well, the fault lies with yourself, not because you split from Mickie Most, but because you don't give concerts any more. You went down well at Hyde Park when you borrowed Richie Havens' guitar, you also went down well at the Bath Festival and at the Isle of Wight. But what has happened since then? Nothing!

Surely you must know that the magic is still there even if you did go down badly in Canada a few months ago. Your last two albums, "Open Road" and "HMS Donovan", contained material as good as that you were producing in your "Ready, Steady, Go" days.

So you see, the only reason for your lack of success is due to under-exposure. The cure is a lengthy tour to win back all the fans who have turned their backs on you. All the best for '72, Don. — DONOVAN FAN, Newcastle.

STAND UP, PURPLE

WHEN WILL Deep Purple learn to stand up for what they do. Since "Fireball" failed to reach the great heights achieved by "In Rock," all each member of the group has done is publicly denounce responsibility by saying they took too long to record it.

I myself bought the album and think it is 10 times better than "In Rock." Ian

Gillan shows on "Fireball" that he is capable of singing — especially on the track "Anyone's Daughter." So why don't they accept that this album is something they've done and stop making stupid, petty excuses. — PAULINE MCPHILIPS, Cumberland.

INSANE BEEB

DIABOLICAL! Must British pop fans always be treated like children?



DONOVAN: down because of under-exposure

Must everything be cut up into small pieces for us to chew over? What reason can the BBC give for the insane slicing up of the "Elvis Presley Story." In America it was broadcast "straight" for 12 hours. Why not here? — A. W. MOORE, Argyll.

WEELEY SORRY

WE WOULD like to offer our apologies to

readers who still await delivery of their Weeley Festival Souvenir orders. This has been due to severe production difficulties completely outside our control.

Everything possible is being done to ensure the solution of this matter, but there may be a further delay of about five weeks.

If at the end of this period we are still unable to fulfil our obligations, money will be refunded without further delay. — DAVID PAYNE, Gemini Photo-graphy.

TAIL-PIECES

By ALLEY CAT

WITHIN a few months, all world records for gross takings will be broken by George Harrison's "Bangla Desh" album receipts. Chingford reader Bob Hellen points out strong similarity between melody of Roger Cooke and Roger Greenaway's composition for current New Seekers hit and standard song "There's A Blue Ridge Round My Heart Virginia". Bob Dylan, Joan Baez and the Byrds featured on LP "Earl Scruggs, Family & Friends" for CBS March release.

Possibility of Paul Simon reuniting with Art Garfunkel very strong. Blood, Sweat & Tears experiment with blind singer Bobby Doyle temporarily replacing David Clayton-Thomas. His producer Wes Farrell reveals likelihood of David Cassidy appearances here soon.

Ella Fitzgerald and Sarah Vaughan guest in TV series Tony Bennett now filming here. Tom Fogerty producing new singer Merle Saunders. After success of Johnny Pearson's "Owen MD" theme, will Larry Page change Penny Farthing name to Penicillin?

On Hughie Green's "Opportunity Knocks", Billy Fury introduces singer John Miles next week. Lulu replaced by Yvonne Quenet in "Cherry Pickers" film. New Seekers not changing name to 5-Up!

Signed to Tito Burns' new agency — Peter Sarstedt. Another near-neighbour of Cilla Black and Peter Noone at Denham (Bucks) —

Roger Moore U.S. Gold Disc for Partridge Family's "Christmas" LP.

Label owner Berry Gordy penned debut song for Jim Webb's vocal discovery Thelma Houston on Tamla. Gary Smith and Dwight Hermion producing special shows starring Des O'Connor for U.S. market. Congratulations on P. J. Proby's annual engagement!

Visiting London: Bones Howe, producer of Fifth Dimension records — also last Elvis Presley TV show. Mike Smith (former member of Amen Corner) producing new group 9.30 Fly on Ember. Will Isaac "Shaft" Hayes follow-up by retitling Bill Haley's "See You Later Elevator"?

In U.S., ex-singer Freddie Cannon now promoting Paul Anka's records. On Tuesday, Fifth Dimension entertained at Bell chief Larry

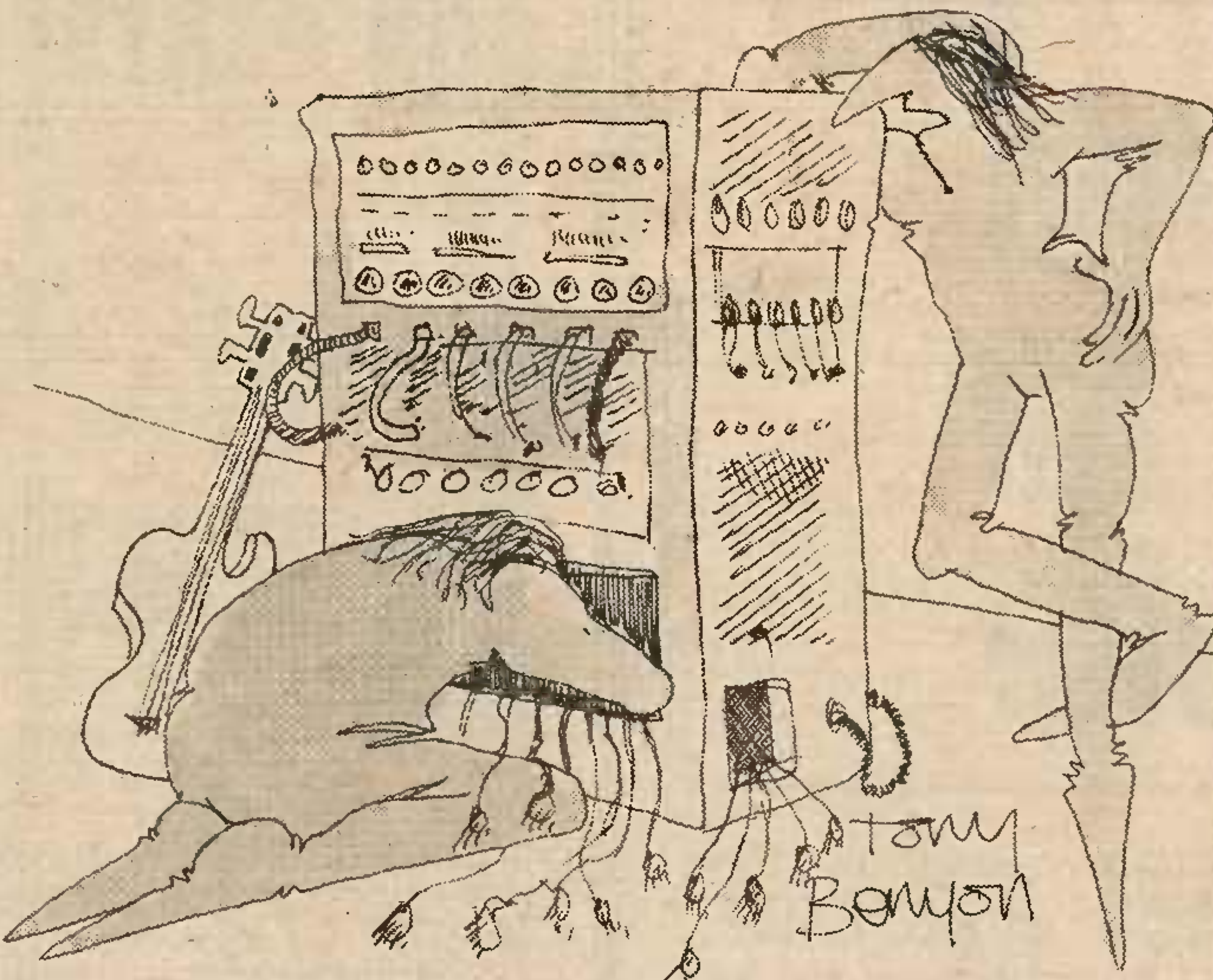
Utall's London Party. Who said Seeker Cola? At Howard Hughes' Las Vegas Sands Hotel, Des O'Connor autumn debut. This week, Jackson Five combine with Supremes at concert commemorating Martin Luther King's birthday. Who said Greenaway and Coke?

First of new Engelbert Humperdinck BBC-TV shows enjoyable. Rick Huxley (former guitarist with Dave Clark Five) now Vox Sound executive. Lynn Anderson could retitling New Seekers' hit "I'd Like To Teach The World To Sing".

On RCA, Young Generation's first disc is Carole King's "Where You Lead," produced by Stewart Morris of BBC-TV. Praise for Middle Of The Road's chart consistency. Is Kathy Kirby's favourite group Dr. Marigold's Prescription?

Top Radio Personality award for Tony Blackburn like giving Nobel Literature Prize to Yoko Ono for writing "Grapefruit" book. In Germany, Uriah Heep's "Look At Yourself" and T. Rex's "Electric Warrior" top 1971 progressive albums. Stratford Johns could retitling Congregation's hit "Softly Softly Whispering I Love You".

After one year delay, Spencer Davis waxing LP in Hollywood. Can Tony Visconti



"£9,000 and all we get are police messages . . ."

spread some of T. Rex's success to Mary Hopkin? Dedicated to Bob Monkhouse, new "Golden Shot" producer Les Cocks could retitling Elvis Presley's hit "I Can't Help B Leaving". Completely rebuilt: Vera Lynn and husband-manager Harry Lewis' "Ditching (Sussex)" home. Welsh singer Ken Richards signed by U.S. Capitol with Paul Anka song for debut single. Peter Asher gets his way, watch Carly Simon progress in 1972.

Almost completed: Yvonne Elliman's LP of compositions by Andrew Lloyd-Webber and Tim Rice. "If We Only Have Love" Dionne Warwick's first Warner Bros. album. Despite reports, Lauro Nyro visit unlikely this year.

On TV, David Jacobs noticeable by his absence. D-J Alan Freeman lavishly praised by Dennis Jones, his radio producer. Greg Lake pro-

ducer of Harvest's Spontaneous Combustion; their average age is 17.

New long-term Johnnie Ray Las Vegas contract. In Europe, Barbra Streisand waxing LP of Michel Legrand compositions, with lyrics by Alan and Marilyn Bergman. Vocal versions of Peter Nero's U.S. hit brings Tony Bennett into competition against Al Martino with "Summer of '42".

For RCA, Henry Mancini producing new organist Artie Kane. Guests this week on David Frost's U.S. TV show include Dawn. After ten years, Jerry Newton no longer with brother Wayne Newton's act.

This week, Roger Hill making debut with Fairport Convention on BBC2 "Old Grey Whistle Test". Engelbert Humperdinck needs stronger TV gag-writer. Coal crisis doesn't bother New Seekers—they're making a fortune from Coke!

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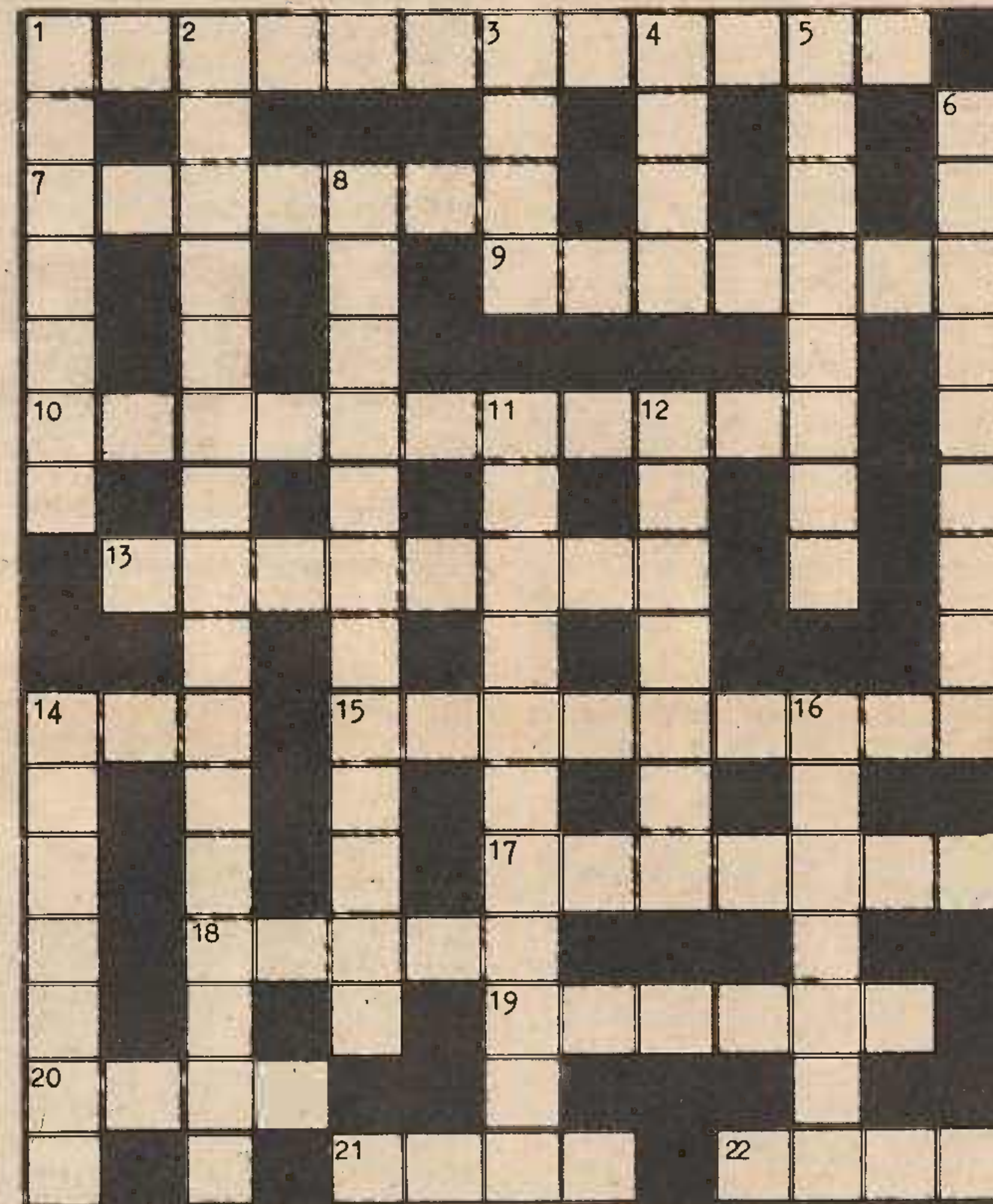
FOR a presentation to mark Australian Alan Freeman's ten years on "Pick Of The Pops," at the Martini Terrace, London, last Friday, most of Radio One djs recorded messages to Alan.

Tony Blackburn said he had listened to Alan while

at school and Terry Wogan added that his nanny hadn't allowed him to listen.

Jimmy Saville commented: "Ten years and not found out, eh. But we must be nice to these foreign people, they're so touchy. You must have amassed a lot of money, so let's have the three quid you owe me."

Later Pete Murray announced: "Alan Freeman, this is your tape. . . ." and presented it to him. Singer Nina gave him an engraved silver salver to mark his contribution to the record industry.



- ACROSS:**
- Sly keeping it in his group! (6, 6)
 - The "Friends" band
 - On which "Catch My Soul" is based
 - Band that takes its name from an island off the N.E. coast
 - U.S. soul band had American No. 1 with "Have You Seen Her"
 - In U.S. known as Columbia; abbreviated here
 - A shortie raincoat complete a band!
 - Beatle solo album
 - Instrument
 - The Gingenbreads girl, now with Ten Wheel Drive
 - 20 and 22 Began his career with Crismo
 - Sounds a devil-may-care Motown singer!
 - See 20

- DOWN:**
- Careful with that Yes album!
 - An alarm call from Cat! (7, 3, 6)
 - His father was a folk singer too
 - Joe McDonald's old band
 - in every drop of rain that falls — goes one line (1, 7)
 - Steisand covering Nyro (6, 3)
 - Now defunct U.S. band, had hit here with version "You

Keep Me Hanging On" (7, 5)

- Disbanded, but was one of the many Fairport offshoots
- Was she well, well, sang Georgie and Alan
- Leading exponents of the jazz-rock idiom
- Terry Osei is their leader

ANSWERS NEXT WEEK
LAST WEEK'S BELOW

- ACROSS:** 1 "Tapestry"; 4 Session; 7 "Reason To Believe" (tip of "Maggie May"; 9 "Satisfaction"; 10 Fly; 11 (Steve) Cropper; 13 (Peter) Noone; 15 Deep Purple; 16 "Peggy" Sue; 18 (Bobbie) Gentry; 20 Roadie; 24 RCA; 26 (Eric) Clapton; 27 "Spinning Wheel"; 30 Steam Packet; 31 (John) Peel; 32 Billy Preston; 34 Kenny Rogers; 36 (Brian) Auger; 37 (John) Mayall.
- DOWN:** 1 Threshold; 2 Plastic Penny; 3 Showstoppers; 4 Stevie (Wonder); 5 "Spinning (Wheel)"; 6 Overlanders; 8 "Tramp"; 12 Emperor; 14 (Neil) Sedaka; 17 Witch; 18 Grace Slick; 19 Temptations; 22 Joe; 23 Gospel; 25 Cocker; 27 (Charlie) Watts; 28 Euphonium; 29 Platters; 33 "Peggy (Sue)"; 35 "Ram".

BELL CELEBRATES INDEPENDENCE



5th DIMENSION, stars of honour at Bell's Tuesday night party, pictured during their act (l to r) MARILYN MCCOO, BILLY DAVIS JR., LEMONTE MCLEMORE, FLORENCE LA RUE and RON JOHNSON.

BELL RECORDS celebrated their independence as a fully self-operating British recording company in lavish style on Tuesday, taking the first floor of the Inn On The Park hotel, in London's Mayfair, to host a party for some 500 celebrities of the recording world.

The dazzling cabaret starred the sensational Fifth Dimension

supported by the Fantastics, and the ballroom was transformed into an English village, green with jellied eel, hot dog, wine, beer, fruit and even ice cream stalls, dispensing food and drink from 9.00 p.m. until the wee hours.

Larry Utall, bearded genius of the Bell company, aided by his wife Pam, cut the cake to symbolise the independence, and British Bell head, smiling Dick Leahy who has done so well in the singles market already with hits here from Dawn, Delfonics, Fantastics, Johnny Johnson, Edison Light-house, Bay City Rollers and Piglets, told of plans to add to the roster of chart makers and songwriters.

To wish them Godspeed (or should it be Godspell) many stars turned out, including

Lulu, Marmalade, Labi Siffre, Joan Turner, Eve Graham, Roy Budd, Godspell stars, new Bell signing Janet Webb (the vivacious Miss who ends the Morecambe and Wise TV shows), footballers Bobby Moore and Geoff Hurst, radio people Ed



Two of the distinguished MAURICE GIBB

Stewart, Keith Skues, Johnnie Walker, Bruce Wyndham, Stuart Grundy, Derek Chinnery, Susan Barnes, Alan Keen, Ken Evans

and Jimmy Parsons, as well as songwriters Bill Martin and Roger Greenaway.

Among the record executives were Sir Joseph Lockwood, Phillip Brodie, Steve Gottlieb, Ahmet Ertegan, Mickie Most, Roland Rennie, Tito Burns, Gerry Oord, Dick Katz and Michael Balin.

From the American Bell company were Irv Biegel, Gloria Sontheim, Monte Morris, Bones Howe, Wes Farrell and honoured guests Bill Gavin and Theo Zavin (BMI). — ANDY GRAY.



Bell President LARRY UTALL and wife PAM cut the cake, in the shape of the Bell logo, to symbolise the independence.



The party was not confined to only record personalities. Among the guests was footballer BOBBY MOORE (seen here with a friend) and GEOFF HURST.

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Solo album and Canadian TV for versatile Cooke



ROGER COOKE

THE COMPLEX life of Roger Cooke involves not only writing hit singles for people like the New Seekers but also producing, publishing and singing. Producing for people like the Fortunes, writing hits for numerous groups and solo singers, publishing songs with his partner Roger Greenaway, and singing on numerous sessions as well as with Blue Mink.

Both Greenaway and Cooke must be well pleased with themselves — three singles in the chart (Congregation's and Cilla Black's are the other two), two of which have earned silver discs.

And the New Seekers current hit has sold over a million and therefore gives them a gold disc.

As if this wasn't enough, Roger Cooke is now working on an album of his own.

He's at home in the studio, indeed his wife may well believe the studio is his only home because he spends so much time there. The day after I saw him he was flying to Canada to do his own TV show.

"That will be a bit of an ego trip," he told me. Then he jokes: "I think my manager must have something on the director."

On the subject of his album, he says, "I can't say what is the most important aspect of my career, although obviously songwriting is part of it. I've been blessed with some sort of singing voice and all songwriters want to sing — after all it's the age of the singer/songwriter and on this album I'm very serious about both the singing and songwriting side."

"At the moment I'm known as a middle-of-the-road songwriter, and that makes it very difficult to break into a market like America. I certainly hope to go there and promote."

So how is the "middle of the road" songwriter different on his new album?

"It goes a long way from what people expect from me. But I can't divorce myself from melodic songs — I've

just got a little more serious as a lyricist. And though I say it myself, I'm a bloody good lyricist. The album will be serious — saying what I want to say. You see, I do have a serious side to my nature. I wanted to say something — something that showed warmth, comfort, reality and humanity, and I hope this is what I've done."

Roger says he's been working on this album for about a year now, and when you ask him how he manages to get all sides of his business in so short a space of time (like 24 hours each day) he says, "I don't sleep."

While the concept of this album started a year ago, the New Seekers' Coke jingle, "I'd Like To Teach The World To Sing," currently at the top of the charts, was an idea Roger had been nursing in his mind for two years.

"The idea started off when I was in Portugal, and I don't think I would ever have finished the song if it hadn't been that we needed to write this jingle."

So far, world wide sales of the song (and there are versions out by people other than the New Seekers), have totalled over two million. Roger reckons that when the final count comes, it will have sold around three million. Amazingly it is the first Greenaway/Cooke composition which has got to number one.

"We've had many at number two and getting a single to number one was an anticlimax in a way. You tend to think 'where do we go from here?'"

Both Greenaway and Cooke have now reached the enviable

situation where they don't have to write for the money side — they could both afford to retire tomorrow and never be poor. What drives them, you may ask, to keep on writing songs?

"Well for a start I've always enjoyed writing. I write when it turns me on — when I get an idea. If I conspire on a song with someone else we sit down and chat and then let ourselves drift until an idea comes into being. Basically Roger (Greenaway) and I are lazy writers — our songs are never forced, always natural."

Is it then because he is a "lazy" writer that he has taken so long preparing this album?

"No — when I started writing the songs I had to think of effect. I have to consider what it will sound like to someone with a set of 'heads' on. I wanted to cause sensations when people listen to it."

Greenaway and Cooke have now been together for seven years and Cooke attributes their staying together to loyalty.

"We're both intensely loyal and we don't betray each other in any way. I dig him, he's a great guy. Twice a year we may have an argument but that's about it. I get the feeling that being in this business and working all the time I may be knocking 10 years off my life. But you get caught up in this big wheel and you can't get off."

On January 17, Roger, as a part of Blue Mink, starts two weeks at London's Talk Of The Town, a rare live appearance for the band.

"It's a good place because it's in town... and who wants to work live when you can write? Three engagements a year are enough for Blue Mink as far as we're concerned."

Finally I asked Cooke, how long he could see his life as a writer/publisher/singer and session singer going on. "I took too long to make it — eight years. And now there's no way to make me let go."

JULIE WEBB

THE TRAFFIC REPORT

disatisfied with the whole thing. With Traffic there were nights when it was really good, but then I think there were more nights when it wasn't.

STEWART: From speaking to Steve, do you think Traffic will still go on in some form or other?

GRECH: I should think so, because what ever happens, Traffic is always centred around Steve, he's the musical policy, and the people who play with him express their own individual things, but are aware of basically what he wants. Steve doesn't lay down... doesn't say "right this is how it should be played." He suggests an idea and the people develop around that — which is great because it does give people the chance to express their own individual thing.

So, if it's going to be like that, Traffic will always go on, or else it's going to be the Steve Winwood Band or something.

STEWART: Since leaving Family you have been through various musical experimentation stages with Blind Faith and Airforce. Then Traffic seemed to steady you a great deal.

GRECH: It did. It really sort of got me together, which I really dig.

STEWART: What are your

future plans now?

GRECH: Well, I haven't really sat down and thought about what I'm going to do. I never have done anyway. But I'm getting the urge to start writing again, now that I know I don't have to go on the road.

STEWART: I was told today that you were up all night working. Are you doing anything besides writing?

GRECH: Yeah, I'm just getting ideas down (rough tapes) that I'd like to put out on an album pretty soon.

STEWART: A solo album?

GRECH: No, not a solo album in that sense. Just an album made with people that I know who would like to do something similar. Instead of asking all different people to come and play on different sections I'd just like to get four guys together, and just work as a band more or less — again with everybody putting in their own thing.

But it's good to have a bit more control over things, in lots of ways.

STEWART: Did you find that the lack of control in Traffic regarding musical policy was retrogressive to your own development?

GRECH: Not really, because whatever we were playing, the music was still up to a good standard; it wasn't just

From Page 10

a case of going on there and playing, and thinking let's get this one over.

In Traffic people go on the stage and really put everything into it. I mean, it used to get to a very emotional stage, because as a musician, if you don't express yourself you find it frustrating.

STEWART: You've mentioned doing an album with some friends — a sort of group. Have you any plans to go on the road?

GRECH: Say a group of us do get it to the point where we've got enough material and do do an album, then there's no reason why we shouldn't go on the road, because that's what a group's for actually.

STEWART: Have you any ideas of who you would like to work with?

GRECH: A few. There are one or two people that I've talked to and sort of explored the idea up to a point. (But he was reluctant to name any.)

STEWART: Do you think things are shaping up for you then?

GRECH: Yeah, I think they are, and I'm looking forward to what the outcome will be. I think nowadays musicians are more aware of the fact that in music individuality and originality are things that you must try to put out.

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