

POLL RESULTS

NEW MUSICAL EXPRESS

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EVERY
FRIDAY

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Week ending January 22, 1972

JETHRO CONCERT DATES

THE majority of the dates and venues for the full-scale British concert tour in March by Jethro Tull have now been finalised by Chrysalis. The schedule will comprise a total of at least 24 dates in major theatres and halls. A support group has still to be booked for the tour, which opens at PORTSMOUTH Guildhall on March 2.

Itinerary

The itinerary then takes in EXETER ABC (3), PLYMOUTH Guildhall (4), BRISTOL Colston Hall (5), BIRMINGHAM Town Hall (6), NEWCASTLE City Hall (7), YORK Central Hall (8), BOURNE MOUTH Winter Gardens (10),



SHEFFIELD City Hall (11), NORWICH St. Andrew's Hall (13), LEICESTER De Montfort Hall (14) and BRADFORD St. George's Hall (15).

The tour continues at STOKE Victoria Hall (16), then plays STOCKTON ABC (17), WOLVERHAMPTON Civic Hall (19), OXFORD Town Hall (20), EDINBURGH Empire (24), DUNDEE Caird Hall (25),

GLASGOW Green's Playhouse (26), LIVERPOOL Stadium (27) and MAN-

CHESTER Free Trade Hall (28).

Two more provincial dates have still to be confirmed, and a London venue is currently being finalised. Details of these additional concerts will be announced shortly.

New album

Jethro is now midway through an extensive five-week tour of Europe, playing major concerts in several different countries. The outfit is scheduled to return to this country in February, in time for the release of its new "Thick As A Brick" album.

**JEFF
BECK
TOUR**

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REXMANIA



AT the Boston Gliderdrome on Saturday, T. Rex turned the musical clock back to the early sixties. In scenes of hysteria and confusion unparalleled since the days of Beatlemania, thirty-three people fainted and one girl was taken to hospital after falling off the balcony in her excitement. Extra police were drafted in to cope with the crowd of more than five thousand including some from as far as Cardiff and London. Here NME's James Johnson sets the scene.

... by early evening there is a queue four deep outside the hall. And mostly they're all small girls.

Many have "Marc" scribbled on their arms in shakey biro and hold torn, tattered pictures of Bolan between hot, sticky fingers. Some are already a little over-excited and just a little tearful. The reason behind it all is T. Rex are in town, playing tonight and everybody knows it's going to be the biggest night out for months.

It's the archetypal Saturday night out of the old tradition that has been enacted in palaces and dance halls throughout the country for years.

But this Saturday there's tension in the air. Crash barriers have been erected around the stage, bouncers nervously sip cans of beer trying to look tough for the chicks and a television crew try to act cool hampered all the time by

● continued on page 20



TWO new Elvis Presley albums are to be released in this country shortly. Both are scheduled for U.S. release next month, and they are expected to be issued here soon afterwards. The first is titled "Elvis — Now" and is probably the most diverse and contrasting set Presley has ever recorded. The second is a live LP

Two new Elvis albums: Col's 'non' to Paris

called "In Person" and features tracks from recent cabaret performances at Las Vegas International Hotel and Lake Tahoe Sahara Hotel.

Tracks on the "Elvis — Now" album include the Lennon-McCartney stan-

dard "Hey Jude," Kristoferson's "Help Me To Make It Through The Night," Buffy Sainte-Marie's "Until It's Time For You To Go," Gordon Lightfoot's "Early Morning Rain," a Les Reed-Geoff Stephens song called

"Sylvia" and the traditional "I Was Born 10,000 Years Ago" which Presley arranged himself. Remaining tracks are "Miracle Of The Rosary," "Put Your Hand In The Hand Of The Man," "We Can Make The Morning"

and the Johnny Mercer oldie "Fools Rush In." "Help Me Make It Through The Night" and "Hey Jude" are also included in the live LP, which contains many of his previous hits in medley form, as well as some of

Presley's best dialogue. Among other titles are "That's All Right," "Hound Dog," "Blue Suede Shoes," "Whole Lotta Shaking," "Polk Salad Annie," "Love Me,"

● continued on page 4

Easter screening at your local — George's Bangla Desh movie

THE film of George Harrison's Bangla Desh concert at New York Madison Square Garden on August 1 is, after all, being prepared for cinema screening. It was originally planned for TV, and arrangements had reached such an advanced state that tentative transmission dates were fixed in America.

But now George and his business manager Allen Klein — together with other principal participants in the concert, including Ringo Starr and Bob Dylan — have decided that the sound, camera and technical quality is too good to waste on a one-shot TV screening, and would be better suited to the big screen.

Accordingly the film, on which editing has now been completed, is in the process

of being blown up to 70mm for wide-screen cinema projection. Les Perrin, Klein's representative in this country, told the NME: "If everything goes according to plan — and we see no reason why it shouldn't — the film should be in British cinemas around Easter."

Meanwhile, Harrison is planning to release an album by a group he recently discovered, according to an Apple executive speaking at the Midem Festival in Cannes this week — they are the Eaton Brothers who, between them, play 20 instruments. Apple is also bringing out an album by David Peel and the Lower East Siders, whom John Lennon discovered playing on the sidewalks of Greenwich Village in New York.

JEFF BECK TOUR

THE Jeff Beck Group are to make a national tour of universities and colleges, starting at the end of this month and running through February. The schedule opens at Bristol Polytechnic on January 31, then takes in Canterbury Kent University (February 1), Southampton Guildhall for Southampton University (3), Worcester University (5) and Brighton Sussex University (9). The February 11 concert is at the London College of Printing and is a joint promotion between that college and the London School of Economics. Then come Coventry Lanchester Polytechnic (12) and Lancaster University (18). One or two more dates have still to be set, but the tour closes on February 20 with an "Implosion" date at London Roundhouse.

The re-formed Heaven group will be the support act on the bill, which will also feature lights and a full production. The tour has been set up by Buffalo Concert Presentations in association with Equator, and spokesman Rikki Farr told the NME: "I saw the Beck outfit in action in Germany and can promise audiences here that they are in for a real treat."

The line-up of Jeff's group comprises Cozy Powell (drums), Bob Tench (vocals), Clive Chaman (bass), Max Middleton (piano) and Beck on lead guitar.

Re-shaped Steeleye on the road again

STEELEYE SPAN is set for its first tour since its recent personnel shake-up. New members Rick Kemp and Bob Johnson, who replaced Tyger Hutchings and Martin Carthy in the line-up, have been rehearsing with the outfit for the past month — and Span is now ready to take the road next weekend. More dates have still to be set, but the itinerary so far is:

Bath University (January 28), Weston-super-Mare Winter Gardens (29), Dundee University (February 3), Edinburgh Caley (4), Stockport College of Technology (5), Trowbridge Town Hall (10), Lancaster University (11), Hornsey Town Hall (18), Hatfield Polytechnic (19), Manchester University (23), Cardiff University (25) and Exeter University (26).

Span will devote the greater part of March to recording a new album. And plans are being finalised for the band to undertake an American tour in the spring.

Grease Band breaks up

The Grease Band has broken up. But two of its members, lead guitarist Henry McCulloch and Mick Weaver, are staying together to form a new group — which, however, will be given a new name. They are at present looking for a drummer and a vocalist.

Two members of the Grease Band, Neil Hubbard and Alan Spenser, have joined the new group which has been formed by Chris Stainton — who has been with Joe Cocker since his early days, and who is now going out on his own.

Lulu stage musical confirmed for '72

It is now certain that Lulu will make her debut in a stage musical in 1972. It has for some time been suggested that she is the classic singer "Vanity Fair".

NME: January 1, 1972

LULU'S SHOW CONFIRMED ... AGAIN!

All the national dailies this week splashed the news of Lulu being signed for her first starring role in a West End musical — a story which the NME confirmed three weeks ago! As previously reported, she is to play the role of Becky Sharp in a musical version of the classic novel "Vanity Fair."

The £80,000 production will open in London during July, though a venue has not yet been disclosed. It was learned this week that the show will be directed by Peter Coe, whose previous London stage successes have included "Oliver!" and "Pickwick."

FELICIANO, SABBATH LONDON CONCERTS

JOSE FELICIANO will make only one live appearance in this country during his previously-reported European tour — he stars in two performances at London Hammersmith Odeon on Monday, February 14, promoted by Tony Burfield of MAM. During his brief visit, Jose will also guest in Englebert Humperdinck's BBC-1 series (see page 4).

BLACK SABBATH are to play a London concert during their forthcoming British tour after all — promoted by Arthur Howes, it is at the Royal Albert Hall on Thursday, February 17. (Tickets go on sale on January 31). A spokesman for the group denied that this implied a lifting of the venue's "ban" on Sabbath. He said: "They were never banned. It's simply that their last Albert Hall show ran over time, and this led to a misunderstanding."

TIM ROSE will make his only live appearance of his current British visit this Sunday at the Shaw Theatre in London's Euston Road, with Gary Wright's Wonderwheel. Rose is visiting London to cut an album for the new Play-boy label, which Wright is producing.

DAVID BOWIE has been added to the line-up for Coventry's Lanchester Arts Festival. He makes one of his rare concert appearances when he performs with Roland Kirk in Lanchester Main Hall on Sunday, January 30.

EDGAR BROUGHTON BAND stars in concert at London Rainbow Theatre on Sunday, February 6. JACK BRUCE, who had provisionally been set for this date, is now expected to switch to February 20.

Now turn to page 3 for a comprehensive guide to more up-coming live dates.

NEWBEATS TOURING HERE NEXT MONTH

THE Newbeats are coming to Britain for a tour of British clubs and ballrooms. The visit has been set up by promoters Alan Lubin and Phil Lubman — it commences on February 10 and lasts four weeks. Dates and venues are now being lined up, and the group will also undertake TV and radio dates to promote its new "Thou Shalt Not Steal" single, which is issued by London today (Friday) as the follow-up to the Newbeats' recent Chart hit "Run Baby Run."



Spring visit by Joni

JONI MITCHELL is to undertake a full-scale European tour in the spring, and her itinerary will include concerts — probably two or three — in this country. The exact period of her visit has not yet been notified from the States, but it is expected to be in April. The visit will coincide with the release of her new album, which she will also be promoting on television.

DIAMOND IS DELAYED

NEIL DIAMOND has postponed his British visit from March until May. He was to have starred at London Royal Albert Hall on March 16, but promoter Arthur Howes told the NME this week: "I am now expecting Neil towards the end of May, and his British visit is likely to extend into June and include several concerts here. But no dates have yet been set, and neither can they be until he advises me exactly when he is coming." As exclusively reported in the NME, these British concerts will be Neil's final dates before he gives up live appearances for at least a year, in order to concentrate on writing and recording.

Liverpool rejects Strawbs' concert

THE Strawbs' projected appearance at Liverpool St. George's Hall on February 4 — which was to have formed part of their previously-reported British concert tour — has been cancelled. A spokesman for the Strawbs told the NME: "The venue hadn't made proper seating, stage or lighting arrangements. And the booking manager told us that they didn't really want rock shows anyway!"

An attempt to secure a booking at Liverpool Philharmonic Hall was turned down flatly, on the grounds that the venue considers rock "an unimportant music form." Liverpool University has promised to make its hall available to the Strawbs at a later date, but the group's concert tour will not now be including Liverpool in its itinerary. Commented the spokesman: "It is a tragedy that a great city cannot offer a suitable venue for rock."

Following the NME's recent report that the new grandstand at Doncaster Racecourse is no longer to allow pop presentations, it was learned this week that another pop venue in the town — Doncaster Attic — is to close in March. It is being taken over by the Bailey Organisation who are to convert it into a luxurious theatre-restaurant, featuring major international stars in cabaret.

BALDRY GUITAR QUILTS

Guitarist Sam Mitchell has left Long John Baldry's band in order to pursue his own career. He is expected to form his own group in the near future.

MACK THE KNIFE BACK

Vanessa Redgrave makes her stage musical debut next month, starring in a revival of the Bertholt Brecht-Kurt Weill show "The Threepenny Opera," the score of which includes "Mack The Knife." It opens at London Prince of Wales Theatre on February 10, and the cast also includes Annie Ross and Barbara Windsor.

TAMI LYNN VENUES

MOJO star Tami Lynn is now set to return to this country in mid-February for a six-week stay, and most of her dates have now been set by Contempo Artists. She will play five separate weeks in cabaret — at Yardley Cavendish doubling Birmingham La Dolce Vita (from February 13), Sheffield Bailey's and Barnsley Monk Bretton (from 20), South Shields Tavern and Newcastle La Dolce Vita (from March 5), Hull Bailey's (from 12) and Stockton Bailey's (from 27). One-nighters so far confirmed for Tami are at Northampton Shades (February 27), Carlisle Pink Panther (March 3), Lincoln Acquarius (4) and Harlow Youth Centre (22).

Several more venues have been confirmed for the British tour by the Detroit Emeralds. Most of their dates were reported in the NME five weeks ago, but Contempo have now added Birmingham Rebecca's and Barbarella's (January 28), Croydon Top Rank (February 3), Liverpool Mardi Gras (4) and London Revolution (5).



THE BEE GEES collected no less than seven Gold Disc awards between them last week, in respect of record sales in America. Actress IMOGEN HASSELL, who presented the trophies, holds one of them while the Gees clasp the others — and manager ROBERT STIGWOOD (second right) looks on smiling

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OLIVIA JOINS SACHA TOUR



OLIVIA NEWTON-JOHN has been booked as the principal supporting attraction on the British concert tour by Sacha Distel which, as reported two weeks ago, opens at Southampton Gaumont on March 17. Also on the bill is violinist Stephane Grappelli.

Bullet hit name problem

THE Bullet group, launched by ex-Atomic Rooster men John Cann and Paul Hammond early last year, has run into difficulties over its name — because an American outfit has also elected to use the name Bullet. And both groups have chosen to register the name in their respective countries! The first single by Britain's Bullet, titled "Hobo," has just been released by Bronze — and Philips are about to release the debut single by America's Bullet. It is understood that both sides are now in "amicable discussion" trying to resolve the problem.

We're kicking
a few things
around at NME
DON'T MISS
NEXT WEEK'S ISSUE

BEN E. KING

The British tour by BEN E. KING includes Purley Orchid (March 2), Hull Malcolm's (3), Dunstable California and Paddington Cue (4), Gillingham Central Hotel and Peckham Mr. Bee's (5), Hastings Aquarius (7), Watford Top Rank and London Samantha's (8), Hanley Place (9), Tunstall Golden Torch (10), RAF Scampton and Lincoln Aquarius (11), York Hypnotique (14), Birmingham Barbarella's and Rebecca's (16-18), Wolverhampton Cavendish and Birmingham Barbarella's (19), Bristol and Cardiff Top Ranks (21), Camberley Samantha's (23), Halifax Scene III (24), Scarborough Scene II (25), Reading Top Rank (26), Croydon Top Rank (30), Whitchurch Civic Centre and Oaken-gates Town Hall (April 1) and Birmingham Cedar and Top Rank (3).

SOLOMON BURKE is now set to begin a 17-day club and ballroom tour on March 24, and INEZ FOXX begins her British itinerary on May 12. Plans for both visits were revealed last week.

CLEO LAINE

Cleo Laine is to leave the cast of the London musical "Showboat" on January 29 to play an Australian tour with John Dankworth. Then in May, Cleo will play her first British concert tour, which is being set up by Robert Paterson. Jan Walters will take over her role in "Showboat" at the Adelphi Theatre until October 2, when Cleo rejoins the cast.

Extra venue in previously-reported concert tour by RICHARD HARRIS is at Brighton Dome on February 9.

FANTASTICS continue their British tour, for which first dates were announced last week, with appearances at Middlesbrough Excel Bowl (January 31-February 5), Sheffield Cavendish (6-12), Gillingham Central Hotel (13), Bolton Nevada (18) and Farnworth Blighty's and Blackburn Cavendish (27-March 4).

BARCLAY JAMES

Eight more venues have been inserted into the lengthy British tour by BARCLAY JAMES HARVEST. They are York University (January 28), Aberdeen University (February 4), Oxford Town Hall (21), Wolverhampton Civic Hall (March 8), Lowestoft College of Technology (10), Chelmsford Concert Hall (13), Reading Town Hall (16) and Guildford Civic Hall (22). The bulk of Barclay's tour dates were reported in the NME five weeks ago.

UP-COMING LIVE DATES

SLADE

After their previously-reported date at Coventry Locarno with Chuck Berry and Billy Preston on February 3, SLADE play one-nighters at Aberystwyth University (4), Whitchurch Civic Centre (5), Reading Top Rank (7), Kew Boathouse (9), Ayr Caledonian (11), Glasgow College of Technology (12), Glasgow Electric Gardens (13), Hull Malcolm's (17), Nottingham Trent Polytechnic (18), York St. John's College (19), Southampton Technical College (20), London University (25) and Crewe College of Education (26).

BLACK SABBATH play an additional concert at Birmingham Town Hall next Tuesday (25), as their appearance at this venue on Monday is sold out.

SARAH VAUGHAN, due in Britain to record two Thames TV shows, also plays live dates at Chatham Central Hall (January 28), Wakefield Theatre Club (February 1 and 2) and Southport Floral Hall (4).

QUIVER

QUIVER undertakes a British college tour with visits to Aberystwyth University (January 29), Birmingham University (February 4), Colchester Essex University (5), Cardiff University (19), East Kilbride Olympia (March 9), Stirling University (10) and Glasgow Strathclyde University (11). Further dates are being set.

The first five dates of a college tour by GNIDROLOG were announced this week. They are Keele University (February 16), Kingston Gipsy Hill College (19), Swansea University (23), London School of Economics (25), and Aberystwyth University (March 4).

CONCERTS

TONY BENNETT at London Royal Festival Hall on February 19, to be broadcast live by Radio 1 and 2. ● THIRD EAR BAND at Birmingham Town Hall (February 12) and Bristol Colston Hall (15). ● RALPH McTELL at Newcastle City Hall this Sunday (23). ● IAN WHITCOMB at London ICA, Gallery 3, tomorrow (Saturday). ● CORRIES at London Royal Albert Hall on May 23. ● DOROTHY SQUIRES one-woman show at London Royal Albert Hall on Saturday, February 5, promoted by Arthur Howes. ● FORTUNES in charity concert at Manchester Open House this Sunday (23).

**DRIFTERS**

The full British itinerary for the DRIFTERS comprises Hull Malcolm's and Doncaster Top Rank (February 11), Lincoln Aquarius (12), Peckham Mr. Bee's (13), Smethwick Baths and Walsall George (15), Liverpool Top Rank (16), Birmingham Barbarella's and Rebecca's (17 and 18), Oldhill Plaza and Birmingham Barbarella's (19), Leek Samantha's and Tunstall Golden Torch (20), Stevenage Locarno and London Speakeasy (22), Purley Orchid and London Bumpers (24), Birmingham Rebecca's and Barbarella's (25), Whitchurch Civic Hall and Crewe Up The Junction (26), Birmingham Cedar and Wolverhampton Cavendish (27), Middlesbrough South Bank (28 and 29), Spennymoor Variety Club and Peterlee Senate (March 1 and 2), Bolton Nevada and Liverpool Mardi Gras (3), St. Albans City Hall (4), Retford Broken Wheel (5), Bristol and Cardiff Top Ranks (7), Harrogate Intercon (15), Banbury Winter Gardens and Dudley College of Education (17), Dunstable California (18) and Reading Top Rank (19).

Two top Danish bands tour Britain shortly — DAY OF PHOENIX will be here from February 13 to 20 and BURNIN' RED IVANHOE from March 18 to 31, and venues are being lined up by Anglo American Attractions. Leading Dutch outfit FOCUS starts a 15-venue British tour at London Speakeasy on February 25.

KEITH CHRISTMAS BAND plays university gigs at Salford (tonight, Friday), Southampton (next Tuesday), Cardiff (Wednesday), Sheffield (January 28) and Nottingham (29). The outfit is at London Roundhouse this Sunday (23).

EDDIE FLOYD

Venues so far set for EDDIE FLOYD are Purley Orchid (February 3), Halifax Scene III and Sheffield Shades (4), Dunstable California and Paddington Cue (5), Retford Broken Wheel and Hanley Place (6), York Hypnotique (8), Watford Top Rank (9), Sheffield Fiesta (13), Bristol and Cardiff Top Ranks (15), Cheltenham Spa Lounge (16), Camberley and London Samantha's (17), Liverpool Mardi Gras (18), Gillingham Central Hotel (20), Hastings Aquarius (21), Croydon Top Rank (24) and Reading Top Rank (27). Further dates are being negotiated, and a special backing unit is being lined up for him.

STEVE MILLER BAND plays concerts at London Rainbow on February 25 and 26, as part of a full-scale European tour. Other British dates and TV are being negotiated.

BEGGARS OPERA will undertake a full-scale British concert tour in May, following a lengthy European tour in March and April. One-nighters include York Hypnotique (January 27), Hull Brickhouse (29), Ayr Bobby Jones Ballroom (February 1), Glasgow Terminal (2), London Marquee (3), Leicester II Rondo (4), Cleethorpes Winter Gardens (8), Liverpool Mardi Gras (9), Watford Technical College (12), Leytonstone Chez (15), London Marquee (17), Middlesex College (18), Sunderland Top Rank (19), Aberdeen College (20), Nairn (21), Inverness Rink (22), Middlesbrough Excel Bowl (27) and Chester Quaintways (28).

Another date has been added to the short British tour by the Kinks — it is at Sutton Coldfield Belfry on February 12.

BRONCO

The previously reported package tour topped by BRONCO, and featuring John Martyn and Claire Hamill, takes in Huddersfield Polytechnic (tonight, Friday), Twickenham College (Saturday), Manchester University (next Wednesday), Warwick University (Thursday), Bradford University (January 29), Guildford Surrey University (February 4), Keele University (9), Southampton University (12), Bangor University (13), Birmingham University (18), Colchester Essex University (19), London Imperial College (26), Aberystwyth University (March 1), Hamilton College of Education (9), Stirling University (10) and Edinburgh University (11).

STATUS QUO

STATUS QUO set out on their first major tour next month, and visit Barnstaple Queen's Hall (February 3), Plymouth Guildhall (4), Harlow Playhouse (5), London Shaw Theatre (6), Salisbury City Hall (8), Corby Civic Centre (10), Boscombe Royal Ballroom (11), St. Albans City Hall (12), Weymouth Pavilion (13), Gravesend Woodville Hall (14), Barry Memorial Hall (15), Southport Floral Hall (16) and Oxford Town Hall (17).

The previously reported package tour featuring ARRIVAL with Thin Lizzy and Barabbas plays additional dates at Nottingham Mary Ward College (February 6), Bognor Regis College (March 18) and Melksham Town Hall (25). The visit to Hendon College is switched from February 14 to March 11, and the package now appears at Exeter on the former date.

Further one-nighters for OSIBISA at Leytonstone Chez (tonight, Friday), Birmingham Barbarella's (Sunday), Aberystwyth University (Feb. 4), London Imperial College (5), Kenilworth Kinetic Circus (6) and Bristol Boobs (9).

WISHBONE ASH plays one-nighters at Exeter University (January 31), Croydon Greyhound (February 6), Oxford Polytechnic (7), Watford Town Hall (8) and Colchester Essex University (17). These are in addition to the group's concert tour — opening at Leicester De Montfort next Thursday (27) — reported in the NME five weeks ago.



RICK WAKEMAN of Yes

YES will headline a concert in Bristol on January 30 after all. As reported their projected Colston Hall show was cancelled because of booking difficulties, but it has now been switched to the Top Rank.

HUMBLE PIE

Two further dates have been added to the British concert tour by HUMBLE PIE. They are Southampton University (February 15) and Harlow Technical College (March 8). Remaining venues were listed in last week's NME. Supporting attraction on the tour will be HOOKFOOT.

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

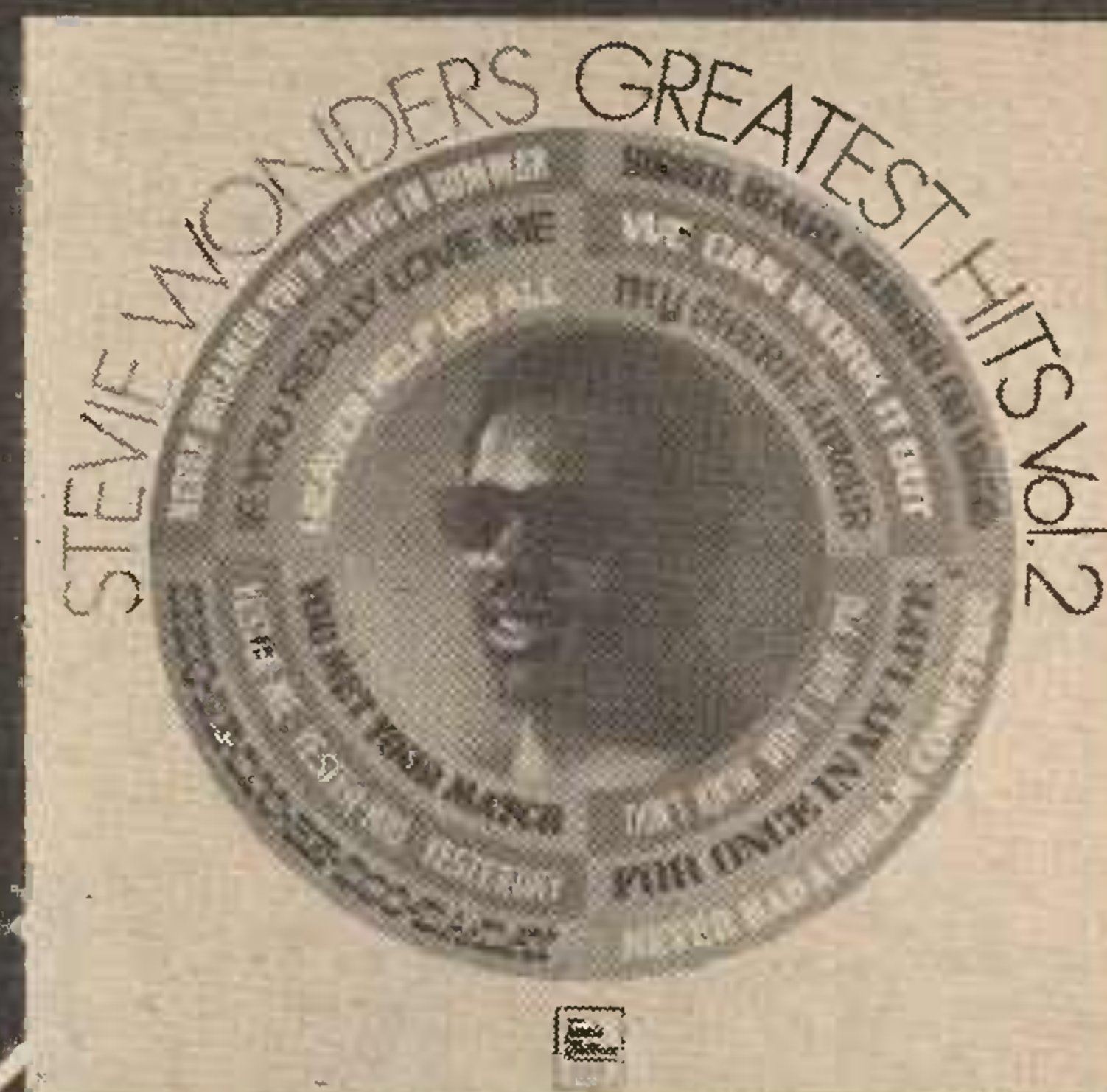
Fri. Jan 21 Odeon, Streatham
Sat. Jan 22 Capitol, Cardiff
Sun. Jan 23 Odeon, Lewisham
Mon. Jan 24 Fiesta, Sheffield
Fri. Jan 28 Fairfield Halls, Croydon
Sat. Jan 29 Winter Gardens, Bournemouth
Sun. Jan 30 Regal, Edmonton
Mon. Jan 31 Theatre Club, Wakefield
Wed. Feb 2 Odeon, Manchester



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CILLA, YOKO SINGLES

And 5th Dimension, Uriah, Funk, Graaf

CILLA BLACK'S follow-up to her current "Something Tells Me" hit is another composition by Roger Cook and Roger Greenaway. Yoko Ono has a new single rushed out this weekend. The first release by the newly re-formed Honeybus is scheduled. The 5th Dimension have a single coming out to tie in with their British visit. There are singles set by Grand Funk Railroad, Ian Matthews, Uriah Heep, Van Der Graaf Generator and Anne Murray.

PRESLEY ALBUMS

(FROM FRONT PAGE)

"It's Over," "Heartbreak Hotel," "Cryin' Time," "It's Impossible," "One Night," "What'd I Say," "Sweet Inspiration," "Are You Lonesome Tonight," "Teddy Bear," "Don't Be Cruel," "The Impossible Dream," "Suspicious Minds," "I Can't Stop Loving You," "Baby What You Want Me To Do," "Johnny B. Goode," "Something," "Little Sister," "Get Back" and "Can't Help Falling In Love."

A third new Elvis album — a sacred set titled "He Touched Me" — is due for issue in America in March, but it is not yet known when it will be released here.

Colonel Tom Parker's right-hand man, Tom Diskin, has denied French reports — quoted in the NME recently — that Presley is to star in a Paris concert on May 27. And Diskin confirmed the NME's assessment three weeks ago by saying: "Elvis will not go to France or any other country in Europe during 1972."

"The World I Wish For You" is the title of Cilla's new single, issued by Parlophone on February 11. Released the previous week (4) are "Da Doo Ron Ron" (Vertigo) by Ian Matthews, "Footstompin' Music" by Grand Funk Railroad and "Let Me Be The One" by Anne Murray (both on Capitol).

Among rush-releases today (Friday) are "Mind Train" (Apple) written and sung by Yoko Ono, "Together Let's Find Love" (Bell) by the 5th Dimension from their new live album and "She Is The Female To My Soul" (Bell) by Honeybus.

"Theme One" by Van Der Graaf Generator comes out on the B & C label on February 18. This is also the provisional release date of "The Wizard" by Uriah Heep. Two reissues out next Friday (28) are "Crazy 'Bout You Baby" (United Artists) by Ike and Tina Turner and "Say You Don't Mind" (Deram) by Denny Laine.

Bob Wright, former lead singer with hit Spanish group Los Bravos, has a solo single issued by Bell today (Friday) titled "How It Grows."

Asylum Records have signed a long-term distribution deal with EMI on a world-wide basis, except for the United States and Canada. Principal artist affected by the change of outlet is Joni Mitchell.

LATE NEWS. A single by the Byrds titled "America's Great National Pastime" is rush-released by CBS today (Friday).

Danyel Gerard's follow-up to "Butterfly" will be issued by CBS next month, although the exact date has not yet been set. Title is "From Japan to America."

FOOTNOTE: The new single by McArthur Park, issued by Decca on February 4, is titled "Sh - Diddle - Dum - Dum - Diddle - Dee - Doo - Ha".

Jess Roden is quitting Bronco

Jess Roden, lead singer and founder member of Bronco, has announced that he will leave the group on March 11 after its current tour commitments have been completed (for dates see page 3). Roden, who was formerly with Alan Bown's band, explained that he is still happy with the music Bronco plays but does not like "being pressured by the business side."

He added that he has been disappointed by the group's development and the struggle of trying to achieve success. Roden has plans to work with in a "looser format" and he will probably record a solo album soon after leaving the group. Bronco is expected to continue without Roden.

TELEVISION

DIONNE, JOSE HERE FOR ENGEL SERIES



DIONNE WARWICKE

BBC-2's "In Concert" series has been extended by one week. This is because producer Stanley Dorfman has made two programmes from the 11 hours of material recorded by GORDON LIGHTFOOT. The first of these is screened tomorrow (Saturday) — then, after what was to have been the final show featuring RALPH McTELL on January 29 — the second Lightfoot showcase is transmitted on February 5.

BLUE MINK guest in ATV's "The Golden Shot" on Sunday, January 30. The following week (February 6), when Norman Vaughan takes over as resident host, Grazina Frame is among the guests. SWEET and CHRISTIE are set for the February 13 edition.

DIONNE WARWICKE flies to London this weekend to film a guest spot in BBC-1's "Engelbert And The Young Generation" series for screening on Sunday, January 30 — as previously reported, the 5th Dimension also appears in this edition. And Jose Feliciano's guest appearance in the series (see page 2) will be transmitted on February 20.

Gilbert O'Sullivan is a new booking for the February 13 show, the Everly Brothers come forward one week to February 27, and Nancy Wilson's spot is put back to March 19. Other bookings, already announced, include Melba Moore (this Sunday), Billy Preston (February 6), Ray Stevens (March 5), Randy Newman (12) and Jack Jones (April 2).

Agent Dick Katz of MAM told NME this week that Randy Newman will be playing a London concert during his visit — details are now being finalised.

With the completion of the "Song for Europe" contest, BBC-1's Cliff Richard series is to start introducing guest singers until the end of its run on March 25. The first of these is CILLA BLACK who appears on Saturday, February 19.



CRIMSO SPLIT — WAIT AND SEE says Fripp

ROBERT FRIPP, sole surviving founder member of King Crimson, refused to confirm on Wednesday rumours that the group would shortly break up.

Speaking to the NME, Fripp said: "All I have to say is that we are looking forward to going to America for our tour there next month."

"There's also the possibility of a tour of the Continent following that," added Fripp, "but we'll just have to wait and see if we can accept it."

The break-up story started last week following a row within the group, and Fripp's reluctance to talk of future plans, other than the U.S. tour, adds credence to the rumour.

OSIBISA tour selected venues in Italy from February 17 to 27, and a German tour is being negotiated for early March. Their American tour is now set to commence in mid-March and last for six weeks.

URIAH HEPP left this week on the first leg of their American tour, during which they will be headlining some gigs and supporting Deep Purple on others.

SPONTANEOUS COMBUSTION play dates in Belgium and Holland (January 31-February 2), France (3-6) and Germany (11-13). A debut U.S. promotional tour is being set up to commence mid-March.

MARK ALMOND commence their third US tour in Philadelphia on February 3, terminating in Los Angeles on March 19. The outfit then returns to Britain for a tour of this country, which will tie in with the release of its new Harvest album.

Jerry Lee to Glasgow

JERRY Lee Lewis is the latest star attraction to be booked for Glasgow's new £500,000 Kelvin Hall Arena — Scotland's answer to London's Rainbow Theatre — and the rock star is scheduled to star at this venue on April 24. Also booked for the Kelvin Hall is Billy Fury, who will headline a pop spectacular there on February 21. As previously reported, other names already booked for the arena include Elton John, Shirley Bassey, Richard Harris, the New Seekers, Sacha Distel and Nana Mouskouri.

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John Keating
The London Symphony Orchestra
Columbia DB 8854

the original version of
Girl I've got news for you
by Cherokee
Probe PRO 550

Blue Mink
Count me in
Regal Zonophone RZ 3043

Coasters
Love Potion No. 9
Parlophone R 5931

Thelma Houston
I want to go
back there again
Tamla Motown TMG 799

Mumma Bear
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If we'd spent years playing clubs, our music could hardly be fresh

AMERICA talk to James Johnson

AMERICA'S home in the country is hardly luxurious. Down in bleakest Herts countryside Gerry Beckley, Dan Peek and Dewey Bunnell choose to live in a dilapidated old farm labourer's cottage just outside a village of the type normally described as sleepy.

Last week it was dead. A thin drizzle of snow fell into thick, mucky country mud and the distant drone of a hedge-cutter was the only sound to break the deep, pervading silence.

Inside the house it was different. After a mini-tour of Holland and a quickly arranged appearance on "Top Of The Pops," America were taking a day off. In a tiny, dark room lit only by an electric fire the group were taking the opportunity to play some rough old tapes recorded long before they thought of making hit records.

"In fact, the success of our single took us completely by surprise," remarked Dewey. "After our album the record company wanted us to put down some new tracks. We laid down four and just forgot about them. When we got back from Holland we were amazed to find the 'Horse With No Name' single in the charts." "It's a maxi-single," he continued. "Two of the tracks are new, while 'Sandtracks' comes off the album. None of them were specifically written for the charts."

"If you're a singles group you tend to tailor your stuff for the charts. Like, if you look at most of the Top Thirty hits there seems to be a formula behind each one."

"But for us, the single is really a taste of the album. I think that's more a complete work of what we are."

The fact that the three American ex-patriots all live together is not surprising. They first met at school and became close friends long before they ever thought of forming a group. Each had a

similar background of American serviceman's families and a history of moving around the world.

On leaving school they followed separate musical paths, playing in different electric groups before they met again and found they had some ideas in common.

"It all happened one night when we got together over a crate of beer and a couple of acoustic guitars," said Dewey. "Everything that night fell into place. I suppose you could say the candle was lit. Straight off we arranged the song 'Children' which later appeared in the album."

Up until then, each had been writing songs on their own and so the newly formed America had a stockpile of material to work on. After arranging the numbers there followed a spell of going round record companies playing to anybody who'd listen, a corny but effective method since it led to a record contract and signing with their manager D-J Jeff Dexter.

Almost straight off they landed a string of important gigs, including appearances with Elton John and the Who at the Roundhouse, with the Faces and Who at the Oval, and on a Cat Stevens tour.

Said Gerry, "At that stage we missed going through the really bad club circuit but we seem to be starting that now. I guess the circle is full. Eventually you go through everything."

"I think there's a feeling

in the business that if you don't go through two years of slogging through the clubs you don't get hardened as a musician. But all of us have spent our lives hustling around and moving from place to place so we've already covered the physical aspect of it."

"And let's face it, the only way fresh music comes on the scene is if it happens the way it happened with us. If we'd spent years playing clubs the music would hardly be fresh."

In the early days of their career they were dogged by comparisons with Crosby, Stills and Nash. The knocks hurt at first but the group have learnt to live with them. Now their standard reply to such criticisms is a half-smiled, "Crosby, Stills and Nash sound like us."

Why though, I asked, has there been such a concentration on acoustic music so far?

"At first we just couldn't afford any electric instruments," replied Dan. "Now it seems to come naturally. We write and arrange acoustically and whenever we try it any other way it just doesn't seem to fit."

"But we're not really a totally acoustic group anyway," said Dewey. "We use bass and it's beginning to happen with electric piano. Really I don't see why there should be such a distinction between acoustic and electric groups anyway. They're both intertwined. We would all like America just to be known as a group — period."



AMERICA when they appeared on recent "Top Of The Pops" (l to r) GERRY BECKLEY, DEWEY BUNNELL and DAN PEEK.

"At present we're trying to expand the live show a bit," he continued. "We've been trying to find a drummer but none of the people we've tried so far have really worked out. It's nothing to do with their talent or ability but just the fact that if somebody doesn't knit there's just no way it will go."

"And already it would be difficult for another musician to come in and be one quarter of the group. We've been playing together now for a year and a half and to add somebody new would be difficult. It would be like adopting a new brother."

"One of the things flowing through all of us is a similarity in background and lifestyle and it shows in the writing and the music. It's very important to the group. It might be unfair for a new person to come in who hasn't been to school with us —

who hasn't been through the same changes and phases." But in spite of the closeness of the group as personalities they find it impossible to write any songs together. Each number on both the album and the single is credited to just one member

of the group.

"The first album comprised songs we had stocked up before we got together so there wasn't much chance of collaborating on those anyway," said Dan. "But on the occasions we've tried to write together the concept involved

has just been too much. We seem to work best by one of us bringing a song to the others which is then arranged between the three of us. Any changes are made with the writer's approval."

At present most of the group's thoughts are concentrated on a tour of the States arranged for February. Although they are all of American nationality they've spent little time in the States in the last few years. As a musical quantity they are almost unknown.

"It's going to be weird," thought Dewey. "I suppose we go to sleep each night thinking about it. We don't know what to expect but we're not expecting very much."

Are they not afraid that they will suffer comparisons over there with Crosby, Stills and Nash all over again?

"Yeah, it could be that we will go through the same thing that happened with the British people," replied Gerry. "But lately I've been consoled with the thought that the acoustic thing in the States has reached such a point — that there's been such a high turnover of acoustic groups, that nobody will think of it. I'm sure we won't be the first three-piece acoustic group over there since the big boys."

"Whatever happens I think we'll always base ourselves in Britain. We started here, we live here and a lot of the music business is consolidated here."

"Britain feels as much like home as anywhere else. When we're in the States I'm sure I'll get homesick for London."

JOHN AND YOKO IN POLITICAL PULPIT

GOD bless America — John and Yoko won't.

This week the Lennons were up to what is rapidly becoming a habitual routine, holding court on American television. Lately the couple seem to have been spending more time on the nightly Dick Cavett Show than Cavett himself. This week, in a show taped two weeks ago but just released, they chose to appear on the David Frost Show, syndicated throughout the United States and Canada.

An occasion for sartorial elegance, it certainly wasn't. John, except for his longish hair, would have fitted nicely into the cast of The Wild One, Marlon Brando's motorcycle gang epic of the early fifties. Mirror shades accented his black leather jacket, lending just the right touch of with-it street gear.

Yoko chose a green turtleneck, neglecting bra. The accompanying musicians, whose name was lost in a bad sound system but who apparently form a new band under the Lennon tutelage, chose assorted dock area fashions.

The show began innocuously enough with Yoko exchanging pleasantries with Frost and getting in the plugs for their recent activities. But at last it came down to the Lennon vision and their crusade to save the world.

Politics, John and Yoko style, and it is difficult to tell which of the pair is most responsible for the ideology here, revolves totally around a lack of love. Which, in itself, is fine. People have been singing about love, or lack thereof, for thousands of years with no tragic results. Or beneficial results, either, for that matter.

Unfortunately, combined with the love theme, there is always a little finger-pointing, a little berating of some party — not uncommonly the Establishment.

This time the couple set their sights on the Attica State Prison riot. Attica

Jim Smith reports on storm caused by their appearance in recent David Frost Show

State is a state penitentiary in New York state. Last fall the inmates of the prison staged a riot to protest prison conditions. When the dust cleared, 43 persons, many of them prison guards, were dead.

The Lennons have a song called "Attica State", a bouncy number set off by conga drums and banjo. But the lyrics are more inflammatory than the music, slamming the penal system and, to anyone who isn't intimately familiar with the lyrics, seem to glorify the prisoners.

John denied that the prisoners are presented as heroes. "The song says '43 widowed wives,'" he repeated several times when two angry New York residents, one man and one lady, demanded an explanation. "That means guards' wives as well as prisoners' wives."

However both John and Yoko refused to back off when the audience asked for a direct indictment of the prisoners' actions. "You are setting up thieves and murderers as heroes," the woman exclaimed.

"They're that way because they never had a chance," Lennon retorted, winning applause from the largely young audience. "I know this sounds corny, but all they need is more love."

Yoko added. She was at least partially right; it did sound corny.

"You can keep them caged as long as you want but unless you give them love they'll just become more frustrated and more violent."

By that point it had

become obvious that the Lennons were implicitly supporting the prisoners and castigating the authorities. At the same time, by refusing to actually admit as much, John was protecting himself from justifiable attack by people who uphold the rights of the guards as well as the prisoners.

When John announced that he and Yoko would be attending a rally supporting the prisoners, to be held at Harlem's Apollo Theatre, there was just no doubt left, no matter how philosophically he phrased the terms.

The woman, a native New Yorker, explained that she regards herself as caged in New York because of the criminal element which abounds in the city. "I have to hold on to my purse, I have to be careful in the subway, I have to lock my doors because of criminals like these prisoners."

It was the most telling attack on the Lennon's position and reduced John to feeble protests that there are people in prisons who shouldn't be there.

The unfortunate part of the whole business is that Lennon, like us all, is out of his league when he discusses such matters. Who, outside of a very select group of prison officials, really knows what happened at the Attica riot?

Lennon does not seem to realise that he is not a native of America and in fact has been a resident only briefly. People who have lived their lives in America understandably resent his interference.

Why I made my escape, by Tom Fogerty



AFTER 12 years with Creedence Clearwater Revival — a period which elevated Tom Fogerty from being an ordinary workman to the pinnacle of success — the guitarist feels that his decision to quit the group when he did saved him from becoming a schizophrenic parody of himself.

"Well, I was starting to become a real ass-hole," the eldest of the Fogerty brothers admitted during a promotional stop-over in London en route to the Midem Festival.

"I suddenly found I was doing things I wouldn't normally do. I was becoming a star... a rock 'n' roll star, rather than a musician and a level-headed individual."

We met in Claridges Hotel, where a collar and tie is the passport to bowing and scraping, and a sweat shirt the object of raised eyebrows and unspoken disdain. Fogerty, attired in the latter gave a candid and retrospective insight into the events that led to his departure from America's most successful rock band.

"It's really a subtle thing," he continued. "All of a sudden you're part of a famous thing. You have all these gold records and lots of money. And suddenly it begins to turn over in your mind that you're something extra special... out of the ordinary... better than someone else."

Fortunately Fogerty recognised these early symptoms of mental grandeur and acted accordingly. "To be honest, I never went around with that attitude, but I could see that I was rapidly going over the borderline and so I quit."

Fogerty feels that his leaving Creedence was due to an accumulation of circumstances, the most acute being his lack of creative freedom within the group's framework. However, he doesn't harbour any paranoia or ill feelings

about the success he shared.

"I don't reject it for one moment," he emphatically states. "I'm very proud of the six albums that I did with the group and I guess that I always will be. Creedence music was something we got moving in a certain direction... and it was extremely successful. But after a few years I started to feel locked into a bag... Tom Fogerty rhythm guitarist."

"I had always figured on a bigger plan for myself. I had been writing for all those years, and though I don't possess a real good singing voice, I do know that I can sing and write songs. In Creedence I didn't have a proper outlet for this."

"It wouldn't have been right to stay in the group and at the same time try and get off on my own. The only way out was to quit."

"However, this wasn't a easy decision. I shed a lot of tears," he says. "Well it did cover all of my adult life. I was thankful for everything that had happened to me, but I had this artistic thing gnawing away inside of me and it had reached a point that if I didn't get out I would have bottled it up for the rest of my life and ended up bitter, frustrated and with a stomach full of ulcers."

A year after the event,

Fogerty is positive he made the right decision. He feels that he was lucky in that he recognised this early warning signs and acted accordingly. He observes that others haven't been so fortunate.

"I haven't been around to see the final results, but when I've read the reasons why many top groups have broken up I can relate to it because I've been through it all myself."

"I don't like to use the Beatles as an example, because everyone else does, but I can see John Lennon's side, McCartney's reasons, everyone's for that matter."

"Really, it's just like a man-made monster that finally destroys itself."

Fogerty didn't self-destruct. He used the period that elapsed between his resignation and re-emergence as a sabbatical during which he re-investigated his own musical ability.

"More than anything else I want to become a record producer as well as doing sessions. One thing is certain, I don't want to put a band together and go back on the road."

"For the first two or three months after quitting the group, I just wrote songs and thought about the direction I was going to take. I think a lot of people thought that I

quit so as I could do a solo gig in terms of today's business, but they were very wrong."

"Goodbye Media Man," Tom Fogerty's debut single, owed a lot to Creedence by way of its basic structure. Of this he says: "It wasn't intentional, but you must remember that I had as much say as anyone in the structure of all Creedence material so I guess there was bound to be some similarity."

"As far as my solo album is concerned, the rhythms that I chose stem from the 12 years that I spent with the group. However, I'll try to structure the melodies and lyrics differently and also see that the basic sound that I arrive at is different."

One of the most rewarding aspects of Tom Fogerty's new found freedom has been his musical association with Grateful Dead guitarist Jerry Garcia.

The two have already undertaken no less than 25 impromptu guest appearances at various small Californian rock clubs as well as lending a hand on the new Merl Saunders album — Tom's first venture as a producer. Fogerty's admiration for Garcia knows no limitations.

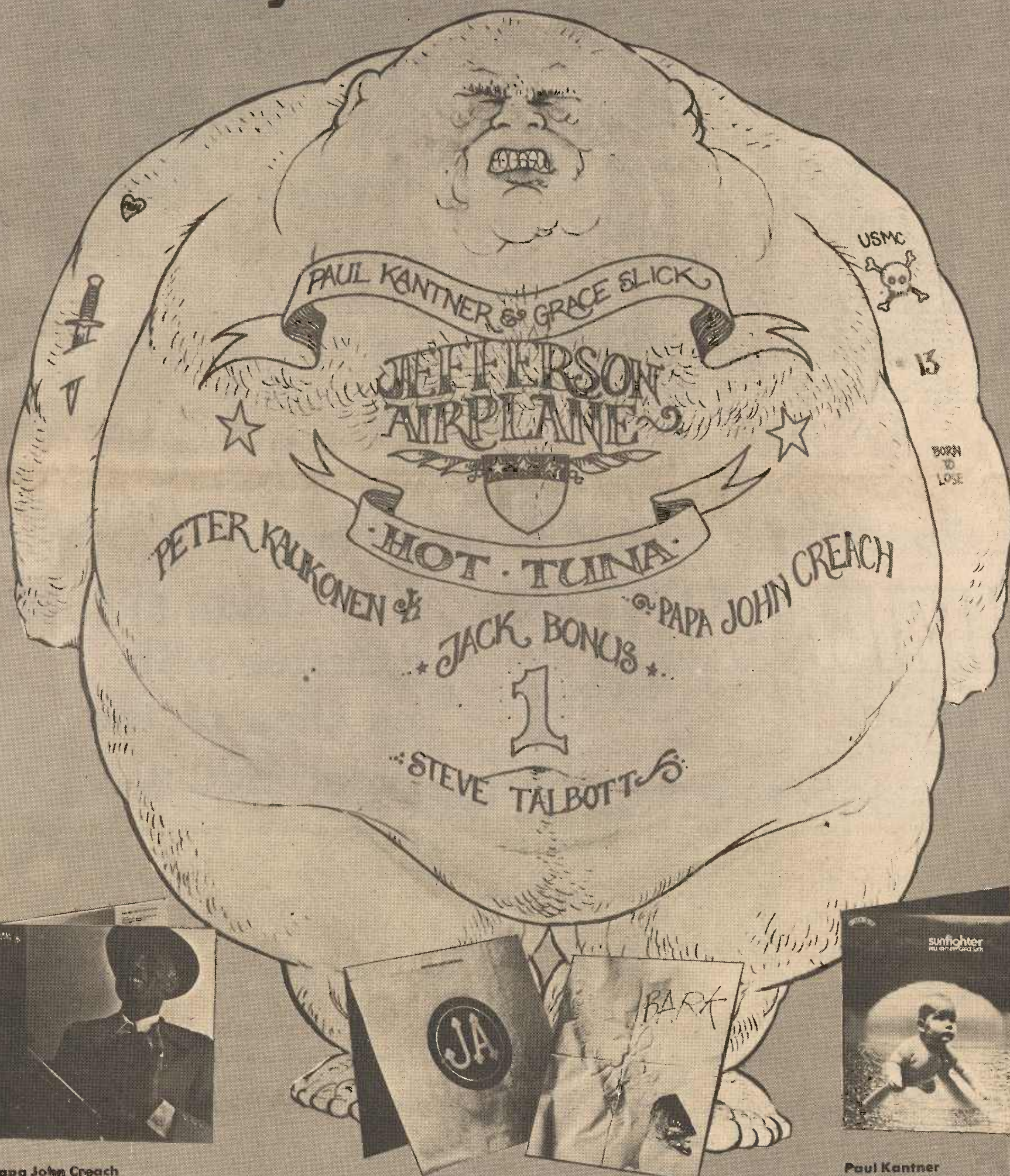
"When we gig together, we usually take along Merl, John Kahn on bass and drummer Bill Vitt and jam on such things like 'Money Honey,' 'Annie Had A Baby,' 'The Night They Drove Old Dixie Down,' 'High Heel Sneakers,' and more often than not Jerry will sing Van Morrison's 'Tupelo Honey.'"

Apart from Garcia, these musicians will accompany Fogerty on his solo album. "I've talked to Garcia about the album and I've said that I've got so much to learn that at this time I would prefer to do all the guitar parts on my own. Should I get in any trouble, Garcia said he'll be glad to help me out."

ROY CARR

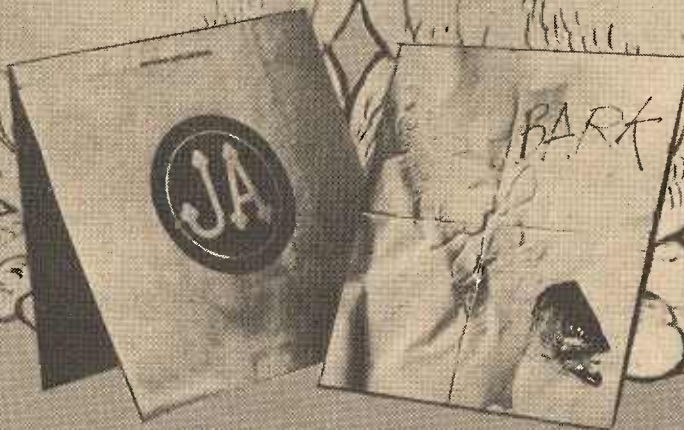
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Audiences will accept new things from me, says Stevie Wonder

MUSICAL barriers are tumbling down—that's the reckoning of Stevie Wonder, currently on another 20-date European tour. "Audiences used to have a pre-conception of what they were going to hear," he told me as we chatted backstage at the Hammersmith Odeon, "but now they are accepting new things far more easily. Where once you have to give them a string of your biggest hits, you can now venture beyond the usual realms of your music."

Obviously, anyone — especially a practising musician — who listens to different kinds of music, can't fail to be influenced by them and nowadays there is an ever-growing overlap.

"Different forms are lending themselves more and more to one another. A whole lot of songs which came from jazz origins are popular now while increasing numbers of pop songs are jazz orientated," opined Stevie. "To my mind, music is the only form of wide communication between people which has really progressed."

"Just look at my act for instance. I'm getting into a lot of funky things, then on the other hand I'm doing other numbers which are what I would suppose people consider as progressive rock."

Stevie is very excited at the broader horizons brought to pop music by the advent of the electronic synthesizer: "I first heard a Moog in 1971 and became very interested in its possibilities. Now I'm working with a VSO4."

"I used it on my new album which will be called 'Music Of My Mind' and that's exactly what it is because the synthesizer has allowed me to do a lot of things I've wanted to do for a long time but which were not possible till it came along."

"It's added a whole new dimension to music. After programming the sound you're able to write or process the melody line immediately and in as many different manners as you want."

On the new album, Stevie plays all the rhythm parts on everything bar one track, almost a return — though a sophisticated one — to the days of his early "Jazz Soul Of Little Stevie" album which showcased his instru-

BUT THAT ISN'T WHAT NME'S DANNY HOLLOWAY FOUND AT HAMMERSMITH

STEVIE WONDER is the first artist to make Motown work for him rather than vice versa. He has full control over his music and has acquired his own eight-piece band, Wonderlove. He also has four back-up vocalists (three females and one male). He's been changing a lot recently and is a bit frightened of being type-cast as a soul artist.

Along with the band, Stevie's been getting into the moog, which he uses extensively on his new album "Music Of My Mind". His period of being "meaningful" only lasted, luckily enough, for one album. That was his last, "Where I'm Coming From". I'm not

against any artist changing — if it's for the better. But Stevie, more than anything, seems to be in a transitional state. At least that's the excuse I credit him for not being too together last Friday night at the Hammersmith Odeon (second house).

The fans were clapping, stomping and shouting but there was a prevailing feeling of discontent in the theatre somewhere. He messed with the moog (which never was loud enough to hear anyway) and when that didn't work he'd slip his hands over to the Render Rhodes electric piano. None of the improvised (?) bits worked. And to my mind, only his hits came

across with any certainty. And I'm ashamed to admit that.

The band warmed up on an indistinctive instrumental before Stevie took to the stage and was guided by vocalist Linda Tucker to his keyboard domain. Stevie played a bit with the piano and moog before taking over from the drummer and messing around. He seemed as if he can play adequately, but for the audience's sake he stuck to doing flashy exaggerated body movements as well as consistently losing the beat.

Then on to congas where he displayed nothing much at all while the crowd jeered "right on" and "do it brother!!".

mental prowess on harmonica, bongos, drums, piano and organ.

That was not long after his debut single with "I Call It Pretty Music But The Old

People Call It The Blues," recorded at the ripe old age of 12.

On stage, Stevie now works with his own permanent backing group, Wonderlove,

which features eight musicians and four back-up singers one of whom, says Stevie, is a brilliant pianist too.

Talking of pianists turned Stevie's thoughts to Donnie



Back to drums for a bit of the "Shaft" theme before moving back to his keyboards where he probably should have stayed in the first place.

A sign of improvement came next as Stevie and his tight backing group swung into "For Once In My Life", which never was one of my favourites but at least it worked. The rest of the show was more or less very samey and not very impressive. On the whole, his performance was very mediocre and inconsistent. The low points after that included Sly-like imitations from Stevie and some more unbalanced moog playing.

The audience were restless, at times, through this. I saw a substantial number of

people walk out. There seemed to be quite a few hecklers as well. But the bits that the audience cheered and participated in the most were the hits: "Yester-me Yester-you", "Made To Love Her", "Heaven Help Us All", "My Cherie Amour", "If You Really Love Me" and the classic "Signed Sealed And Delivered". Those were the songs they came to hear.

My only message to Stevie is to get to where he's going to quick. There's a lot at stake. He's a fantastic musician and one of the most soulful and expressive singers ever. I only hope he doesn't become misguided by the success of some of his more trendy contemporaries. Stevie Wonder is big enough to be his own man.

Hathaway, just one of several prominent "new wave" soul artists Stevie would like to collaborate with: "I'd love to write some songs for Donnie, but the biggest gas would be

to record an album with Aretha or maybe with Bill Withers who is going to be really big," he said.

How about recording an album with his own very

By ROGER ST. PIERRE

beautiful and talented young wife Syreeta? "Well," he smiled, "I've actually just finished cutting an album on her!"

"But it's not a duo, it's her own thing. I come in at the beginning on one number but my main contribution was as producer."

"She wrote the lyrics, I wrote the music, except for the Beatles' 'She's Leaving Home' which we've always wanted to do."

"Perhaps we will record a duet album some time, I've certainly thought about it."

What about another 'live' set then? "Yeh, well I've done three so far. One recorded at the Regal Theatre in Chicago when I was just starting out and the 'Live At The Talk Of The Town' set which I cut in London and did quite well with."

"The other one? Oh! I'd rather forget that, it was a total disaster recorded at the Rooster Tail in Detroit when I was bungled up with a cold. Someone played me it the other day — it was horrible."

"Still, I'd like to do another live album to showcase my new stage approach with 'Wonderlove'. Things really have changed a lot, we're really getting it on with a whole new sound."

Over the past couple of years, Stevie has been as guilty as anyone for getting into the computerised "easy listening, instant soul" bag which has blighted Motown for those who were first attracted to it by its hard-driving funkiness, but now he seems determined to go in new directions which, while still possessing the unique Detroit Sound, will be completely his own property just as his still-vitaly-exciting early sides were.

Now that audiences are getting more broadminded, Stevie is anxious to seize the opportunity to widen his music far beyond the normally accepted confines of Motown soul. Always vitally interested in jazz he is ready to explore it and transmute it to a pop context.

Blues, gospel, soul, pop, jazz — it's all one thing where Stevie is concerned. He just calls it pretty music.

AMERICA CALLING

Stones album hits snags

ROLLING Stones have now been in Los Angeles for almost two months, and word is that they have completed mixing only about one-quarter of their album (which is believed to be a two-disc set).

Nobody knows (or is telling, anyway) just what the problems are, but Jagger is not satisfied with what he's got so far.

The studio at which they are working (which I have been asked not to name) has been the scene of many lengthy, late-night sessions, and several "name" musicians have been seen going in and out at all hours of the day and night.

Apparently a lot of re-recording and laying-in of new parts has been happening, and still word is that nobody is too happy with the results.

With only two more weeks to go before the album is supposed to be ready and three-quarters of the project unfinished, Jagger is either going to have to relinquish his desire for perfection or delay the release date of the album another month or two. From all reports I can get, things don't look very good.

At last. The Lonnie Mack mystery has finally been explained. The so-called "Jesus Movement"

From CHRIS VAN NESS in Los Angeles

in America has been responsible for luring many musicians and amateurs away from their art and into the "work of God."

Probably one of the most publicised accounts of this nature was the disappearance of Fleetwood Mac's Jeremy Spencer about eight months ago. With Fleetwood and Company scheduled to play a gig at the Whisky A Go Go, Spencer disappeared, and Peter Green had to fly in from England so the group could comply with their contract and play. Two days later, Spencer turned up on Sunset Boulevard with his head shaved preaching the word of God.

About four months ago, singer-composer Lonnie Mack very suddenly quit a

nation-wide tour and retired to Indiana "for religious reasons." What actually happened has never been explained.

Mack had been in the music business for several years; and while he was always a very respected talent, he was never really acknowledged by the general public. But last August, everything was beginning to change. A group called Cimmarron had just had a smash hit with one of his songs, "Rings," his own album was beginning to find a large acceptance, and he was one of the stars of a large tour (billed as "The Alabama State Troopers") with Don Nix and the Mount Zion Singers.

His sudden and complete departure made no sense when he was so close to the success he had been working toward for so many years. The only story anybody could get was that it was "for religious reasons."

Although much of the mystery still remains a mystery, last week I finally managed to find out just exactly what caused Lonnie to act as he did. The following story comes to me first-hand from somebody who saw it happen.

Lonnie had been on the road about two weeks with the tour, travelling from one Holiday Inn hotel to another. He was happy, and the tour was going well. It was in a town (the name's not important) in the South-western part of the United States that Lonnie checked into his tenth Holiday Inn in almost as many days.

Now, every hotel in

America has a Gideon Bible on the nightstand; and at the Holiday Inns, the Bible is always open when you enter the room. For some reason, Lonnie sat down on the bed, picked up the book and began reading at the opened page.

The Bible was open to Psalms, Chapter 20. Chapter 20 begins: "To the chief Musician, A Psalm of David. / The Lord hear thee in the day of trouble; the name of the God of Jacob defend thee; / Send thee help from thy sanctuary, and strengthen thee out of Zion."

Without speaking to anyone, Lonnie got up and walked into Don Nix's room and announced that he was leaving the tour immediately. Within a matter of a few hours, he was gone.

Obviously, Lonnie Mack had decided that God had spoken to him ("the chief Musician") and told him to get out of the tour ("Zion" equals the Mt Zion Singers).

How Lonnie happened to be a frame of mind to accept those words and the coincidence in that fashion is still the unsolved part of the mystery, but at least the above account explains just how it happened.

From all current reports, Lonnie Mack is currently driving a truck for a living somewhere in Indiana and writing hymns for church services. He has not spoken to anyone with whom he was previously associated and shows no signs of wanting to return to his former way of life.

I guess rock and roll can do that to people.

REGGAE ROUND-UP

Buster with a slice of the real McCoy

UNDER the over-all title "Fabulous Greatest Hits" (MLP 12-158), referring to the original label rather than the quality, we are offered no less than two cuts from Prince Buster Allstars.

The first — "My Happiness" — is also made available on a single (Prince Buster PB9) coupled with "Human." Neither it, however, nor it's brothers has either the production ingenuity or the strength of melody that has made "Big Five" a discotheque staple for so long — or the ultra-suggestive lyrics either, if it comes to that!

As well as the aforementioned title, Buster gives us his version of "Still" and the Allstars get stuck with an unbelievably unimaginative monster of their own devising that they have called "Giant."

Dennis Brown gets to do "One Day Soon" and "If I Ruled The World," which isn't the old Harry Secombe vehicle, whilst the Heptones reggae-up "Our Day Will Come" and "God Save The Children," which both turn out to be the bonafide items that we have learned to know and love.

John Holt sticks to the established Nat King Cole lyrics and melody for "Mona Lisa" but comes up with something original, if a little

dull, with "If I Had The World."

On the other hand, both Alton Ellis numbers — "Since I Fell For You" and "Good Loving" — are the artist's own brainchildren and turn out to be amongst the best sounds on the LP.

With the one remaining track devoted to the Ethiopians' "You Are For Me," the album shapes up as a useful, if unexceptional, slice of the real McCoy.

Returned

By the way, Alton, who came to this country last year for an intended six month stay and remained for eight, has, at last, returned to Jamaica.

"I shall be concentrating on the recording of at least one new single for European release next June," he told me before he set off.

Slim Smith, who flew back to the West Indies in time to spend Christmas with his family, already has a new release in the can.

"It's called 'Send Me Some Loving' (Palma PS 334) and we recorded it in London for release in the last week in January," Slim revealed. "But, whether the disc sells well or not, I'll be back in London by the summer at the latest."

If I were to ask the President people why they had bothered to let the Imaginations' "Open Up Your Heart" (Crystal CR 7014) escape, I suspect that the only explanation that they would be able to summon up would be that "It was there!"

For this disc sets new standards in mundaneness. I would have liked to have been able to think that the group themselves were the victims, rather than the perpetrators, of this discordantly pointless exercise, but their composition credit and singular lack of vocal or instrumental sparkle leads me to believe that they have nobody but themselves to blame for it all.

It is with considerable relief that I turn to a much more worthy kettle of fish in the shape of an outfit, as yet unknown to me at any rate, who call themselves Shout.

Without any of the obvious tricks of the contemporary trade, this band have produced as pleasant a few minutes of gently compulsive reggae as I've experienced in many a long and hopeful listening hour.

By ROB RANDALL



b/w 'Cadillac' & 'Baby Strange'

NEW MAXI SINGLE OUT NOW ON T. REX WAX CO.



'I don't care if people who come to see us are 10 or 110, provided they come along to listen to the music'

YOU MAY remember your disappointment when Black Sabbath had to cancel their first British tour in months at the end of last year.

Well they're back on the road again, kicking off on Monday at Birmingham Town Hall, when they'll have a host of new material to offer as well as many of their old favourites.

"I'm really looking forward to playing in Britain," said Ossie Osbourne when I met him on a grey winter's day in London last week. "We haven't played here for such a long time and I feel that we've let down a lot of our loyal fans."

"Unfortunately we're not doing any London dates. It would have been nice if we could have started the tour in London. We may be doing a separate gig at the Albert Hall later, but there's nothing definite yet. It was really emotional when we last played there; we'd never enjoyed ourselves so much."

"The reason our December tour had to be cancelled was because I was very ill when we returned from the States in November. I had a septic throat and a temperature of about 105° and was out of action for a month."

"As a result we've been really pushed to get some new material together for our act, and it's been hard work."

"We've got so much planned for 1972. We'll be doing this British tour, then we're off to America once again in March for four weeks. After that there's a Continental tour, then Japan, Australia, New Zealand, Africa — a worldwide thing."

Black Sabbath's fourth album is scheduled for release in April. This time the emphasis will be on melody, but will still retain Sabbath's characteristic heaviness.

"This album will have a number of short tracks in order for there to be a lot of variety," Osbourne continued. "I think that long numbers get boring, and if we want to retain our popularity we'll have to have a change."

"As yet we've only recorded about half of the backing tracks. We're getting some weird effects in the studio, and doing insane things. For instance we got everybody to march to the top of this big staircase the other day singing 'I-Ho' like the Seven Dwarfs. It was amazing; everybody just let



PAMELA HOLMAN talks to OSSIE OSBOURNE

themselves go, people who wouldn't normally do that. We took it down on tape and are thinking of including it on the album but we're not too sure yet. It really was an incredible effect. It sounded like there were a million people there."

I asked him if there was any chance of a follow-up to "Paranoid," their immensely successful single released over 12 months ago.

Wrong image

"I just don't know," he said. "We didn't want to get into the rut of producing one single after another because if you do that you get the wrong kind of image, and apart from that there's too much to do when you're trying to get an album together."

"Of course, we gained a lot more fans when that was a hit — many of them much younger than our usual followers. But I don't care if people who come to see us are 10 or 110, provided they come along to listen to the music."

"But it drove us round the bend at some gigs. People

in until it was like a gas chamber. Hitler would have had a field day!"

"Since we released that record we've had a bit of extra money, but I think that money is pretty evil. Sure you need it to survive, but it's brought me a lot of unhappiness. Through wealth you lose much of your identity, and you can't communicate with people the way you could before. Your old friends look on you as if you're not there, because they want you to change."

"I want to keep as many of my old friends as I possibly can, but you can't always do that because they change their attitude towards you."

What can he see for the future of the band?

"All I can see is hard work for at least the next 12 months. We're going to try to vary our music as much as possible, different approaches but maintaining the heaviness because we all dig heavy music."

kept jumping up on the stage and at one Northern date the kids accidentally damaged the speakers because they'd squeezed so many people into the place. The promoters kept letting more and more people



BYRDS on stage at London's Rainbow — with drummer Gene Parsons on banjo.

BLACK SABBATH

Byrds move farther along

BEFORE THE Byrds, Gene Parsons and Clarence White played in a group called Nashville West. They also did a lot of session work, including backing the Everlys. Gene has only been playing drums for four years, since he joined the group. He can also play banjo, bass guitar, harmonica, six string and steel guitars.

He just recently picked up steel guitar and plays it on one track on the Byrds new album, "Farther Along." That's the album that they produced themselves last summer here in London.

Parsons told me: "It's a fairly pure album and it's a pretty fair representation of where we were at eight months ago. There's quite a cross section of music — gospel, and rock and roll, boogies, there's even polkas on there and a bit of bluegrass. It's one of the best we've put out I think."

The Byrds are one of the hardest working bands around. I asked Gene if he minded all the road work. "No, I like to go on the road. It can be a little tedious after a few months of steady work, so you rest a little while and go back out again. But I like to play."

Anyone who saw the group on the first night of their London Rainbow gig probably felt sorry for them. About everything that could go wrong with the equipment did, and they somehow managed to play through it all and come out on top in the end. They also were trying to record the show, which cost them £400. I asked Gene what happened:

"When they were setting the equipment up, they had a power failure and then a power surge. So it just blew up the components in every one of our amplifiers and p.a. system. We had one amp go up in smoke and a continual loud hum throughout our playing."

When I first saw the Byrds in 1965, they were playing second bill to the Rolling Stones at the Long Beach Arena in California. That was just after "Tambourine Man" had hit real big and they still didn't have any bread, so their amps were small and inadequate and they hardly knew any songs to play on stage.

But they were one of those groups that came from nowhere to number one overnight. After that, they lost their momentum until recently. I asked Gene the reason behind The Byrds' downfall, and how they made it back up again.

"I think the main reason

was that the Byrds weren't touring very much and they weren't putting out good albums. I thought "Sweetheart Of The Rodeo" was great, but the majority of the people didn't, because it was country music and it was a break-through and it was a little ahead of its time."

"And then there was all the personnel changes. People really didn't know who was gonna be in the band. So we finally came together with the line-up we got now, and with a lot of hard work and concentration we brought it back up to what it is today. We've been together with the present group for three years."

How do the Byrds set about recording a new song?

"It depends. Sometimes we'll do it on the road for a

while and find out how we want to treat it. Other times we'll go into the studio and learn it and maybe cut it. Maybe put it in the can and do it on the road too and maybe cut it again and see what's best."

And finally, here comes Gene talking about Byrd music: "We wouldn't be honest if we played straight rock and roll music, because that's not what we feel. We have a lot of country influence and jazz and folk and rock etc. If you're just natural and honest and just play what you feel, it's gonna represent everyone's influence on the group's music. I hope that it comes out a nice blend. I sorta like it."

DANNY HOLLOWAY

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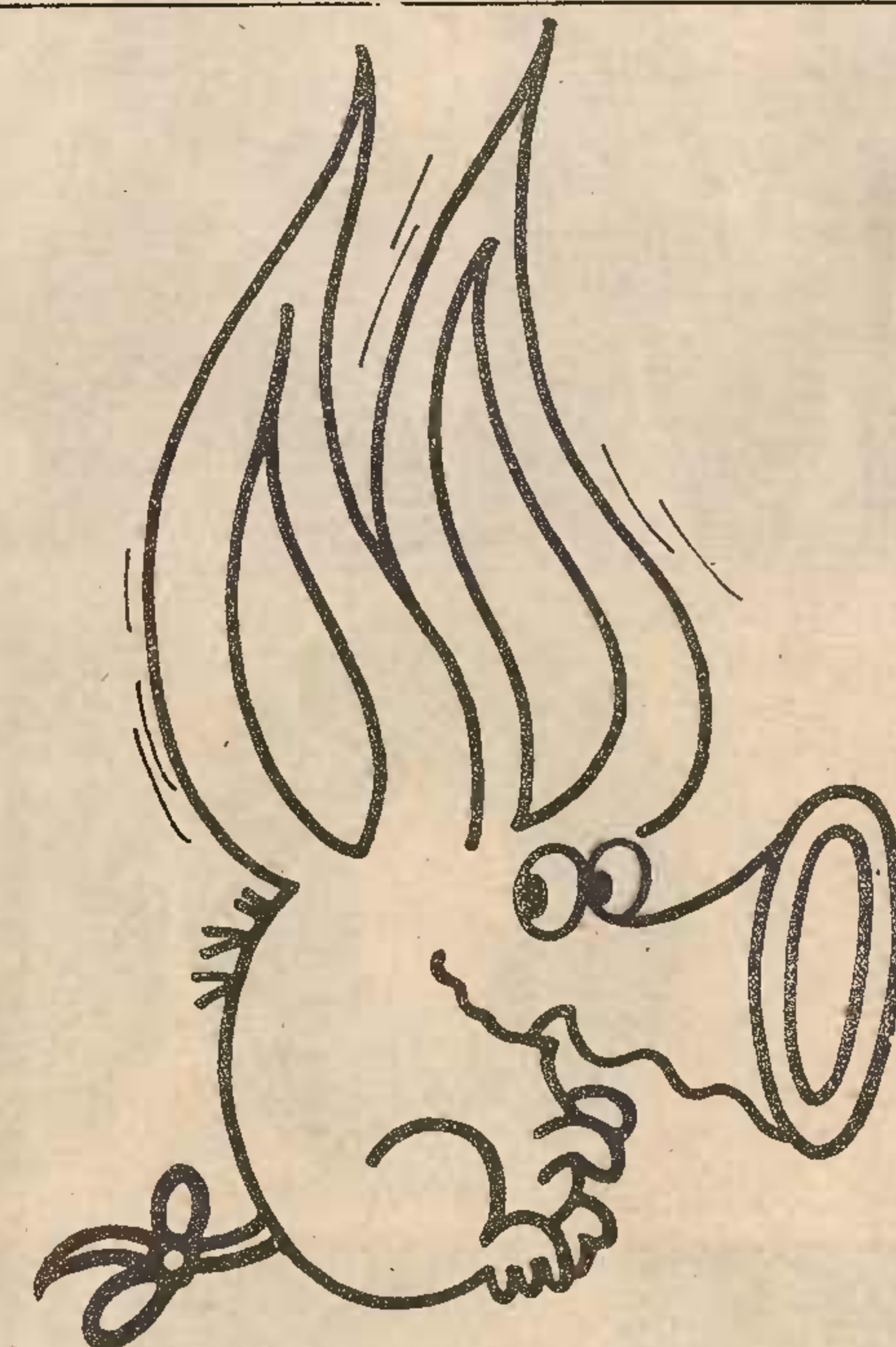
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SINGLES NME TOP 30 ALBUMS

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

LAST WEEK	THIS WEEK	(Week ending Wednesday, 19th January, 1972)	WEEKS IN CHART	HIGHEST POSITION
3	1	TEASER AND THE FIRECAT Cat Stevens (Island)	17	1
2	2	A NOD'S AS GOOD AS A WINK Faces (Warner Bros.)	6	2
1	3	ELECTRIC WARRIOR T. Rex (Fly)	17	1
4	4	IMAGINE John Lennon (Apple)	14	1
5	5	NEW LED ZEPPELIN ALBUM Led Zeppelin (Atlantic)	10	1
●	6	CONCERT FOR BANGLA DESH Various Artists (Apple)	1	6
6	7	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	10	1
17	8	HIMSELF Gilbert O'Sullivan (MAM)	4	8
10	9	MOTOWN CHARTBUSTERS VOL. 6 Various Artists (Tamla Motown)	15	5
12	10	TAPESTRY Carole King (A & M)	25	1
8	11	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	27	1
15	12	FIREBALL Deep Purple (Harvest)	8	12
16	13	MEATY BEATY BIG & BOUNCY The Who (Track)	7	11
11	14	JESUS CHRIST SUPERSTAR Various Artists (MCA)	2	11
25	15	MUSIC Carole King (A & M)	4	13
14	16	CARPENTERS Carpenters (A & M)	16	10
19	17	MUD SLIDE SLIM James Taylor (Warner Bros.)	35	7
18	18	MEDDLE Pink Floyd (Starline)	11	5
20	19	ANDY WILLIAMS GREATEST HITS Andy Williams (CBS)	79	1
23	20	GATHER ME Melanie (Buddah)	2	20
9	21	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer (Island)	9	5
●	22	FOG ON THE TYNE Lindisfarne (Charisma)	8	11
21	23	CLOSE TO YOU Carpenters (A & M)	2	21
28	24	FRAGILE Yes (Atlantic)	10	8
13	25	MORE BOB DYLAN GREATEST HITS VOL. II Bob Dylan (CBS)	3	13
●	26	HOT HITS NINE Various Artists (M.F.P.)	1	26
●	27	AMERICA America (Warner Bros.)	1	27
7	28	SHAFT Isaac Hayes (Stax)	8	7
●	29	STONES Neil Diamond (UNI)	2	24
24	30	RAINBOW BRIDGE Jimi Hendrix (Reprise)	7	17

SINGLES U.S. TOP 30 ALBUMS

LAST THIS WEEK	(Tuesday, 18th January, 1972)
2	1 AMERICAN PIE Don McLean
1	2 BRAND NEW KEY Melanie
4	3 LET'S STAY TOGETHER Al Greene
5	4 SCORPIO Dennis Coffey
6	5 SUNSHINE Jonathan Edwards
12	6 DAY AFTER DAY Badfinger
10	7 CLEAN UP WOMAN Betty Wright
8	8 SUGAR DADDY Jackson Five
9	9 DROWNING IN THE SEA OF LOVE Joe Simon
11	10 YOU ARE EVERYTHING Stylistics
13	11 I'D LIKE TO TEACH THE WORLD TO SING New Seekers
3	12 CHERISH David Cassidy
14	13 IT'S ONE OF THOSE NIGHTS Partridge Family
15	14 ONE MONKEY DON'T STOP NO SHOW Honey Cone
18	15 NEVER BEEN TO SPAIN Three Dog Night
17	16 I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers
7	17 FAMILY AFFAIR Sly & The Family Stone
20	18 ANTICIPATION Carley Simon
19	19 HEY GIRL Donny Osmond
16	20 GOT TO BE THERE Michael Jackson
26	21 LEVON Elton John
21	22 AN OLD FASHIONED LOVE SONG Three Dog Night
23	23 KISS AN ANGEL GOOD MORNING Charley Pride
24	24 HEY BIG BROTHER Rare Earth
27	25 WHITE LIES, BLUE EYES Bullett
29	26 MAKE ME THE WOMAN THAT YOU GO HOME TO Gladys Knight & Pips
31	27 WITHOUT YOU Nilsson
32	28 THE WITCH QUEEN OF NEW ORLEANS Redbone
30	29 ONE YOU UNDERSTAND Think
34	30 BLACK DOG Led Zeppelin

Courtesy "Cash Box"

LAST THIS WEEK	(Tuesday, 18th January, 1972)
1	1 AMERICAN PIE Don McLean
5	2 THE CONCERT FOR BANGLA DESH Various Artists
2	3 MUSIC Carole King
3	4 CHICAGO AT CARNEGIE HALL Chicago
7	5 THE NEW LED ZEPPELIN ALBUM Led Zeppelin
6	6 WILD LIFE Wings
11	7 TEASER AND THE FIRECAT Cat Stevens
4	8 ALL IN THE FAMILY The Family
28	9 HOT ROCKS 1964-1971 Rolling Stones
9	10 BLACK MOSES Isaac Hayes
12	11 BOB DYLAN'S GREATEST HITS VOL. II Bob Dylan
8	12 E PLURIBUS FUNK Grand Funk Railroad
17	13 A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces
14	14 GATHER ME Melanie
15	15 KILLER Alice Cooper
10	16 THERE'S A RIOT GOIN' ON Sly & The Family Stone
13	17 THE NEW SANTANA Santana
20	18 MADMAN ACROSS THE WATER Elton John
22	19 THE LOW SPARK OF HIGH HEeled BOYS Traffic
21	20 QUIET FIRE Roberta Flack
37	21 JACKSON 5 GREATEST HITS Jackson Five
19	22 TAPESTRY Carole King
24	23 SUMMER OF '42 Peter Nero
26	24 FLOWERS OF EVIL Mountain
18	25 SHAFT Original Soundtrack
16	26 JESUS CHRIST SUPERSTAR Various Artists
25	27 EVERY PICTURE TELLS A STORY Rod Stewart
30	28 FIDDLER ON THE ROOF Original Soundtrack
42	29 THE STYLISTICS The Stylistics
32	30 JONATHAN EDWARDS Jonathan Edwards

Courtesy "Cash Box"

FIVE YEARS AGO...

LAST THIS WEEK	TOP TEN 1967 Week Ending January 21, 1967
2	1 I'M A BELIEVER Monkees (RCA)
1	2 GREEN GREEN GRASS OF HOME Tom Jones (Decca)
4	3 HAPPY JACK Who (Reaction)
3	4 MORNINGTOWN RIDE Seekers (Columbia)
12	5 STANDING IN THE SHADOWS OF LOVE Four Tops (Tamla-Motown)
7	6 ANY WAY THAT YOU WANT ME Troggs (Page One)
15	7 MATTHEW & SON Cat Stevens (Deram)
14	8 NIGHT OF FEAR Move (Deram)
6	9 SAVE ME Dave Dee, Dozy, Beaky, Mich & Tich (Fontana)
5	10 SUNSHINE SUPERMAN Donovan (Pye)

TEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1962 Week Ending January 19, 1962
1	1 THE YOUNG ONES Cliff Richards (Columbia)
2	2 STRANGER ON THE SHORE Acker Bilk (Columbia)
4	3 I'D NEVER FIND ANOTHER YOU Billy Fury (Decca)
7	4 LET'S TWIST AGAIN Chubby Checker (Columbia)
5	5 MULTIPLICATION Bobby Darin (London)
3	6 LET THERE BE DRUMS Sandy Nelson (London)
8	7 HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka (RCA)
12	8 RUN TO HIM Bobby Vee (London)
11	9 THE TWIST Chubby Checker (Columbia)
9	10 JOHNNY WILL Pat Boone (London)

FIFTEEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1957 Week Ending January 18, 1957
2	1 SINGING THE BLUES Guy Mitchell (Philips)
1	2 SINGING THE BLUES Tommy Steele (Decca)
11	3 GARDEN OF EDEN Frankie Vaughan (Philips)
9	4 FRIENDLY PERSUASION Pat Boone (London)
6	5 TRUE LOVE Bing Crosby & Grace Kelly (Capitol)
4	6 GREEN DOOR Frankie Vaughan (Philips)
5	7 JUST WALKING IN THE RAIN Johnnie Ray (Philips)
3	8 ST. THERESE OF THE ROSES Malcolm Vaughan (HMV)
7	9 CINDY OH CINDY Eddie Fisher (HMV)
8	10 HOUND DOG Elvis Presley (HMV)

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NEW TO THE CHARTS

Million selling Chi-Lites

A GROUP who have been together for some ten years make their first ever entry in the NME Chart this week with "Have You Seen Her", a single that sold over a million copies in its first week of release in America. Chi-Lites (pronounced Shy-Lites) are a four piece band from Chicago who formed ten years ago when two of Chicago's local groups split up. Originally known as the Hi-Lites they changed their name when they found there was another group with the same name. "Have You Seen Her" is a track off their album "For God's Sake" Give More Power To The People" currently on release. J.W.



DON McLEAN'S 'PIE'

DON McLEAN, currently topping the American Album and Singles Chart with "American Pie" (the album is of the same name), enters the NME singles chart at No. 28 this week.

He's an artist who's been trying for years and has suddenly been plunged into the biggest of the big time and when I spoke to him over the transatlantic phone I asked if he had any plans to visit England.

"I'll get over there pretty soon, before the summer I hope. I'm really looking forward to it. I've never set foot outside the United States before."

"American Pie" is McLean's second album. His first, called "Tapestry" was released in about October 1970.

"It's not so simple to get yourself a record company interested in your work," he said.

"I must have tried dozens of companies before I eventually found someone who was interested. Media Arts was my first company; I've only been with United Artists for six months."

You can bet the others are kicking themselves now. Don's been playing and



writing songs since 1964, but has only been on the road for about the last four. He's travelled over most of America and Canada in that time and built up a select amount of fans throughout the U.S.

But since the success of his million-seller his life has naturally changed. Instead of playing to small club audiences he's now topping the bill at huge halls and drawing crowds large enough to fill them too. P.H.

SINGLES

BY DEREK JOHNSON

CHRISTIE

Iron Horse (CBS).

SINCE springing into the limelight with "Yellow River," a song which smacked of the great American outback, Christie haven't had much chart luck. So they've gone back to their original style, reflecting the great push westwards in the days of the pioneers.

Iron Horse is, of course, the name the Indians gave to the railroad — and this Jeff Christie ditty has an absorbingly descriptive lyric, with a chugging beat to match.

There's also a hook chorus in much the same pattern as "Yellow River" — though not quite so catchy, I suspect. All the same, it is unquestionably the best single Christie have made since their No. 1 hit, so it must rate as a contender.

FANTASTICS

Love Me, Love The Life I Lead (Bell).

A DIFFERENT approach from the group's "Something Old, Something New" hit which was rather trivial and teenybopper, though admittedly commercial. The new one is slower and more perceptive.

The imploring lyrics of this beat-ballad are handled in intense style by the leader, sounding not unlike the Tops' Levi Stubbs, with interwoven

In
with a
chance

harmonies from the remainder of the outfit. A disc that's rich in light and shade — sometimes the excitement is stirred up by tambourine emphasising the beat, and on other occasions subtle little woodwind passages add a more delicate touch.

A Tony Macaulay-Roger Greenaway song, not quite so commercial as the team's hit, but good of its kind.

THE DOORS

Tightrope Ride (Elektra).

FOLLOWING the sad death of Jim Morrison, the Doors have now re-organised themselves. The remaining members have just recorded an album titled "Other Voices," and this is one of the tracks. It's already developed into hit proportions in

the States.

It's a powerful and resounding rocker — nothing very adventurous about it, but it's the resonant sound and surging beat that count above all else.

The routine drives along remorselessly, the soloist whips up a storm in the vocal, and the guitars reverberate in fullsome mind-blowing style.

I have some reservations about its hit potential here, but the Doors' image might just carry it.

PARTRIDGE FAMILY

It's One Of Those Nights (Bell).

A SHOWCASE for young David Cassidy, who is the heart-throb of millions of starry-eyed teenage girls in America — and not a few in this country.

A melodic rhythmic ballad, it features David's personable styling backed by close-harmony chanting from Shirley Jones and the others, plus an enveloping orchestral scoring.

Penned by Tony Romeo, it's a strong composition with a commercial hook, and the performance reaches the height of polish and glossiness typical of America's Tin Pan Alley.

Difficult to assess its chances. If the DJs latch on to it, a hit is distinctly possible — otherwise it could lay a giant egg.



SLADE'S NODDY HOLDER

Slade

SLADE: Look Wot You Dun (Polydor).

A NOTHER No. 1 hit for Slade? Well, it could be! On the strength of their current popularity, I'm sure Slade would have no trouble in securing a chart placing even if they recorded diabolical material. In actual fact, this is an immensely catchy number.

It's heavily laden with the same sort of gimmicks that proved so successful on their previous single — the ungrammatical but colloquial title, and that startling pistol-shot beat.

If there's any fault at all, it's that this routine is too much like "Cos I Love You" — but I don't think that's likely to prove any obstacle.

Whether or not it reaches the top spot depends, to a large extent, on the new T. Rex single. But this is good honest pop — unpretentious, enormously entertaining and thoroughly irresistible.

T. Rex

Telegram Sam (T. Rex Wax Co.).

A COUPLE of years ago a friend was trying to sell a group named Tyrannosaurus Rex to me as being the most important development in contemporary music since the birth of the blues. Yet this week, when I played the new T. Rex single, he sneered and dismissed it as "teenybopper." Truly, folks, the progressive artists of today are the teenybopper idols of tomorrow!

Certainly Bolan and Co. have aspired to a personality status hardly befitting their enterprising image — and much of it is their own doing. But that, of course, is no reflection on Rex — for their music is the pop of 1972.

This latest opus — the first on Rex's own label — is nothing more nor less than a good old-fashioned stomping rocker, given the stamp of individuality by Bolan's own peculiarly distinctive vocal delivery. It's beaty, compelling, insistent and catchy — and is set for a rare old battle with Slade for the No. 1 spot.

Buffy St Marie

BUFFY SAINT-MARIE: I'm Gonna Be A Country Girl Again (Vanguard).

Tipped for the Charts

IN COMPLETE contrast to her last two singles — the hit "Soldier Blue" and the miss "I Wanna Be A Ballerina" — Buffy comes up with a gentle country song with a casual jog-trotting rhythm.

Everything this girl does has the stamp of authenticity — and the steel guitar and fiddle here have a genuine hillbilly flavour. Self-penned of course, it's an engaging and quick-to-register ditty with a sing-along chorus which is hard to resist.

The title song from a new album coming out next month, it's already proved itself as one of her most popular stage songs, and should have a very wide appeal.

The Sweet

THE SWEET: Poppa Joe (RCA).

AFTER EARNING Gold Discs for "Funny Funny" and "Co-Co," the Sweet missed the boat with "Alexander Graham Bell" — so now writers Mike Chapman and Nicky Chinn have reverted to the unashamedly commercial bubblegum style of the first two. And advisedly so, I would imagine — because this appears to have "hit" written all over it.

The disc exudes a wonderfully happy feel — bright and bubbling, with bongos and oil-drum percussion infusing a sparkling and captivating West Indian flavour. The lyrics are simple and easy to sing along with in the consistently-repeated hook, and the tune is instantly catchy.

This is what pop (to give it its true and basic meaning) is all about — music of the widest possible appeal, here today and gone tomorrow.

A word also for Phil Wainman's production, which is technically excellent. Should put Sweet back on the winning track.

SANDIE SHAW: Where Did They Go (Pye). The record company regards this as one of the strongest Sandie has ever made. Well, I'm not sure about that in terms of chart impact, but I would agree that it reveals Sandie in a completely new light — as a mature and sensitive performer, whose lyrical interpretations is both perceptive and expressive. She puts over the bitter-sweet lyrics of this haunting and lilting song to perfection, while Herbie Flowers' production is also to be commended. The original version by Peggy Lee was a hit in America but didn't happen here. Sandie's is, in my opinion, just as good — and with her image, plus a little help from the DJs, she could get a touch.

THE FLYING BURRITO BROS.: White Line Fever (A & M). The Burritos will be in Britain next weekend to appear at London's Rainbow with Mountain, so this single — from their recent album — is opportune, even though the group's personnel has changed considerably since the disc was recorded. Penned by country star Merle Haggard, it's treated authentic C and W style, with pedal steel guitar and banjo prominent in the backing. Taken at a relaxed easy-going pace, it meanders casually along, with the vocal drawled insistently by the soloist. Because of its genuinely earthy nature and repetitive nature, it has a spellbinding effect.

NIGEL WATSON AND PETER GREEN: Beasts of Burden (Reprise). An intriguing track. The lyric could almost serve as a commentary for one of those "Survival" TV documentaries or a Wild Life film. It's a

'The best outsider'

penetrating and deep-thinking insight into one of today's great social problems. I get the impression that the words came first, and the boys then considered what to do with them musically — and in effect, the lyric has been set to a pounding double-time beat and wailing backing, dispensing a startling jungle-like quality. It's good to have Peter Green back on the scene, and I welcome this dominating and fascinating disc — though I'm afraid its message will largely fall on deaf ears.

SEALS AND CROFTS: When I Meet Them (Warner Brothers). Due in Britain next month the duo here offer the most commercial track from their "Year Of Sunday" album. It's a rousing handclapping roundelay with a solid rocking beat and a compelling join-in chorus. Features a spirited and uplifting duet by S and C, and is noteworthy for its impassioned harmonic vocal blend. From the viewpoint of popular impact, this is probably the team's best single to date — it's good fun, it exudes an atmosphere of happiness, and it

EIRI THRASHER: Roger (York). Eiri WHO? Well, it seems that this lady is a Welsh school-mistress, and you could be forgiven for thinking that she is a fugitive from "Opportunity Knocks." But it's not quite like that. For she has already made her presence felt as the lead singer of Triban in that delightful "Black Paper Roses" disc. And she puts over this gently flowing ballad supremely well. It's a hummable and melodic number with an appealing lyric and smooth strings. An excellent performance — and what might just give it the edge is the fact that it's another of those records "written, conceived, created, produced, and directed by Jonathan King." Jonathan WHO?

dispenses a pungent ear-catching insight into one of today's great social problems. I get the impression that the words came first, and the boys then considered what to do with them musically — and in effect, the lyric has been set to a

MELBA MOORE: Take Up A Course In Happiness (Mercury). Not widely appreciated here, Melba's versatility and dynamism have been warmly acclaimed in the States. She's in Britain now and will be seen in Engelbert's TV series this Sunday, and she is also filming her own special. So it seems she is destined to reach a wider audience. Having starred in "Hair" and "Purlie" on Broadway, she turns her attention to a Stevie Wonder song. The backing is period-style ragtime, but is of little consequence compared with Melba's performance — which has to be heard to be believed. A sensational individualist!

COUNTRY JUG: I'm Sorry/Do You Wanna (Decca). A three-track maxi-single and some what unusually two of the items (totalling 54 minutes) are on the "A" side. As the group's name implies, their output is a blend of country and jug music, and there's more than a dash of yer actual

skiffle to give it colour and commerciality. Both these tracks were penned and produced by Ray Dorset, so you won't be surprised to learn that there's a considerable Mungo Jerry influence apparent. This applies specially to the first track — the second being a slap-happy barn-dance.

THE YOUNG GENERATION: Where You Lead (RCA). This song from Carole King's "Tapestry" album suits the zestful, vivacious style of the 30 nubile lasses and lads in the Young Generation, even though Miss King's supporters may take a dim view. Produced by TV man Stewart Morris, it's a bubbling and enthusiastic set — and the vibrancy which the team transmits on telly comes across just as effectively on this disc.

THE FUZZ: Pig In The Middle (MAM). The fate of this disc is in the lap of the gods — not to mention the quirks and whims of the record-buying fans. It's one of those bright toe-tapping teenybopper numbers, with an infectious beat and a cute hook chorus which has nursery-

rhyme associations. Very catchy, and in the same style as recent hits by, say, Middle Of The Road and Sweet — indeed, if either of those two groups had recorded it, they would have been sure of a hit. But as for Fuzz, well, if Messrs Blackburn, Wogan and Co play it enough, people might well latch on to it.

MARY-LOU BUTTONS: The Elephant Song (Decca). A song about an ostrich and a duck who wish they were elephants, so they would have a more important place in the zoo ratings! Very twee, admittedly — but designed primarily for kiddies. And I reckon it will be in great demand with Ed Stewart. I don't know anything about Mary-Lou, but I see this disc was produced by Terry Jacks (of the Poppy Family), so I'm just wondering if it's Susan Jacks singing in a babyish voice. If so, she's no Melanie!

PAGLIARO: Lovin' You Ain't Easy (Pye). Desperately in search of a new face for 1972, Pye have seized upon the current sensation of Canada, and are promoting him as though their very reputation depended upon the outcome. Pagliaro writes his own material, and admits to being heavily influenced by the Beatles — and certainly there is a Beatle-like quality to this song, which is emphasised by his vocal timbre sounding remarkably like John Lennon. There's a solid beat, a strident guitar sound and an over-busy orchestral backing which rather annoyed me. Obviously the lad has potential, and the big Pye push could exploit it.

Art is missed

I FAIL to see how Roy Carr can say that Art Garfunkel's presence is not missed on Paul Simon's new album. Admittedly I have not been fortunate enough to hear the whole album, but on the few tracks I have heard, I found myself wishing that Mr. Garfunkel was singing too.

It seems to me that because Art Garfunkel has never actually written any songs on the previous albums he is considered as a decorative spare part to Simon's handiwork. It also seems that a lot of people are citing his own solo efforts as the reason for the break-up of Simon and Garfunkel, and then the poor man is told that he isn't missed on Simon's solo album! No wonder he wants to prove himself on his own.

I have to admit that I much prefer hearing Art sing, rather than seeing him romp about in the near nude with Candice Bergen. I sincerely hope that Paul Simon can "rouse him out of his world of Connecticut." — Gill Chedgley, Essex.

the charts. Since "Up Around The Bend," nothing has happened to their follow-up singles. And anyone who says "They're all the same..." is really Up Around The Bend. — HUGO BURNHAM, Cranbrook, Kent.

REGICIDE?

SO 'DRINE' (FYTU) January 8, 1972)

thinks that T. Rex are going to desert us — and she calls herself a "T. Rex Fan." She ought to know better — Marc Bolan will never leave us and become one of the "untouchables" as she thinks.

As for the admission fees, Marc never charges more than 60p, and if the overall cost of the hall etc is more, then he pays the rest.

Remember too that a large percentage of acts charge between 75p and £1.50 for their gigs, which is ridiculous. — ANNE COOMBES, Bockwell, Somerset.

CLIFF-HANGING

WHAT HAS happened to Cliff? I've watched his show every week since it started, and I'm appalled at the utter rubbish I see and hear. Surely someone with Cliff's talent could do without the so-called comedy? Even the audience sounds false. If he goes on with such a shocking show Cliff will lose a lot of fans, I'm sure. So do away with the weak comedy, Cliff, and stick to doing what everybody likes you doing, singing. — BRIAN WRIGHT, South Nutfield, Surrey.

SMARTING

I WAS very interested to read Chris Van Ness's reply to John Lennon's postscript in NME. Obvious-

ly Chris Van Ness is still smarting from being reproached for writing false information.

It seems he can write what he likes about other people but the slightest enquiry into the truthfulness of his information seems to result in a touch of writer's diarrhoea during which he flounders to justify his loose remarks — MISS C. TAPP, Sutton Coldfield, Warwickshire.

NOTOWN?

THE NME chart of January 5, which did not contain a Tamla Motown record, was the first one not to include a record on that label since October 9, 1968 — a period of three years and three months!

During this period, the label has had 75 chart entries, from 21 different acts — 42 of them making the Top 10 (including five at No. 1) and a further 20 making the Top 20. — DAVID HALEY, Great Horton, Bradford, Yorks.

from
you
to
us

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

DOZING?

WHAT THE hell is the matter with those great songwriters Holland, Dozier, Holland, now that they have their own record company.

They gave us a new star, Freda Payne, and that No 1



ART GARFUNKEL (left) and PAUL SIMON: better together

hit — "Band Of Gold." Then came her first album of the same title, but all her singles were taken off it. The "Contact" album followed and "You've Got To Love Somebody" came off that.

Come on, Invictus let's have something new from Freda. — JOHN G. MORRISON, Newport, Monmouthshire.

CREEDENCE

AS A Clearwater Revival fan, I totally agree with M. Coyle (FYTU) January 8, 1972), who said that the group have not issued enough records in the past year. But, John Fogerty isn't going to raise their output unless we, in this country, put his records in

ALBUMS

'Funny' Sonny and Cher—but it's no joke

SONNY AND CHER LIVE (MCA MUPS, £2.9)

A DECIDEDLY odd album this, and not one to buy if you just want a showcase of Sonny and Cher's singing talents. This set was recorded, I am informed, last summer and takes us right through the duo's stage act. Visually the act may be good but on record it loses a lot.

A great deal of one track, *The Beat Goes On*, is taken up with chat and what could loosely be described as humour. I say loosely because while the American audience found it amusing I found the jokes weak and banal—but then the American kind of humour is far removed from the Morecambe and Wisers and Frankie Howerds who make us laugh over here. A pity to drag this track on for nine minutes while Sonny and Cher have a mock argument as to who should have the limelight.

But jokes or non-jokes apart, there is a good selection of material, including *Once In A Lifetime* and *What Now My Love*. Hey Jude is handled particularly well, as is 'Danny Boy', which Cher introduces as one of her favourite numbers. And inevitably the seven-year-old *I Got You Babe* is included and sung with all the enthusiasm of a new number.

This album is selling particularly well in the States at the moment, and with the two of them expected here in the spring it will doubtless notch up quite a few sales in Britain.

It's a shame, I think, to release it now when we haven't had the benefit of seeing either Sonny and Cher live or viewing their television show—because their 'funnies' may not be altogether appreciated or fully understood until then.

Vocally and musically this record is sound—I just wish they had cut out a lot of the chat, and got on with what they do best, singing.—J.W.

MUSIC HOUSE Vol. 1 (Trojan, TBL 110; £1)

Fourteen tracks by 10 different reggae acts connected with Trojan label, with its headquarters in a tin-roofed former Scout hall in North London (actual address 12 Neasden Lane, Willesden, N.W.10, if you want the whole address) displayed on the sleeve cover, together with a picture of the building itself, four performers and the shiny cars they now run.

The music certainly gets your feet moving one way or

the other, with Dandy featured on three tracks, the Stags on three others, with a single look-in for artists such as Ansell Collins (minus Dave), Girl and Boy Friday, Honey Boy and Music Doctors. At a pound, a very good buy for reggae enthusiasts.—AG.

AMONG THE batch of re-issued LPs on the Philips International Series, at £1.25 each, are the highly recommended *THIS IS NINA SIMONE* (6336 202), a dozen interesting and thought-provoking songs; *THE SWINGLE SINGERS BACH STYLE* (444 500) presenting the harmony vocal group of France in 12 Bach compositions arranged by Ward Swingle; and *THIS IS CLEO LAINE: SHAKESPEARE AND ALL THAT JAZZ* (6382 014), jazzy versions of speeches from the Great Bard's works with John Dankworth conducting his own music.

BARCLAY JAMES HARVEST AND OTHER SHORT STORIES (Harvest SHVL 794 £2.40)

Here at last is the third offering from Barclay James Harvest, the Lancashire Hot Pot group who never fail to please.

Together with their own orchestra, they have again produced an album of beautifully inventive music.

Medicine Man is one of the best tracks, combining some powerful effects with nice acoustic guitar and vocals by John Lees.

Stuart 'Woolly' Wolstenholme's songs are of a more

gentle nature, like *The Poet and Ursula* (The Swansea Song). Bass player Les Holroyd is another writer whose work is very different from that of John or Stuart, but his songs have a charm all of their own, like *Little Lapwing* for instance.

But it's almost worth paying out your £2.40 just for the lyrics which are printed inside the double sleeve—here we have a collection of songs that make sense for once.

The production is faultless, and as for the music... wheew! Just plug yourself into some stereo headphones and let it fill your head. You won't know whether you're coming or going.—PH.

KEVIN AYERS: WHATEVER SHEBRINGSWESING (Harvest, SHVL 800; £2.80).

Weirdo music, which sounds rather out of tune, but isn't really. But you have got to listen hard to it... or be completely relaxed and almost unaware that the LP is being played. Midway through the first track the vocal comes in, sung by Kevin Ayers and a "mighty choir," which comes in and dies as suddenly. Kevin has a pleasant voice and clear diction, seems to use double-tracking, or has others joining in.

Oh My is a rather ragged, tongue-in-cheek trad number, and *Song From The Bottom Of The Well* is full of eerie sounds. The title track starts off as a simple melody, with Kevin singing quietly before Robert Wyatt joins in harmonising vocally, then going into some unusual guitar sounds.



CHER: weak jokes with SONNY.

Stranger In Blue Suede Shoes is strong in piano by David Bedford (or is it Kevin?) and the vocal is sung through a distorted sound box. Champagne Cowboy Blues is a mickey-take of country music and Lullaby is soft music with Didier Malherbe's flute to the fore. For those who like unusual music, this is it.—AG.

LIVE POWER FROM THE DIMENSION

THE 5th DIMENSION: LIVE!! (Bell, DUBL 9000/1; £3.20 for two albums)

This power-packed vocal unit of two gals and three guys from Los Angeles have a great habit of singing one song after the other in medley style, and on side one

alone there are two such medleys—of Love and of Laura Nyro—which have the audience going from start to finish.

Side two features a dramatic solo by Marilyn McCoo of Never My Love, followed by Ron Townson's light-hearted spiritual, *Eli's Coming*, and the side ends with a torrid Billy Davis Jr number, *Shake Your Tambourine*, which out James Browns James Brown!

Side three is devoted to a Jim Webb medley and *Ode To Billy Joe*, with each member of the team taking a part in the song story, followed by Lamonte McLemore's instruction to the group, informative and amusing at the same time. Side four has two long tracks of two numbers—I Want To Take You Higher, with Bill taking lead, and Aquarius/Let The Sun Shine In, which goes on for almost eight pulsating minutes with handclaps, chatter and great swinging singing.

Bones Howe produces, and with Bill Holman and Bob Alcivar, does the arrangements. Bob conducts the orchestra, getting the maximum verve out of them. A truly remarkable in-person double album. AG.

BACHELORS AND PATRICIA CAHILL (Decca, SKL 5106; £2.09)

Put the three Irish troubadours, the Bachelors, together with soprano Patricia Cahill and you get a really schmaltz mixture, just right for the 16 numbers featured here. They're all from famous stage musicals, as up-to-date as Superstar from "Jesus Christ—Superstar," and "Diamonds Are Forever," to *Strange Music* from "Song Of Norway" and *If I Were A Bell* from "Guys and Dolls." All very precious, but not without a big following.—AG.

Gayle McCormick (Probe, SPBA 6261; £2.40)

From the picture on the sleeve, you'd expect the girl to sing folksy songs with a guitar. But Gayle McCormick, proves to be a real swinger singer, rather like Dusty Springfield, on her opening track, *It's A Cryin' Shame*. She's a clear-voice ballad singer on the slower Superstar (not the JC one, but one by Russell and Bramlett), then returns to the fast belting on *C'est La Vie* and into the heavy beat on *You Really Got A Hold On Me*. On the flip side, she does three fast ones straight off, *Rescue Me*, *If Only You Believe* and *Save Me*, before taking it easier on the last two—*Everything Has Got To Be Free* and *Gonna Be Alright Now*. Pity the sleeve doesn't tell more about Gayle because she's a singer with plenty to recommend her.—AG.

UNFORGETTABLE NAT KING COLE (Capitol SW 20664; £2.40)

Linked by Alan Dell, here is an 18-track album sung by the great Nat King Cole, songs mostly recorded in 1963-4, and including *Ballerina*, *Route 66*, *Mona Lisa* and *Unforgettable*, which Nat is, of course.—AG.

AM I?... MATTHEW ELLIS (Regal, SRZA 8505; £2.40)

A dozen songs, all varied and interesting, by composer-singer-guitarist-pianist-organist Matthew Ellis, who has the aid of Chris Spedding, Toni Campo, Clem Cattini, Barry Morgan, Chris Walker, Tommy Reilly, Lesley Duncan, Kay Garner and Sunny on this LP, which has considerable musical novelty and a solid basis of entertainment. Folksy, and yet a beat when needed. Strings and lonely instrumental sounds give a beauty at times, then there's vivacious rock on other tracks. Well worth a listen.—AG.

EVERGREEN WORLD OF KENNETH MCKELLAR (Decca, SPA 149; 99p). A

dozen pleasantly sung standards by Scotland's popular balladeer, including *Scarborough Fair*, *Impossible Dream* and *Yesterday*.

FERRANTE AND TEICHER (United Artists, FT 7001/2; £1.99). A double-album set by two fine pianists, playing songs of today like *You've Got A Friend*, *Gentle On My Mind*, *Midnight Cowboy*, *May Way* and 20 others. These pianists are considered the finest America has and prove the high claim here.

DOTTIE WEST: CARELESS HANDS (RCA Victor LSA 3048 £1.69). Ten popular tunes given a country treatment with backing by the Jordanaires. Makes a very pleasant sound. Titles include: *Careless Hands*, *Snowbird*, *Rose Garden* and *Release Me*.

HANK LOCKLIN: ONCE OVER LIGHTLY (RCA Victor LSA 3041 £1.69). Twenty-four tunes at a bargain price. Hank's hits such as *Please Help Me*, *I'm Falling*, and new treatments of songs such as *I Walk The Line*, and *Fool No. 1*. Real Locklin value.

THE BEST OF FLOYD CRAMER (RCA INTS 1266 99p). Since 1960, when Floyd Cramer had a hit with *Last Date*, he has given many tunes his distinctive country-piano treatment. This features 12 tunes including *Last Date*, *Unchained Melody*, *San Antonio Rose*, *On The Rebound* and *Swing Low*.

THE PHASE 4 WORLD OF THRILLERS (Decca SPA 160 99p). For theme lovers, this has 11 of them from films and television series. Taken from LPs by various orchestras titles include: *2001*, *I Spy*, *Route 66*, *Avengers*, *The Saint*.

ALAN HAVEN: IMAGES (Philips 6382 001 £1.25). Twelve well-known tunes given a modern treatment on the organ by Alan Haven, ably assisted by Tony Crombie on drums. Title include *People*, *A Taste Of Honey*, plus three Lennon/McCartney numbers.

DINAH WASHINGTON (Pye Special PKL 4409 £1.49). Dinah Washington shows the distinctive treatment she can give to any tune. They're all standards, most memorable being *There Must Be A Way*, *Call Me Irresponsible*, and *Baby Won't You Please Come Home*.

THE KENNY CLARKE FRANCY BOLAND BIG BAND: AT HER MAJESTY'S PLEASURE (Polydor 2460 131 £1.95). Francy Boland has written seven tunes, humorously dedicated to the prisons of Britain after tenorist Johnny Griffin's slight brush with the law. The members of the band display a high standard in individual talent and the album as a whole demonstrates how well this big band can swing.

ALAN TEW ORCHESTRA AND CHORUS: LET'S FLY (CBS 64665 £1.99). Theme of this album is flying, with a series of wonderful numbers depicting the form of travel and places visited. Some highly original arrangements, delivered by a beautifully relaxing orchestra and harmonious choir. Tracks include *China Town*, *Leavin' On A Jet Plane*, and an inventive version of *Pentangles Light Flight*.

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Sunday 30th January — Market Hall, Carlisle
Monday 31st January — The Stadium, Liverpool
Tuesday 1st February — De Montford Hall, Leicester
Thursday 3rd February — Guildhall, Portsmouth
Friday 4th February — Free Trade Hall, Manchester
Saturday 5th February — City Hall, Newcastle
Sunday 6th February — Civic Hall, Wolverhampton
Monday 7th February — Colston Hall, Bristol
Tuesday 8th February — City Hall, Sheffield
Wednesday 9th February — St Georges Hall, Bradford
Thursday 10th February — The Dome, Brighton
Friday 11th February — Winter Gardens, Bournemouth
Sunday 13th February — Victoria Hall, Hanley
Saturday 19th February — Leeds University

DAVE MASON

DAVE MASON arrived at Heathrow Airport last Wednesday about a quarter of an hour earlier than planned, and even if the TWA chick hadn't tipped me off, there was no mistaking those familiar features. Admittedly he'd grown quite a healthy beard since we last met in May but he carried a black guitar case.

His three week stay with his folks in Worcestershire had been kept pretty hush-hush, that's the way he wanted it, though he was still prepared to talk to me, before catching the five o'clock flight back to New York.

As always he was an amiable conversationalist, indicating that he had now settled down more after close on six years of restlessness.

Big things were planned on his last visit, mainly by Blue Thumb boss, Bob Krasnow, but you can't always believe what you're told.

Let's be honest, Krasnow wasn't the only one who gave us some duff gen, Dave did as well. In fact he promised to stay over here, and that hasn't happened. He justifies that fairly and honestly.

"That hasn't come about," he explained, drinking Heathrow tea, "because really I've got more going for me in America at the moment. And after Traffic that was where I went, there was nothing here for me to do. So I went there and just started up a whole new trip."

"Until I have enough money together to come back here, and maybe keep travelling back there, I'll just have to stay in the States for a while."

Yet he didn't do too

Gives new meaning to that old cliché 'Doing my own thing'

much work last year, with his live appearances both with Mama Cass and Traffic not totalling more than about a dozen. Though when he returned to the States he got himself into a "whole new trip" and has formed a band with Mark Jordan, a keyboard player who once played with Van Morrison, drummer Rick Jaeger, and Lonny Turner, remembered for his early work with Steve Miller, on bass.

"It's great," declared Mason, "it's much better than doing all that moving around. This is for me, has more validity than all those other things, because it's a unit, and I want to take it and do whatever I can with it."

Laughing he said: "The last two years has been such a colourful career, it changes everyday and that's because I've been going through personal changes too. Like I've been through three managers since I left Chris Blackwell (of Island), there's those changes, and people have been doing me out of money."

"It's not just been a question of the music. As much time as I spent on the music, I spent on trying to put my business life to-

gether. So that's why in the last two years it's taken me a long time."

"What I'm trying to do is to set my business life up in such a way so that it provides me with the means of just being able to forget it all and concentrate solely on the music, which is what I want to do."

Such an energetic musician is Mason, and that's why he went through all the musical associations like Clapton, Traffic, Cass, some, and especially the Mama Cass one, not working.

He continued: "I can't stand not doing anything, because I go crazy when I'm not doing anything. That's really all it is, I just like to do something."

"I'm just doing my own," (considers whether to say it and then does), "my own thing." Ending that sentence with a laugh of embarrassment because of the hackneyed phrase, but here it means a lot.

"That's what everybody has to do," he continues seriously, "but it's taken

me until now to get around to the point of doing it, and of going out and saying 'well, OK Dave Mason is this,' and going out on the road and touring and playing. Well, I have to do that now, and everything is in the right place to do it, so it'd be stupid for me to pass it up this time."

Let me tell you he hasn't passed up this opportunity and he and his band, which all go under the name Dave Mason, though he wanted to call them Destiny, which is pretty ironical, have recorded two albums.

One in the studio, called "Headkeeper," and the other a double live set recorded at LA's Troubadour at the end of '71. Seemingly the wanderer is determined to make things work.

"I'm trying to put all my total concentration and effort into just purely what I'm doing."

The material for the studio album was started on last year and was recorded at Sunset Sound, the

same place for the "Alone Together." One track is old, and that is "To Be Free" which he did with Cass, but this time it has the boosting of Nasr and Rita Coolidge.

"The material has been put together over the last year," he told me. "It's a lot tighter, it's very much similar in a way to 'Alone Together' in the sense that it's very straightforward and it's not over produced. I tried to perform the songs as best I could with what I had, without making too much out of it."

"My direction musically comes out of what I write," said Mason. "To me that's how every musician's direction comes about. But if you can't write and you're just a musician then your direction comes about with somebody who can write, because a musician has got to have a framework to play in."

"And that's what I did, and that's how I learnt to play, and that's how I learnt to make music, really through the songs I write. Then that's my direction,



and that could sort of go anywhere."

"As a personal direction that I'd like to go in, I'd like to do music for films. I'm very interested in multimedia things, cause I think that now is the time for it."

The live set at the Troubadour sounds like a real corker, with the material collated from his first solo set, and including such gems as "Feelin' Alright" and "Pearly Queen."

With his added sense of purpose in music, it is a pretty strange bag of tracks to record, though like he says, because of the treatment by the band, they are all completely refreshed, even new.

"It's a really good live album. It was recorded after the band had been together

for five weeks and we went into the Troubadour, that was our first gig. And like, I know a lot of people in LA, and there was a lot of... well, I guess, a certain respect for what I do musically, so a lot of people came along to it."

But the release of the albums — hopefully due in February — has been dogged again by the business hassles. Mason has been having hang-ups with Blue Thumb, and their former deal for UK releases through Harvest has now ceased. But we'll hear them sooner or later, if some magnificent British company shows more than a flutter of interest and puts Mason back into the public's consciousness. Mind you that's one hell of a hope.

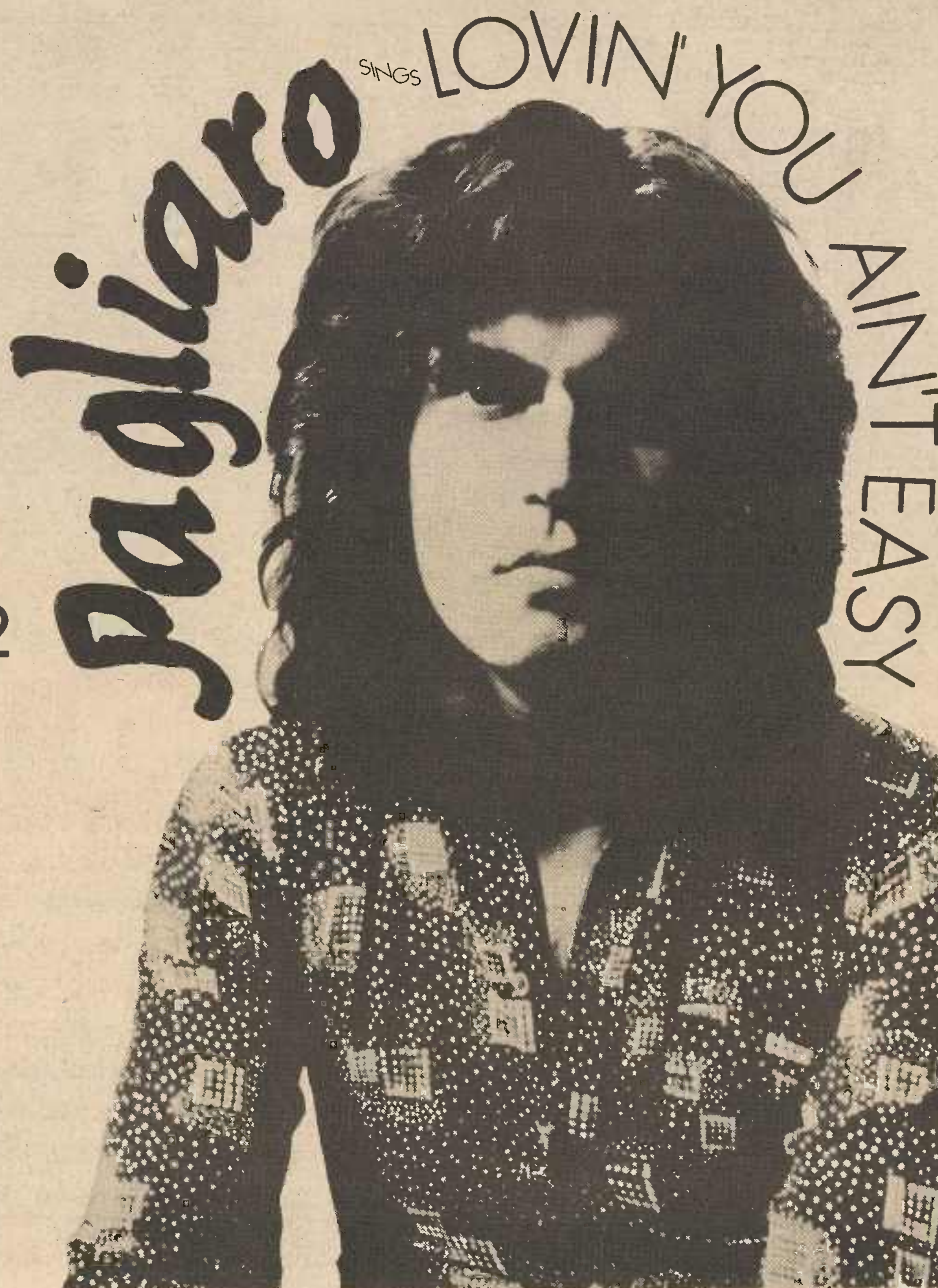
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FOLK ON FRIDAY

NOT EVERYONE who writes about folk music can sing it, and, by the same token, not every singer can write. But many of them have ideas and opinions that deserve to be heeded, so it's good to see that more and more of them are getting into print.

Among the best of them, Stan Hugill, last of the shantymen, writes regularly for "Spin," the Liverpool magazine founded by the Spinners, and edited by Tony Davies's wife, Beryl. Until his death last September, Leslie Howarth also wrote for "Spin," mainly about the big ballads.

If the latest issue of "Spin" is anything to go by, he may be succeeded by Jon Raven, writing about industrial songs. Stan Hugill continues to write his "Bosun's Locker," always published with at least one sea song. "Spin" is published every second month. It is not a newsy magazine, but it concentrates on songs and their backgrounds, with a mainly traditional bias.

Sadly, most folk magazines, unlike "Spin," which has survived for over 10 years, appear and disappear very quickly. "Chapbook," published from Edinburgh, was one of the longest stayers. If you can get any of the back numbers of its three or four years of existence, you'll find them still well worth reading.

"Clanfolk," the magazine of the BBC folk club is nominally a private publication, but within its duplicated pages you'll find some fine folk fodder, particularly from Peter Charlton and Nick Harrison.

In case there is any misunderstanding, my own magazine "Sing" never quite gives up; the intervals between issues get longer the more words I write for NME — and I've turned out some thousands. In the last 18 years, "Sing" has published in 61 issues songs by, or from the repertoire of, a

Words on the music



BILL CLIFTON: giving an American view on British festivals.

host of big names on the folk scene — among them Seeger, MacColl, Paxton, the Dubliners, A. L. Lloyd, Leon Rosselson, Sydney Carter, Bob Dylan, Bert Jansch, Buffy Sainte Marie, Mikis Theodorakis, etc, etc.

The latest addition to the folk mags is a monthly called "Folk And Country," which, as distinct from all its predecessors, is available from newsagents and book-stalls. The magazine's masthead writes Folk very large and Country very small, which about describes the contents; only about 10 per cent is country.

Editor Fred Woods spent several years producing folk records for Argo, and last autumn he presented a Radio London 13-week series called "City Folk" — a news, views and song round-up. One of Fred's great strengths is that he invites a good number of

performers to write for him, as well as folk writers Karl Dallas, Jerry Gilbert, and me.

So far, in three issues, Fred has gathered an impressive list of contributors. Peter Bellamy has written about the Copper family; Tim Hart of Steeleye Span about the dulcimer; Ian Campbell (one of the folk scene's most perceptive critics, as well as a fine singer) about the National Folk Ensemble; Bill Clifton, giving an American view, about festivals; Bob Davenport about Reg Hall of the Rakes band; Barrie Roberts about broadsheet ballads; and many others.

One of the things about the folk scene is the great atmosphere of mateships it generates. Clubs everywhere take in each other's washing every time one invites another's residents to perform. The same is true about what folk mags there are. Not that there's any lack of controversy, or that folk writers, professional scribes and singers alike, are afraid to hit out. Nor is there any lack of research: some of the current writings on folk music show a fair degree of scholarship.

By its nature NME is first and foremost a weekly, and naturally aims to be topical as well as authoritative. I've tried in this column to strike a balance between the trends on the folk scene, pumping in an admixture of comment and criticism, and occasionally laying down the law a bit strong, because I know that those readers who don't agree with me will disregard everything I say if they feel so inclined.

But I've been idle to pretend that any one column or columnist can write everything that needs to be said about folk music... there simply isn't time. So I'm glad to wish continued health to all folk magazines.

ERIC WINTER

From the soul...

PAPA JOHN MAKES IT WITH ROCK

THE ONE-TIME phenomenon of young white rock musicians playing on records by old black blues musicians has become a commonplace thing. We've had Howlin' Wolf with Clapton, Winwood and others; Muddy Waters and his "Sons" Mike Bloomfield, Duck Dunn and the rest; John Lee Hooker with Canned Heat; and many other sets since the days when Sonny Boy Williamson created a sensation by recording with the Yardbirds as his backing band.

Of course, the blues purists still haven't accepted the status quo, even since it has been discovered that many of the session-men on the Excello and other recordings they admire include a fair leavening of white guys.

So far, the traffic has been mostly one way, but of late some of the black cats have been getting gigs on white artists' album sessions.

Don "Sugarcane" Harris, formerly of the Don and Dewey duo, was one of the first, with his work for Frank Zappa and the Mothers. And now another black violinist, Papa John Creach, has become a more or less permanent fixture with Jefferson Airplane — indeed, his haunting style is one of the stand-out features of their "Bark" album.

To my shame I must confess that I'd never even heard of him before the current extensive publicity campaign to launch Airplane's own Grunt label over here, but that's because he has worked outside of the mainstream of the blues and R&B, though the music's spirit pervades his playing as you'll find if you grab hold of his worthwhile debut album, "Papa John Creach" (Grunt FTR1003), distributed here by RCA.

Returning the compliment, for his work with them,

Airplane members and various other white rock musicians are featured — Grace Slick, Jack Casady, John Cipollina, Joey Covington, Paul Kantner, Jorma Kaukonen, Sammy Piazza, Jerry Garcia and others all playing a prominent part. But this is removed in style from Airplane's output, thought often as eerie and freaky.

The inclusion of the hackneyed "Over The Rainbow" and "Danny Boy" could have spelled disaster, but Papa John treats them in pretty straight fashion and his voice is very suited to them, putting feeling into the lyrics without killing the melody. Thus, instead of being trite "show business" songs or clumsy attempts at rocking them up they are most effective tracks.

But Papa John really lets loose when the feeling is lowdown, mean and funky. He falls just short of "Sugarcane" Harris as an electric violinist but he has a stronger voice.

Unlike most blues and soul performers who spend their "dues paying" years in sleazy dives, Papa John worked the high-class cabaret circuit, recalling: "I started out with a trio in Chicago, playing for a couple of hotel chains for 12 years before moving into the clubs and cocktail lounges during the war years."

In 1945 I lit out for California with my Johnny Creach Trio — just bass,



PAPA JOHN CREACH: with Jefferson Airplane.

guitar and myself on violin. We played a place in Palm Springs called the Chi Chi — was where all the movie stars and show people used to hang out.

"We wore uniforms — Tuxedos, it was that type of thing — and had seven complete wardrobe changes."

Then Papa John worked with a girl organist for about four years around California before getting a gig on a tourist boat, the SS Catalina, which plucked between Los Angeles and Catalina Island: "Yeh, that was a great gig. I stayed on for about five years before splitting around seven years ago to do a single at the Parisian Room in Los Angeles. I stayed there for two-and-a-half years."

A chance meeting with drummer Joey Covington at the Musicians' Union led

Papa John into Airplane: "Joey wasn't with the band then but two years later he called me from Jamaica, said he was with the 'Planes, and could we get together and do something."

"So, soon after, he stopped by my house with Marty Balin. I put on a good pot of cornbread and stuff which Joey loves and we talked over the idea of my going up to San Francisco to play on some sessions for them."

Papa John materialised on-stage at the Winterland Auditorium in San Francisco, clicked in the band's format, went down a storm: "So they said, why not make the tour with us? So, ever since then..."

As is often the case with black musicians, Papa John has had to wait till middle-age before gaining wide recognition. He was born in Pennsylvania back in 1917.

"I was around 11 or 12 when my uncle came along with a violin. We had it around so I picked it up and started to play a couple of notes on it. It was a weird sound so I left it alone for a while but when I was 13 or 14 I got kind of serious about it."

"My uncle showed me the fundamentals and I started to play chords. My sister played piano so we studied together, playing classical music."

During the 'thirties, Papa John picked up on jazz and the blues of the day: "Rhythm and blues — they called it race music then."

Today, his style has all the elements of the old-time R and B yet it comes out as something vital and fresh.

The moral of this man's story is that, given the right breaks, there are a dozen and one black musicians who could fit into the pop super-star concept as members of name rock bands without having to compromise their music in any way.

ROGER ST. PIERRE

PETER BOWYER PRESENTS

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WISHBONE ASH TOUR DATES

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| Jan. 27 | Thurs. | Leicester, De Montfort Hall |
| 28 | Fri. | Birmingham, Town Hall |
| 29 | Sat. | Bristol, Colston Hall |
| Feb. 5 | Sat. | Manchester, Free Trade Hall |
| 9 | Wed. | Guildford, Civic Hall |
| 10 | Thurs. | Sheffield, City Hall |
| 11 | Fri. | Leeds, Town Hall |
| 12 | Sat. | Newcastle, City Hall |
| 13 | Sun. | Edinburgh, Caley Cinema |
| 14 | Mon. | Glasgow, City Hall |
| 16 | Wed. | Southampton, Guild Hall |
| 18 | Fri. | Brighton, Dome |
| 19 | Sat. | Portsmouth, Guild Hall |
| 20 | Sun. | Bournemouth, Winter Gardens |

WISHBONE ASH ALSO APPEARING AT:

- | | |
|---------|------------------------------|
| Jan. 31 | Exeter University, Exeter |
| Feb. 6 | Greyhound, Croydon |
| 7 | Oxford Polytechnic, Oxford |
| 8 | Watford Town Hall |
| 17 | Essex University, Colchester |

WISHBONE ASH
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WORLD MALE SINGER

1	ELVIS PRESLEY	4,748
2	Cliff Richard	1,645
3	Tom Jones	1,027
3	Rod Stewart	1,027
5	Marc Bolan	1,004
6	James Taylor	769
7	George Harrison	756
8	Neil Diamond	752
9	John Lennon	608
10	Robert Plant	513
11	Cat Stevens	392
12	Andy Williams	375
13	Mick Jagger	331
14	Neil Young	287
15	Marvin Gaye	213
16	Elton John	202
17	Ian Gillan	199
17	Paul McCartney	199
19	Bob Dylan	193
20	Engelbert Humperdinck	190
21	John Fogerty	174
22	Sacha Distel	167
23	Glen Campbell	164
24	Gilbert O'Sullivan	159
25	Greg Lake	154

NEW MUSICAL EXPRESS

POLL

FULL 1971 RESULTS

This is how you voted in NME's annual survey of the most popular artists on the music scene. For an analysis of the results, see pages 18, 19.



ELVIS PRESLEY

3	Rod Stewart	1,010
4	Marc Bolan	958
5	John Lennon	848
6	George Harrison	621
7	Tom Jones	601
8	Cilla Black	406
8	Keith Emerson	406
10	Isaac Hayes	343
11	Andy Williams	302
12	Neil Diamond	277
12	Mick Jagger	277
14	James Taylor	214
15	Hank Marvin	209
16	Frank Zappa	208
17	Jimi Hendrix	205
18	Jimmy Page	200
19	Carole King	189
20	Elton John	186
20	Gilbert O'Sullivan	186
22	Diana Ross	181
23	Paul McCartney	168
24	Shirley Bassey	143
25	Jonathan King	135

WORLD FEMALE SINGER

1	DIANA ROSS	3,455
2	Carole King	2,330
3	Melanie	2,026
4	Cilla Black	1,879
5	Shirley Bassey	1,480
6	Olivia Newton-John	919
7	Cher	542
8	Joni Mitchell	427
9	Sonja Kristina	426
10	Joan Baez	398
11	Petula Clark	348
12	Lulu	287
13	Dusty Springfield	264
14	Barbra Streisand	260
15	Janis Joplin	251
16	Judy Collins	216
17	Aretha Franklin	192
18	Sandy Denny	190
19	Brenda Lee	160
19	Nana Mouskouri	160

WORLD MUSICAL PERSONALITY

1	ELVIS PRESLEY	3,698
2	Cliff Richard	1,363

WORLD VOCAL GROUP

1	T. REX	2,743
2	Rolling Stones	1,133

1971'S BEST BRITISH SINGLE

1	GEORGE HARRISON'S "MY SWEET LORD"	3,469
2	Rod Stewart's "Maggie May"	3,122
3	T. Rex's "Hot Love"	1,168
4	T. Rex's "Get It On"	645
5	Cliff Richard's "Sing A Song Of Freedom"	564
6	T. Rex's "Jeepster"	511
7	Rolling Stones' "Brown Sugar"	480
8	New Seekers' "I'd Like To Teach The World To Sing"	465
9	Shirley Bassey's "For All We Know"	377
10	Cilla Black's "Something Tells Me"	362

3	Led Zeppelin	1,131
4	Faces	909
5	Supremes	814
6	New Seekers	727
7	Creedence Clearwater Revival	706
8	Four-Tops	666
9	Beach Boys	643
10	Who	558
11	Moody Blues	485
12	Deep Purple	454
13	Beatles	439
14	Carpenters	430
15	Crosby, Stills & Nash	415
15	Marvin, Welch & Farrar	415
17	Emerson, Lake & Palmer	352
18	Dawn	236
19	Jackson Five	223
20	Santana	202
20	Partridge Family	202

BRITISH MALE SINGER

1	CLIFF RICHARD	3,883
2	Tom Jones	1,987
3	Rod Stewart	1,806
4	Marc Bolan	1,546
5	George Harrison	1,159
6	Cat Stevens	1,068
7	John Lennon	917
8	Gilbert O'Sullivan	631
9	Robert Plant	586
10	Paul McCartney	415
11	Mick Jagger	402
12	Tony Christie	355
13	Elton John	338
14	Ian Gillan	333
15	Engelbert Humperdinck	317
16	Val Doonican	192
17	Rober Daltry	168
18	Roger Chapman	167
19	Scott Walker	165
19	Greg Lake	165

BRITISH FEMALE SINGER

1	CILLA BLACK	4,905
2	Ol'v a Newto - ohn	3,406
3	Shirley Bassey	1,845
4	Sonja Kristina	1,473
5	Sandy Denny	672
6	Lulu	603
7	Dusty Springfield	502
8	Clodagh Rodgers	346
9	Maggie Bell	323
10	Lesley Duncan	279
11	Mary Hopkin	235

12	Anita Harris	185
13	Petula Clark	180
14	Sally Carr	172
15	Madeline Bell	169

BRITISH VOCAL PERSONALITY

1	CLIFF RICHARD	2,864
2	Rod Stewart	2,177
3	Cilla Black	1,758
4	Marc Bolan	1,586
5	Tom Jones	1,080
6	John Lennon	998
7	George Harrison	566
8	Gilbert O'Sullivan	547
9	Mick Jagger	539
10	Shirley Bassey	386
11	Robert Plant	278
12	Paul McCartney	225
13	Jonathan King	216
14	Engelbert Humperdinck	211
15	Elton John	209
15	Ian Gillan	209
17	Cat Stevens	202
18	Dusty Springfield	181
19	Benny Hill	169
20	Roger Daltry	141



MARC BOLAN

BRITISH VOCAL GROUP

1	T. REX	4,485
2	Rolling Stones	1,344
3	New Seekers	1,161
4	Faces	1,160
5	Led Zeppelin	1,157
6	Marvin, Welch & Farrar	868
7	Who	844
8	Deep Purple	797
9	Moody Blues	724
10	Middle Of The Road	559
11	Beatles	456

12	Emerson, Lake & Palmer	451
13	Hollies	439
14	Slade	295
15	New World	235
16	Mungo Jerry	206
17	Yes	187
18	Jethro Tull	175
19	Blue Mink	168
20	Family	158

BEST NEW GROUP

1	NEW SEEKERS	4,159
2	Faces	2,954
3	Middle Of The Road	1,570
4	Slade	1,414
5	Lindisfarne	1,162
6	New World	989
7	Curved Air	977
8	Wishbone Ash	826
9	Yes	825
10	Atomic Rooster	684
11	Wings	574
12	Spinners	293

BRITISH INSTRUMENTAL

1	C.C.S.	2,740
2	Marvin, Welch & Farrar	2,116
3	Shadows	1,591
4	Springwater	1,342
5	Emerson, Lake & Palmer	1,111
6	John Barry Orchestra	678
7	Johnny Pearson Orchestra	569
8	Moody Blues	310
9	Syd Lawrence Orchestra	223
10	Rolling Stones	211

BEST DISC JOCKEY

1	JIMMY SAVILE	4,317
2	Tony Blackburn	2,877
3	John Peel	1,819

1971'S BEST BRITISH ALBUM

1	T. REX'S "ELECTRIC WARRIOR"	2,229
1	JOHN LENNON'S "IMAGINE"	2,229
3	Rod Stewart's "Every Picture Tells A Story"	1,814
4	Cat Stevens' "Teaser And The Firecat"	830
5	Led Zeppelin's "Led Zeppelin Album"	574
6	Moody Blues' "Every Good Boy Deserves Favour"	500
7	Rolling Stones' "Sticky Fingers"	489
8	Paul McCartney's "Ram"	370
9	Deep Purples' "Fireball"	338
10	Tom Jones' "At Caesar's Palace"	331

4	Dave Lee Travis	1,466
5	Noel Edmonds	1,075
6	Emperor Rosko	873
7	Johnny Walker	604
8	Stuart Henry	566
9	Kid Jensen	498
10	Terry Wogan	422
11	Alan Freeman	420
12	Ed Stewart	369
13	Kenny Everett	362
14	Johnny Moran	286
15	Bob Harris	264

BEST TV/RADIO SHOW

1	TOP OF THE POPS	5,577
2	Old Grey Whistle Test	1,816
3	Cliff Richard TV Show	905
4	Pick Of The Pops	831
5	In Concert	818
6	Cilla Black TV Show	506
7	Scene & Heard	475



ALEXIS KORNER of CCS

8	Tony Blackburn Radio Show	466
9	All Our Yesterplays	439
10	Sounds Of The 'Seventies	423

NEW DISC SINGER

1	ROD STEWART	3,151
2	Marc Bolan	2,798
3	Olivia Newton-John	2,352
4	Tony Christie	1,810
5	Labi Siffre	1,749
6	George Harrison	1,306
7	John Lennon	1,304
8	Ian Gillan	849
9	John Kongos	797
10	Paul McCartney	456

EMI congratulates the following artists on their success in the NME Poll.

New Disc Singer

6 George Harrison

World Vocal Group

5 Supremes

World Musical Personality

2 Cliff Richard
5 John Lennon
6 George Harrison

British Female Singer

1 Cilla Black

British Male Singer

1 Cliff Richard
5 George Harrison

British Vocal Personality

1 Cliff Richard
3 Cilla Black
6 John Lennon

British Vocal Group

6 Marvin, Welch & Farrar

Best British Single

1 George Harrison's My Sweet Lord
5 Cliff Richard's Sing A Song Of Freedom

Best British LP

1 John Lennon's Imagine*

World Female Singer

1 Diana Ross
4 Cilla Black

World Male Singer

2 Cliff Richard

* Tied for first place with T. Rex's Electric Warrior

POLL

SURVEY OF 1971

The full list of NME's 1971 pop poll winners is on page 17. DEREK JOHNSON analyses the results to discover what new direction music is likely to take during the next 12 months. The poll was compiled from votes sent in by NME readers.

WHEN POSTERITY looks back upon 1971, there is little doubt that T. Rex and Rod Stewart will emerge as the two big names and dominating influences in pop music. That much is clearly indicated by the results of the latest NME Popularity Poll, determined by the votes of NME readers.

In many respects, the 1971 results have been a case of "as you were" from the previous year — with perennials like Elvis Presley, Cliff Richard and Jimmy Savile still holding sway in their particular categories, and Diana Ross and Cilla Black continuing to maintain their status as top girls.

But simultaneously there has been a marked swing towards the newer school of pop, and several relatively new names — virtually unknown a year ago — suddenly find themselves in contention with the long-established champions.

Most remarkable achievement of all was registered by T. Rex who knocked Creedence Clearwater Revival off their perch in the World Vocal Group section, fought off the challenge of the Rolling Stones, and lifted the title by scoring over twice as many votes as their next nearest rivals.

Additionally, Rex collected the British Vocal Group title, tied with John Lennon for the best album of the year, and secured no less than three placings in the Top 10 table for the Best Single of 1971. And on top of this, Marc Bolan had a miniature field day in his own right — fifth World Male Singer, fourth World Musical Personality, fourth British Male Singer, fourth British Vocal Personality and a close second to Rod Stewart as the Best New Singer.

Achievement

Equally commendable was the achievement of Rod Stewart. For, in addition to taking the Best New Singer crown (a remarkable feat in the teeth of such stiff competition), he figured exceptionally well in various other sections — joint third World Male Singer, third World Musical Personality, third British Male Singer and runner-up British Vocal Personality.

Furthermore, his "Maggie May" was the second best single of the year, and his "Every Picture Tells A Story" the third best album. And to round it off, the Faces were No. 4 in both the World

The old guard stand firm, but Bolan and Stewart spearhead a new invasion

Now that the Beatles are (alas!) no more, it was inevitable that they would lose their British Vocal Group title. But it says much for T. Rex that, in taking over from the Beatles, they have scored over three times the number of votes as their nearest challengers, the Rolling Stones.

The New Seekers are also to be complimented for snatching third spot from the Faces and Led Zeppelin. Perhaps the most surprising placing in this category are Marvin, Welch and Farrar — who have been around for a relatively short space of time, and have never had a hit — at No. 6 above the Who, Deep Purple and the Moody Blues! It's also worth observing that last year's runners-up, the Hollies, are way down at No. 13 this time.

It was a safe bet that the Shadows would at last be forced to abdicate their stronghold in the Instrumental Unit section, since it is now two years since the group officially disbanded. But there is still remarkable support for this outfit, which finished third — while the offshoot combo of Marvin, Welch and Farrar aspires to second spot. This leaves the title free for last year's runners-up, CCS — worthy winners indeed, for they have injected the excitement and punch of the big band sound into the chart after many years of guitar domination.

New singer

The New Group section was one of the two categories in which readers were required to vote on names specifically listed in advance. And it's a tribute to the popularity of the New Seekers that they managed to overcome the formidable challenge of the Faces, Middle Of The Road and Slade in this table — though in fairness, it might be argued that some readers may not have voted for the Faces in this section, as they did not regard this group as sufficiently "New"! Credit also to Lindisfarne, Curved Air, Wishbone Ash and Yes, all of whom gained considerable support.

The other pre-determined listing was in the New Singer department, and here I have already sung the praises of Rod Stewart and Marc Bolan. But what was really quite unexpected in this table was the success of Olivia Newton-John, who finished a worthy third, ahead of Tony Christie and Labi Siffre. It's equally surprising to find ex-Beatles George, John and Paul all in the bottom half of the table — it was perfectly in order to include them in this category since it's only in the last year (with the final disbandment of the Beatles) that they have really acquired solo



MARC BOLAN of T. REX, who won the Best World Vocal Group award . . . among other honours.



ROD STEWART: Best New Singer

Vocal Group and British Vocal Group sections, while collecting the runner-up spot as Best New Group.

So if there can possibly be any argument about T. Rex and Rod Stewart being THE names of 1971 — well, quite frankly, I fail to see it.

I'm sure that Elvis fans will resent my apparent dismissal of Mr. Presley's success. But I haven't really been ignoring him — it's simply that I was anxious to give credit first to the aspiring new talent which has burst forth in 1971. Indeed, I would be the first to applaud El's incredible consistency in the Poll, in which he once again scoops the World Male Singer and World Musical Personality titles — and by vastly increased margins over the previous year.

In many respects, the results in these two categories are predictable — with Cliff and Tom faring well, and three of the ex-Beatles also making their presence felt. In view of the aura of publicity which surrounded them in 1971, and the attempts to launch them as the new pop messiahs, I thought James Taylor and Neil Diamond might have finished a little higher in the respective tables — but maybe it just goes to show that pop fans are not, on the whole, as fickle as they are often cracked up to be.

One point which specially caught my eye — 13 of the first 20 names in the World Male Singer list are British, as are 12 of the leading 20 Musical Personalities. Which says much for the status of our home-brewed music, at a time when pop is assuming a new depth and meaning.

The British influence is not quite so strong in the list of top Girl Singers, where the Americans continue to rule the roost — with Cilla Black our top placed girl at No. 4. The winner this year is the same as in 1970 — Diana Ross — a result not difficult to foretell. But Melanie drops to third spot, relinquishing her runner-up placing to Carole King, who has made such a marked impact on contemporary music during the past 12 months.

Americans

Having already seen that T. Rex have swept the board in the World Vocal Group table, it is worth noting that they are followed by the Rolling Stones, Led Zeppelin and the Faces. And the Americans have to look to fifth spot (the Supremes) before finding one of their representatives. Last year's winners, Creedence Clearwater, drop to No. 7. And it is intriguing to see the support still commanded by the Beatles (No. 13), even though they have long since ceased to exist as a group.

In a year when so many potential new superstars have appeared, Cliff Richard is to be congratulated on retaining his two British titles. The Male Singer crown was a runaway victory for the Peter Pan of pop, with Tom Jones continuing to be his next nearest rival — as he was in 1971. Then come Messrs. Stewart and Bolan, of whom I have already spoken! And it's interesting to see that George Harrison has ousted Paul McCartney as the most popular of the former Beatles.

In the Vocal Personality table, it's Cliff again — but Tom Jones has been forced to give up his No. 2 spot to the



CAROLE KING and JAMES TAYLOR: she is runner-up in the World Female Singler class, and he is sixth World Male Singer.

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XX KISS

1971 POLL SURVEY



ELVIS PRESLEY: Top World Singer and World Male Musical Personality.



CILLA BLACK: Top British Female Singer.



CLIFF RICHARD: Top British Male Singer and British Vocal Personality.

status, but it could be that some voters did not see it from this viewpoint.

Jimmy Savile and Tony Blackburn once again fought it out as champion Disc Jockey — and once again, Jimmy whipped up slightly the stronger support. It's a praiseworthy feat on Jim's part, particularly as he enjoys far less Radio 1 exposure than many of his rivals — though doubtless his regular appearances on "Top Of The Pops" stood him in good stead. As ever, John Peel was waiting on the sidelines at No. 3, and I was pleased to see Dave Lee Travis take over the No. 4 spot as I personally regard him as one of the best of the batch.

"Top Of The Pops" was a predictable winner as Top TV or Radio Show, and the margin of its victory demonstrates just how overwhelming was its victory — it also underlines the dearth of worthwhile pop on TV and, from that aspect, it is pleas-

ing to see the only truly enterprising TV pop show ("Old Grey Whistle Test") at No. 2. In passing, my congrats to the evergreen Alan Freeman, whose weekly "Pick Of The Pops" emerges as the top radio show.

Competition for the title of Best 1971 single hinged mainly on a two-way fight between George Harrison's "My Sweet Lord" and Rod Stewart's "Maggie May," with the former Beatle scraping home by the skin of his teeth. Our compliments to him, and to Rod for coming so close — for both were excellent discs, and few will deny their right to be at the top of the table. As I have already mentioned, most significant feature amongst the also-rans is T. Rex's achievement in securing three discs in the first six. And in my opinion, the biggest surprise is Cliff Richard's "Sing A Song Of Freedom" — certainly not one of his best discs — at No. 5.

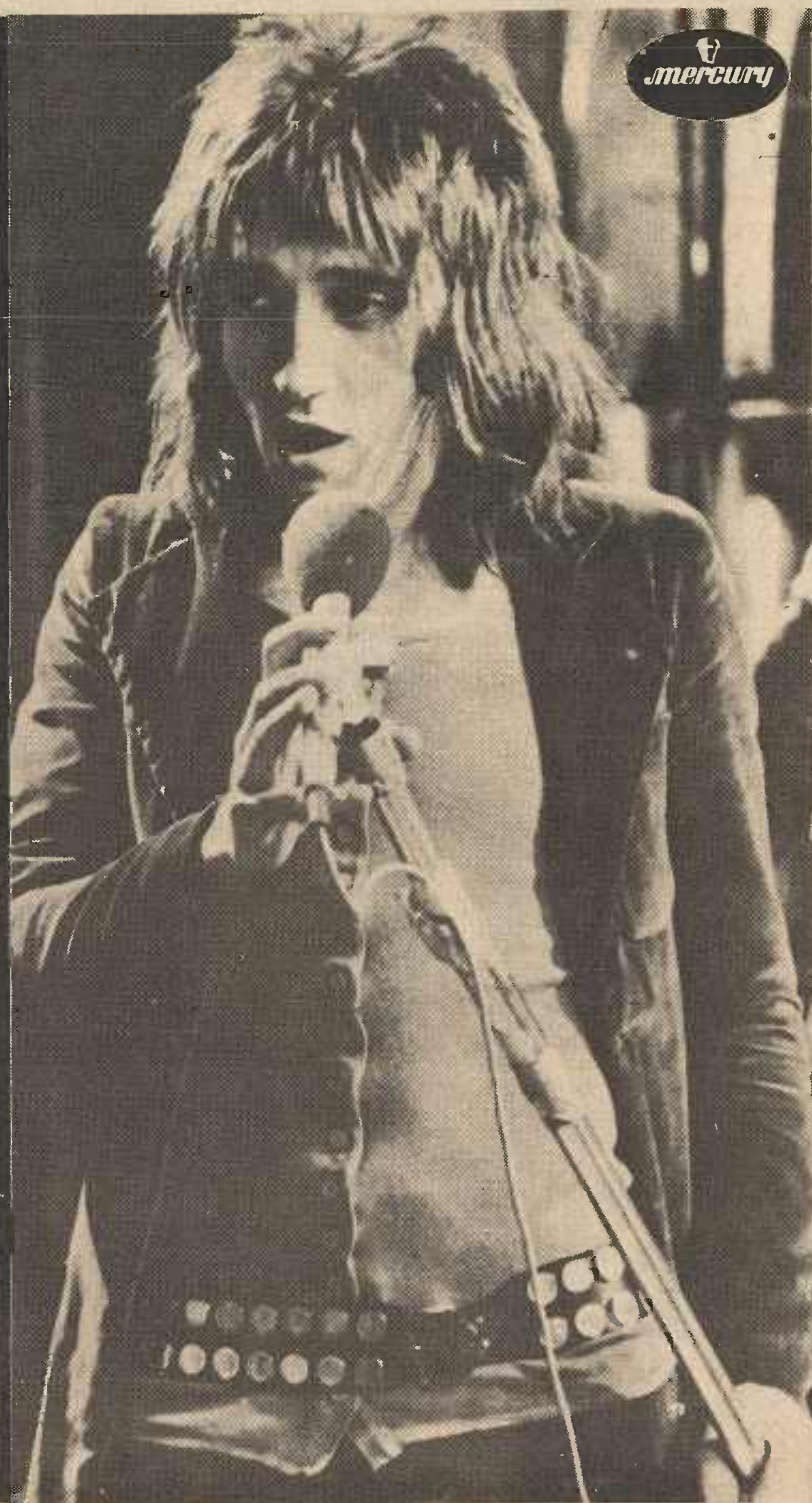
The album list is practically a walk-over for the more progressive element, with only Tom Jones (at No. 10) representing mainstream pop. This proved to be the tightest struggle of all, with nothing to separate T. Rex's "Electric Warrior" and John Lennon's "Imagine" in the final analysis — and Rod Stewart not so very far behind in third spot. It is gratifying to see Cat Stevens at No. 4 — and Led Zeppelin and the Moody Blues also figuring strongly.

This, then, is the NME Poll — reflecting your tastes and preferences for 1971. It shows that, while the establishment is still able to command substantial support, there is simultaneously a marked swing towards the new breed of more contemporary artists and bands — a swing which, I suspect, is likely to become even more apparent when our next Poll results are published in 12 months' time.

World Musical Personality
No. 3 Rod Stewart
World Male Singer
No. 3 Rod Stewart
British Male Singer
No. 3 Rod Stewart
British Vocal Personality
No. 2 Rod Stewart
Best British L.P.
No. 3 Rod Stewart
Best British single
No. 2 Maggie May
New Disc Singer
No. 1 Rod Stewart

Good on yer Rod!

PHILIPS



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CONGRATULATES

ELVIS PRESLEY

No. 1 WORLD MALE SINGER

No. 1 WORLD MUSIC PERSONALITY

MIDDLE OF THE ROAD

No. 3 BEST NEW GROUP

TONY BLACKBURN

No. 2 DISC JOCKEY

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20 MARC BOLAN



27 ROD STEWART



21



7



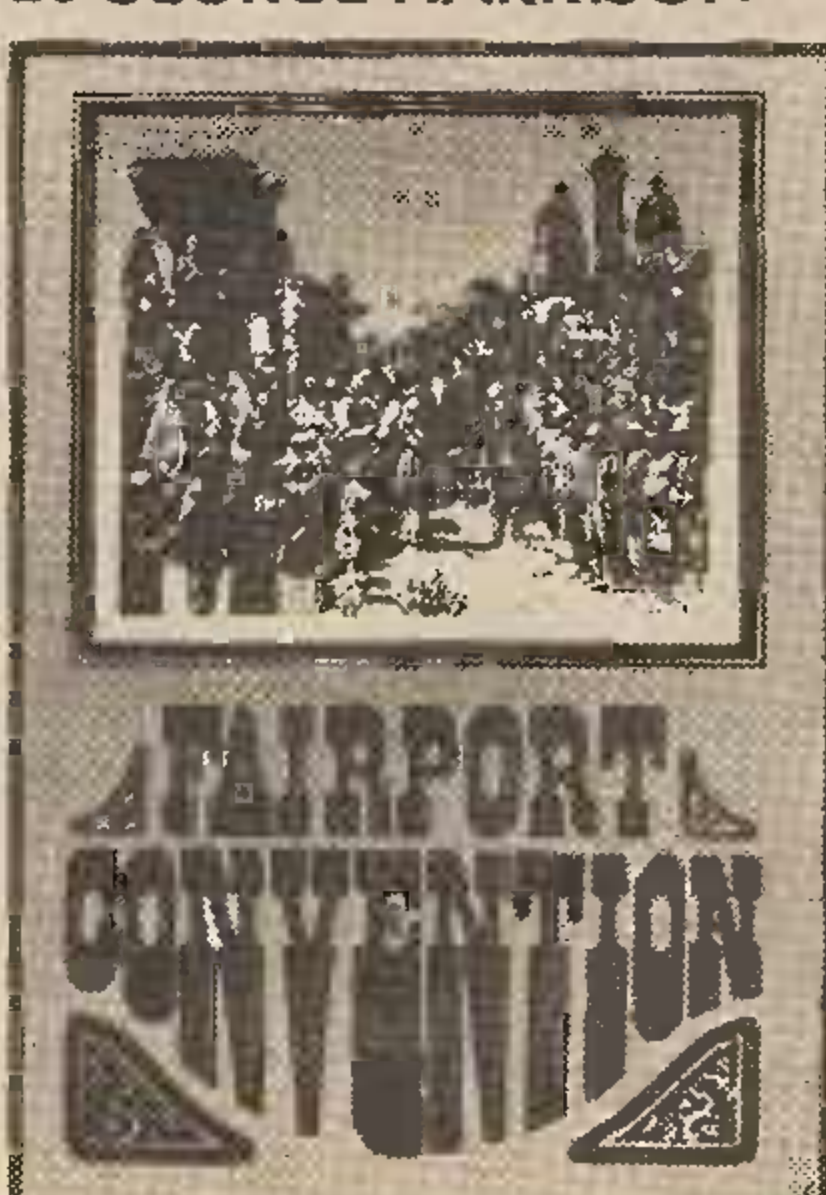
28 GEORGE HARRISON



2



24



14



10



12



33 RORY GALLAGHER



22



38



26 LINDISFARNE



29

ANDY GRAY reports

MIDEM 72 à Cannes

WHERE are the British stars? This is what I'm asked by foreign visitors to Cannes this week. "We thought you were coming into Europe, not going out of it," they gibe.

Our stars have shunned the annual January MIDEM get-together for recording and music publishing executives. There are more backstage Britons of the industry than any other country, but hardly any performers. Once at Midem we presented an entire British gala show and even last year had a large percentage of the acts. In 1972 we are represented by Middle Of The Road (billed as U.S.A. in the local papers), and Osibisa. They are in the first and last shows. The middle one has no British act in it.

The Midem artists' booking department head told me: "We invited Gilbert O'Sullivan, Engelbert Humperdinck, Bee Gees, Led Zeppelin and others but none would come." I recalled that the letter of invitation to Peter Grant, manager of Led Zeppelin had been reproduced in a full page advertisement taken by Peter under a line of heavy type: "MR. ZEPPELIN REGRETS..." The letter pompously said that a Midem committee "had selected" Led Zeppelin to appear and indicating that they thought Led Zeppelin was a man's name and that he had some musicians with him. The explanation to this was that an American student in Paris had done a bad translation and hadn't known the Led Zeppelin was a group name. No excuses. But badly worded invitation or not, it is no reason why British artists, even if lesser known, are not appearing in Cannes.

Daniel Gerard, the "Butterfly" star, with his black hat and yellow poncho, is stealing all the publicity. The opening party took the form of a Brazilian evening, featuring Tuca, a huge woman singer with a baritone voice which makes slightly less noise than a jet

taking off, and thousands of glasses of Brazilian "lemon juice" that had everyone merrier than Christmas. Well known faces from London were the James "gang" — Dick, Francis and son Steven, Denis Berger and Kaplan Kaye (DJM Records), Philip Brodie, Frank Chalmers, Roy Featherstone (EMI), John Schroeder (Gloria), Ian Ralfini (Kinney), Marmalades Dean Ford, Pat Fairley and Hugh Nicholson (as music publishers), Radio Luxembourg's Alan Keen, Jimmy Parsons, Dave Christian, Ben Nisbet (Sovereign Records), Terry Oates (Compact), Ron Randall (Acuff-Rose), Larry Yaskiel (A&M).

Bernard Brown (Apple), Cyril Gee (Belwin-Mills), Guy Fletcher, Doug Fleet (Big Secret), Franklyn Boyd, Roy Berry, George Seymour (Campbell Connelly), Freddie Bienstock (Carlin), Teddy Holmes, Stuart Reid (Chappels), Maurice Clark (Chapter One), Mervyn and Laura Conn (Carnaby Records), Bruce White, Tony Cousins (Creole Music), Eddie Day (F.D. & H.), Marcel Stellman (Decca), Ronnie Beck (Feldman), Peter Gormley, Vicki Walton (Festival), Peter Callander,



MARTIN DAVIS, LEE MENDELL, MARIA and GERRY OORD in Gala mood.



The JAMES gang, DICK, FRANCES and STEVEN at this year's Midem.

Mitch Murray (Intune), Malcolm and John Jackson (Music), Jimmy, Peter and Robin Phillips (KPM), Don Agness (Leeds), Martin Davis (UA-Liberty Records), Geoffrey Everitt, Michael Balin (MAM), Dave Toff, Fred Marks (Philips), Philip and Dorothy Green (Photoplay), Monty Lewis, Fred Jackson (Pickwick), Wayne Bickerton (Polydor), Eddie Kassner (President), Colin Hadley, Peter Prince, John MacLeod (Pye), Ken Glancy (RCA), Michael Hunka (Rosetti), Cyril, Stephen, Mildred Shane (Music), Bob Kingston (Southern), Noel Rogers, Roger Welch (UA Music), Peter Walsh (Music), Stuart Wilson, Deke Arlon (York Records), Katie McKillop, Tony Geary (Australian Albert Music), Jonathan King, Don Broughton (Jonjo Music), Elliot Cohen, Ellis Elias (Our Music).

through six numbers by featuring weird sounds and plenty of percussion — at one time four were drumming simultaneously. "The Dawn," and "Music For Bon Bon" were best received.

There was nothing subtle about Osibisa, unlike another black act, Curtis Mayfield and his musicians from America. This five piece band of seasoned players mesmerised the audience even at 2 a.m. Led by the "Message Song" composer Curtis, who sings in a very light voice, spiced by falsettos, his wah-wah guitarist Craig McMullen and bongo expert Henry Gibson were a pleasure to hear. All Mayfield's six numbers including "We Gotta Have Peace," "Brother Up" were standouts.

"Just Move On," "Middle Of The Road" were much simpler. Their straightforward bubblegum delivery of "Chirpy," "Soley," "Soley," "Tweedle Dee" and their latest continental hit "Sacramento" (very like "Yellow River") scored with vigorous harmonising and their own guitar-drums backing.

Unexpected successes of the nine act show were the Czechoslovakian girl folk singer Zdenka Lorenova with two catchy songs sung partly in perfect English, from Rumania, Gheor Ghezamir playing modern music on four different pipes-of-pan with incredible appeal backed by five lively musicians; and film composer Ennio Morricone conducted his beautiful mood music from Spaghetti westerns. Others to entertain were Karina (Spain), Michel Delpech (France), and Herbert Pagani (Italy).

FRONT ROW REVIEWS

Blue Mink

BLUE MINK'S music relies a great deal on simplicity, though at the same time is goodtime funk, with strong melody lines that obviously provide the commercialism.

When they opened at London's Talk Of The Town on Monday for a two-week run these factors were apparent. And in fact, with the overriding aim of simplicity, a great deal of the members' subtleties and flair were sacrificed unmercifully to appease the Talk-type audience.

But their hour-long set was enjoyable, with tight rhythm from drummer Barry Morgan and bass player Herbie Flowers, and driving work from vocalists Roger Cook and Madeline Bell, guitarist Alan Parker, keyboard man Roger Coulam, and a bonga player.

Apart from simplicity and its abysmal consequences, which made a mockery of Tim Rose's "Morning Dew," they were formed with vigour and humour. Material included some of Shirley Bassey's noted pieces and the Zeppelin anthem, "Whole Lotta Love." — TONY STEWART

If

I'M always impressed by If. They're slowly gaining more of a reputation in this country, and my one failing is they impress me TOO much. I tend to miss their hang-ups.

This I have tried to rectify, and on Wednesday at London's Country Club I observed them rather more detachedly. Yet by the end of the set I had moved completely into the exuberance of the music.

The most noticeable disappointment was the weakness of some of the group's compositions. For example, the most definable, one tune seemed to be based unashamedly on the "Mission Impossible Theme," and it does suggest that the creativity within the band is not as strong as it could be.

Even though I admit to the obvious downfalls, there is no going away from the fact that this group contains some of the most competent and talented musicians seen together. They work as a unit, and as soloists, and their formula of jazz presented in the rock motions, is satisfying and tasteful. — TONY STEWART

REXMANIA continued from page 1

people jostling for a good position.

Gradually the excitement mounts. The dancing gets a little more hectic, a T. Rex record is played and draws a few screams until finally the D-J starts the chant — "We Want T. Rex... We Want T. Rex."

But, of course, they don't appear. They know how to delay the impact. So the chant carries on, people move a little closer to the stage until finally there they are — T. Rex — with Bolan poker-faced striding on last.

All hell breaks loose. The screaming is deafening. Girls get crushed or faint.

After the initial chaos dies down Bolan makes a little speech about how it's their first gig since the States, they're glad to be back, and, yeah, we're gonna have a good time.

Then they break into it. The jumping T. Rex beat, each number simple and direct but the beat coming over loud and clear and undeniably all their

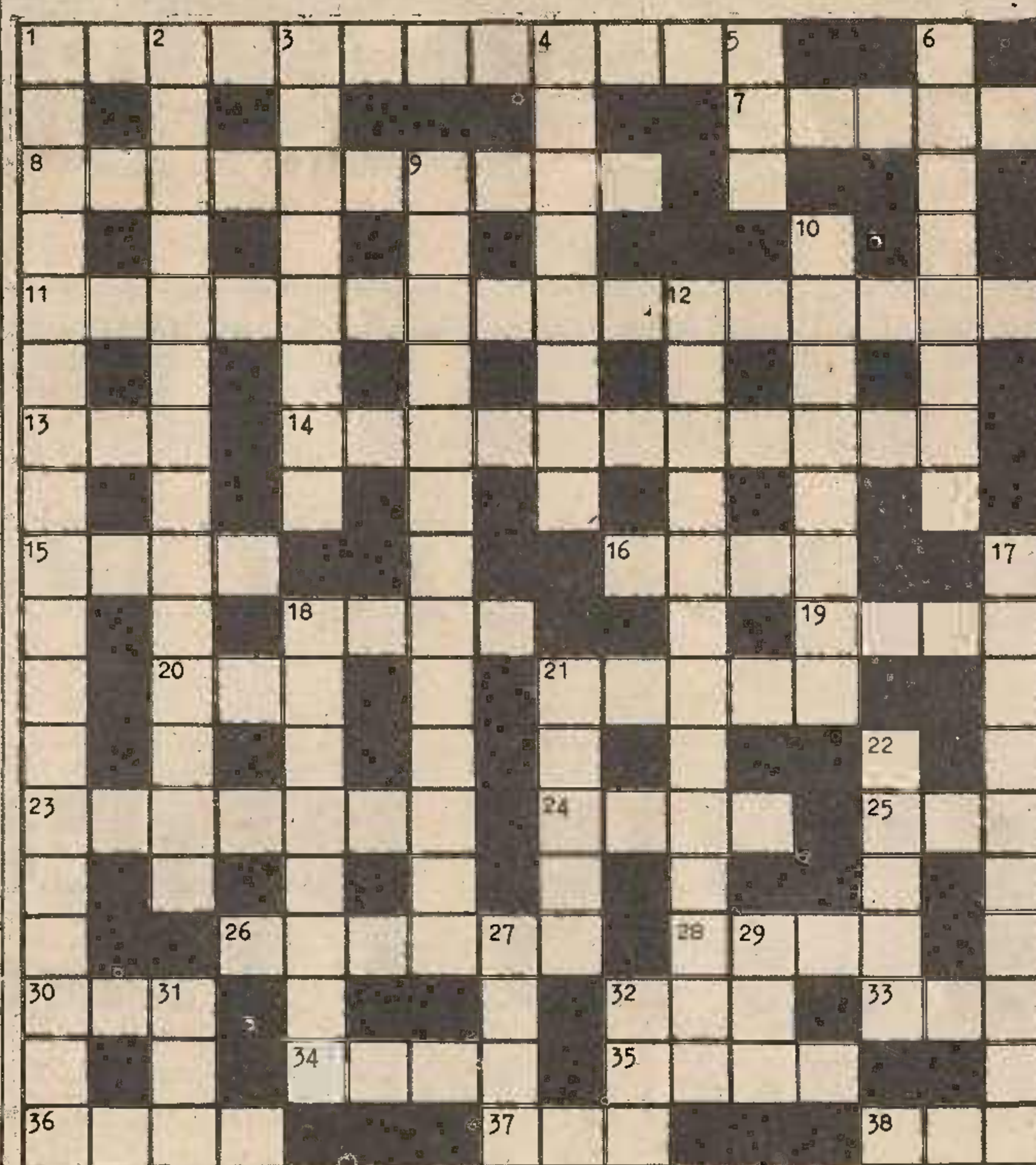
own.

Bolan stands out front pouting to the front-line of out-stretched hands trying to touch anything connected with the group. Micky Finn frighteningly stone-faced rushes across the stage whipping the crowd up into all kinds of frenzies while the bassist and drummer plug away expressionlessly churning out the rhythm.

"Hot Love," "Get It On" and "Jeepster" expectedly get the best reception but it's just the whole scene that was so completely amazing. Like it or not, Marc Bolan has become the only true rock star of the seventies.

Maybe T. Rex have sold out to their original head audience, maybe with the simplest of lyrics their music has little to offer on aesthetic terms. But now, the group are capable of drawing a huge audience and leaving them completely devastated.

The "scream scene" is what rock culture was built on. Why should it be any less valid now?



ACROSS

- 1 Hit tune descriptive of group (6, 6)
- 7 "Wheels On Fire" organist
- 8 Film theme gives him his first hit (5, 5)
- 11 Does Lennon song give publicity to Sunday Newspaper? (5, 2, 3, 6)
- 13 Album with animal connections!
- 14 Tull drummer (5, 6)
- 15 Mervyn the country music impresario
- 16 The beginning, and the end, of "Half As Nice" group
- 18 Who's Boo?
- 19 Did he hear knocking?
- 20 This Mr. Barry proved he could count with a number 1 hit
- 21 Nodding their way up the LP chart!
- 24 Zany radio/TV dj
- 25 Tommy the "Folk Singer"
- 26 She could be "The Girl From Ipanema"
- 28 "High —" a Tex Ritter classic
- 30 Half of "River Deep, Mountain High" duo
- 32 His "Swiss Maid" gave him a hit in 1962
- 33 British girl singer on Tamla Motown label
- 34 "Southern Man" is one of his best known songs
- 35 "Blue —" Don Partridge's hit in 1968
- 36 Sang "Windmills Of Your Mind"
- 37 Their keyboard player came from Strawbs
- 39 Alexis and Peter's band (Abb)

DOWN

- 1 Simon Nicol was the last

original member to leave this band (8, 10)

- 2 Classic rock song — of the misogynist? (4, 5, 5)
- 3 Nickname of former Shadows bassist
- 4 US foursome who emphasise vocal harmonies
- 5 Mr Davies of Kinks fame
- 6 "Birth" trio
- 9 "Tomorrow Night" hit band (6, 7)
- 10 One of Paul and Art's albums
- 12 Denny Laine is a member of his new band (4, 9)
- 17 Lyn Paul's group (3, 7)
- 18 Jon — vocalist of 37 across
- 21 Pink — /Cramer
- 22 (and 29 down & 24 across) Famous Nashville stage show (5, 3, 4)
- 27 Least likeable part of Hugo's instrumental hit
- 29 See 22 down
- 31 Partners 17 down
- 32 Comedian with TV series, also a successful disc singer

ANSWERS NEXT WEEK

LAST WEEK'S BELOW

- ANSWERS
- ACROSS: 1 "Family Affair"; 7 Arrival; 9 "Othello"; 10 Lindisfarne; 13 Chi-Lites; 14 CBS; 15 Fleetwood (Mac); 17 "Imagine"; 18 Organ; 19 Goldie (And The Gingerbreads); 20 Greg; 21 (Marvin) Gaye; 22 Lake. DOWN: 1 "Fragile"; 2 "Morning Has Broken"; 3 Arlo (Guthrie); 4 (Country) Joe And The Fish; 5 "I Believe"; 6 "Stoney End"; 8 Vanilla Fudge; 11 Fotheringay; 12 "Rosetta"; 14 Chicago; 16 Osibisa.

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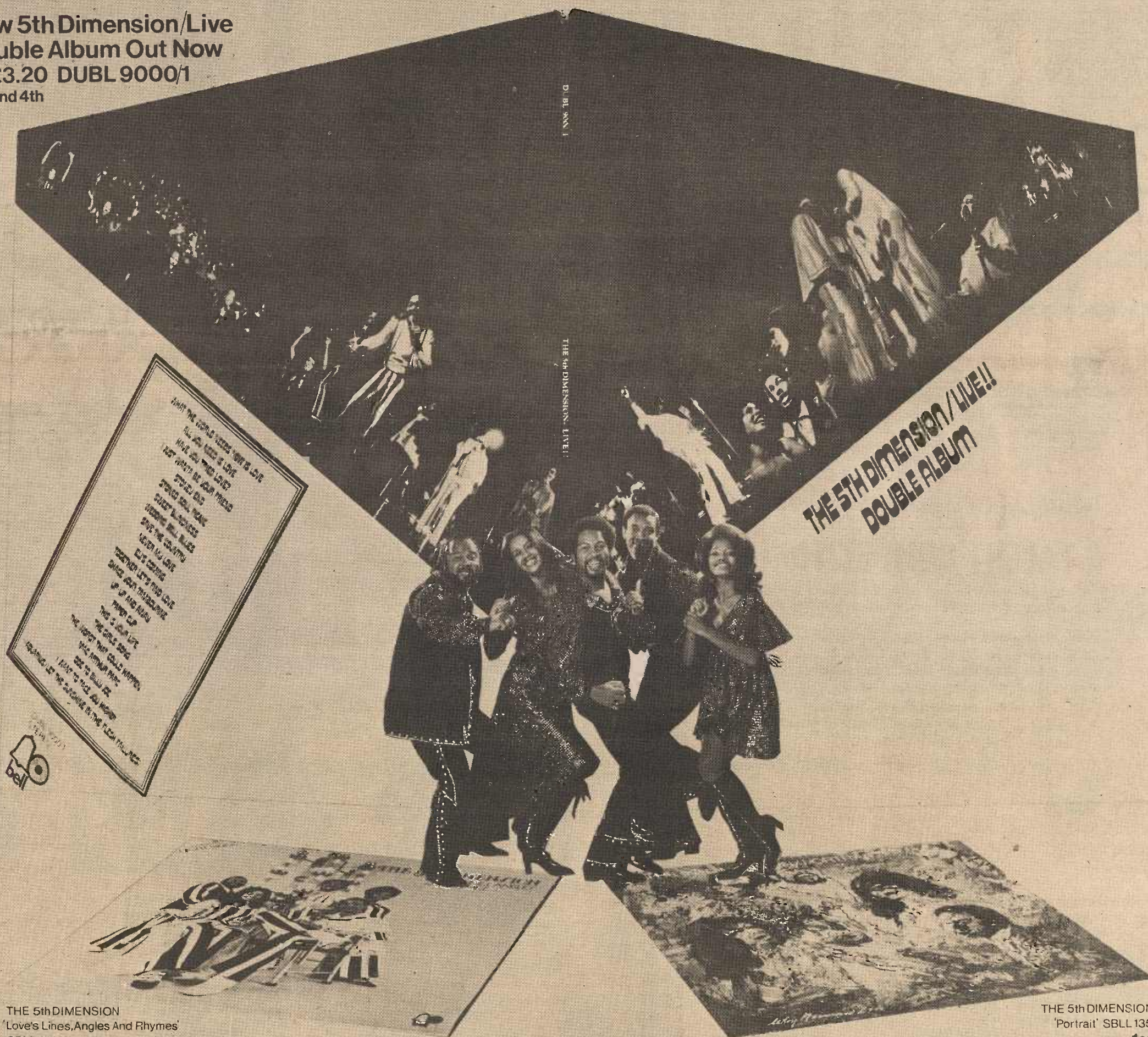
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 'Portrait' SBLL 135
 1st



Who's Where

STEVIE WONDER: London Streatham Odeon (21); Cardiff Capitol (22); London Lewisham Odeon (23); Sheffield Fiesta Club (24); Exeter ABC (25).

ARTHUR BROWN'S KINGDOM COME: Portsmouth Polytechnic (21); Manchester University (22).

GARY WRIGHT'S WONDERWHEEL: Birmingham University (21); Kingston Polytechnic (22).

PINK FLOYD: Portsmouth Guildhall (21); Bournemouth Winter Gardens (22); Southampton Guildhall (23); Watford Town Hall (26).

PROCU L HARUM: Newcastle City Hall (21); Bristol Colston Hall (23); Portsmouth Guildhall (24); Sheffield City Hall (25).

TEN YEARS AFTER: Liverpool University (21); Leeds University (22); Brighton University (25); Nottingham University (27).

PALADIN: Wolverhampton Civic Hall (21); Twickenham St Mary's College (22).

SOUTHERN COMFORT: Salford College of Technology (21); Kingston Polytechnic (22); Hammersmith Greyhound (23).

DANDO SHAFT: Teesside Finnegon Hall (21); Birmingham University (22); Grimsby Wingtringham School (27).

NAZARETH: Hanley Victoria Theatre (21); Sutton Coldfield Belfry (22).

SPIROGYRA: Nottingham University (21); Canterbury College (26).

FLASH: Bristol Polytechnic (21); St. Albans City Hall (22).

BLACK WIDOW: Burton-on-Trent 76 Club (21); Cromer Royal Links (22).

CURVED AIR: Exeter University (21); Bristol Colston Hall (22).

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TAIL-PIECES

By ALLEY CAT

LONDON Management (headed by Michael Grade and Billy Marsh) has bought controlling interest in Danny Betesh and Harvey Lisberg's Kennedy Street agency — whose clients include Tony Christie, Peter Noone and the Who. "Clowns" (which Ed Welch wrote with Tom Paxton) covered by Al Green and Davy Jones. In Birmingham, free concert by New Seekers this week for Coca-Cola employees.

Paul Anka has penned six songs for Tom Jones' first film. Manager Marian Massey discussing deal with Wes Farrell — to produce Lulu's records? Tipped by your Alley Cat: Top 5 position for Badfinger's current single.

Amusing Cilla Black, Shirley Bassey, Vera Lynn and Eartha Kitt impressions by Janet Brown (ATV's "Who Do You Do?"). Sad Dusty Springfield popularity decline (and Scott Walker) in poll results. Reginald Maulding's least-favourite group: Clockwork Orange!

Surprise TV bookings: Jimmy Savile ("Songs of Praise," Sunday), and Val Doonican ("Play School") next Monday and Tuesday. Benny Hill's father seriously ill. So far, Shir-



ley Bassey's "Diamonds" worthless.

U.S. group Edward and Harding's new single revives John Lennon and Paul McCartney's "Blackbird". Both on Decca — Jonathan King's "Flirt" competes against Arthur Greenslade's version. New release from Blue Mink ("Count Me In"), a Herbie Flowers composition — with Sandie Shaw's lyrics. Belated hit for Barry Ryan a tribute to Harold Davison's persistence. Good to see Billy Fury fit and well again. Has Jonathan King slung his "Hook"?

In cabaret, Roger Cook making rare live appearance with Blue Mink at Talk Of

The Town... Lulu and husband Maurice Gibb planning a family? Alley Cat tips Top 30 entry for Petula Clark's new release.

Distinct George Formby influence on current Gilbert O'Sullivan hit. April tour by Jack Jones here. First RCA Paparella disc produced by Valerie Avon.

Other personalities at Larry Uttal's huge Bell party included composers Tony Macaulay, Nick Chinn, Mike Chapman and Peter Callander, disc-jockey Ann Nightingale, managers Peter Gormley, Marian Massey, Peter Walsh and Laurence Myers, publicist Rachel Leighton and Mike Reagan, music publisher Teddy Holmes, recording executives Ron White, Stephen James, John Burgess and David Betteridge, radio producer Harry Walters and promoter Arthur Howes. Renewed plans for Sacha Distel to film Maurice Chevalier's life story. Concerts planned by Nina Simone — in aid of George Harrison's Bangla Desh funds.

Australian singer Helen Reddy visiting Britain. Nick Chinn and Mike Chapman revert to bubblegum for



"It's a rupture, Rocky... you'll have to give up those heavy riffs..."

Sweet's new single... Does America's horse drag Benny Hill's milk cart?

On Carol Burnett's U.S. TV show, Eydie Gorme sang medley of Twiggy's "Boy Friend" songs. Last week Petula Clark and Paul Anka

appeared at tribute to Maurice Chevalier Paris concert. Melanie's hit could be retitled by Mrs Miller "Brand New Off-Key".

Did ex-Major-Minor chief Phil Solomon participate in helping Dick Rowe obtain signature of Neil Reid for Decca contract? Will Lanie Hall's departure from Sergio Mendez's Brasil '77 expedite possible marriage to Herb Alpert? Singing career for Yasmin Khan, daughter of film star Rita Hayworth.

Reportedly Dorothy Squires suing her former agent Bunny Lewis. "Oscar" nomination for Isaac Hayes' "Shaft". Did Petula Clark's single inspire chart entry for Tim Rice and Andrew Lloyd-Webber's "Jesus Christ Superstar" LP?

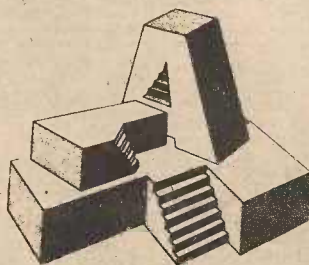
Author Harold Robbins hopeful of comeback by Frank Sinatra in "Betsy" film. On U.S. TV "Andy Williams Christmas Show" topped ratings. Titanic not changing name to Queen Elizabeth!

Great sound: John Miles Set, introduced by Billy Fury this week on Hughie Green's "Opportunity Knocks".

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Violet Carson's singing sounds like Tiny Tim! Their next singles: Carole King "Sweet Seasons", Cher "The Way Of Love", Donny Albert "I Can't Help Myself" and Neil Young "Heart Of Gold".

Many U.S. critics think Rolling Stones will be toppled by Who as world's greatest live performance group. Frank Ifield's former manager John Marshall now handling Nina. Australian agent Peter Raphael has joined MAM's Johnny Jones in music division.

For the first time Lee Hazlewood co-stars in cabaret with Nancy Sinatra at Las Vegas next month. Tony Bennett's BBC 2 show with London Philharmonic Orchestra exciting. Will Edward Heath consider retitling Vera Lynn's "Ted Sails In The Sunset"?

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