

EVERY
FRIDAY
5p

W
usical
press

No 1304

Week ending January 29, 1972

**WIN 500
T. REX
SINGLES**

**MCCARTNEY'S
NEW
MAN**



Lennon signs back-up band

STONES SPRING TOUR

MICK JAGGER told the NME from Los Angeles this week that the Rolling Stones are definitely planning to undertake a major tour of Great Britain later this year. He added that the Stones are expecting to set out on their projected American tour in mid-spring, and that bookings of suitable halls are now in the process of being investigated.

Jagger revealed that the Stones' next record release will, after all, be a double album — but he denied that the "Hot Rocks" album, now on release in the States, had been issued as the result of any dealings between the Stones and Allen Klein.

The NME understands that the Rolling Stones' tour of the United States will take place in the April-May period, and that this will be followed very soon afterwards by their visit to Britain. Said Mick Jagger: "We are all looking forward to being able to tour Great Britain this year, if everything works out as we hope."

Confirming that their next disc release will be a double-album set, Jagger said he was not sure if the previously-reported title of "Tropical Disease" would be retained. "That is simply a working title — we may stick to it, and we may not," he explained.

The "Hot Rocks" album — now available in America on Allen Klein's new ABKCO label, although it will not be released here — is described as "an anthology of the Stones' music from the beginning to the present day."

But Jagger assured the NME this week that no conversation had taken place between himself and Klein concerning the album. He said: "There is no question of my having given approval to Klein for its release and I was not consulted about the reference to ABKCO, one of Klein's companies, on the London label."

"The release of the album should not under any circumstances be treated as an indication that the disputes between the Stones, Klein and his companies have been resolved."

● The Stones are currently in litigation with Klein in the New York Supreme Court over dispute of ownership of Rolling Stones masters, copyrights and other money matters.

Havens as Othello?

JACK Good, whose production of the rock opera "Catch My Soul" terminated its lengthy run at London's Prince of Wales Theatre last year, is now busy preparing the film adaptation of the show.

The NME understands that negotiations are taking place with a view to **Richie Havens** starring in the movie as Othello, the role created on stage by Good himself. And Good is also in touch with **Sonny and Cher**, in the hope that the duo will accept a guest part in the picture.



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Cocker is joining Stainton



JOE COCKER flew to Connecticut last weekend to join the new Chris Stainton Band, plans for which were revealed last week. Cocker will join the outfit as permanent lead singer, provided that rehearsals work out satisfactorily, and — together with the group — will be back on the road in the States in the early spring.

Stainton flew to America the previous week to commence rehearsals with the band, prior to going into the studios and out on the road. Fellow musicians are former Grease Band members Neil Hubbard and Alan Spenser, drummer Conrad Isador and steel guitarist Glenn Campbell.

This news brings to an end rumours and speculation concerning Cocker's future, which have been prevalent since he went into hiding 18 months ago after the Mad Dogs and Englishmen tour. Stainton has been Cocker's closest friend since the early Grease Band days, and this move re-unites them.

University gig to aid miners

Colchester's University of Essex is to stage a benefit show in aid of striking miners next Tuesday (1) at 8pm. Among acts which have so far agreed to take part are the Third Ear Band, Cat Mother and the All-Night Newsboys, CMU, the Mick Abrahams Band, Brewers Droop, Uncle Dog and Lol Coxhill & Friends.

Lennon's new group — Elephant's Memory

NEW YORK, Tuesday

JOHN and Yoko Lennon have chosen Elephant's Memory, a local powerhouse rock aggregation, as their new back-up band. They have taken this step because the various members of the Plastic Ono Band are at present scattered around the world, and John feels that they are unable to devote their energies to the band's activities. So, on the recommendation of his friend and Yippie leader Jerry Rubin, Lennon watched Elephant's Memory's act at "Upstairs at Max's Kansas City" on Park Avenue South — and immediately invited the outfit to work with him and Yoko.

Immediate plans are that John and Yoko, together with Elephant's Memory, will debut on Mike Douglas' TV show within the next few weeks, after which they will act as co-hosts on five further Douglas shows. And, following the forthcoming live Plastic Ono Band LP, Elephant's Memory will be heard on the next Lennon album. No definite plans have yet been arranged for any live appearances, but informed sources intimate that — when ready — the new team will headline a major New York concert.

Elephant's Memory recorded for the Buddah label and received a Gold Disc for their contribution to the soundtrack of the award-winning movie "Midnight Cowboy." Featured amongst their personnel are drummer Rick Frank who, apart from leading the band, writes the majority of its material; lead guitarist Tex Gabriel, formerly with Mitch Ryder and the Detroit Wheels; and lead singer and sax-player Stan Bronstein, who once worked with top Latin bandleader Tito Puente. Apart from this line-up, it seems

FULL DETAILS FROM AMERICA



likely that drummer Jim Keltner and Klaus Voorman will supplement the band.

Described as having the same primitive drive that first brought the Beatles and the Stones to success in the early sixties, Elephant's Memory's working arrangement with the Lennons will be — according to John — "like Dylan to the Band." Already this new collaboration has been called "the working class heroes we've been waiting for," and it is a clear indication that Lennon is determined to further the basic rock direction which has underlined his recent work.

WINGS EXPAND, AS PAUL PLANS LIVE DATES

GUITARIST Henry McCullough has joined Paul McCartney's Wings. After sitting in on two of the group's rehearsals last week, he was invited by McCartney to join the outfit on a permanent basis. This means that he augments the existing line-up of Denny Seiwell (drums), Linda McCartney (keyboards), Denny Laine (guitar and vocals) and Paul McCartney (bass and vocals).

McCullough was previously with the Grease Band which, as reported last week, has now broken up. Wings are now engaged in daily rehearsals and will shortly be starting work on a new album. The rehearsals are also serving to prepare

the group for its live debut which — although no dates have yet been set — looks certain to take place around the middle of the year.

Last weekend, McCartney again expressed his keenness to get Wings on the road as soon as possible. And on Wednesday a spokesman for Wings told the NME: "They are pressing ahead with a view to public appearances in the summer."

Temptations due April — Four Seasons coming

FOLLOWING the NME's exclusive forecast two weeks ago, it is now officially confirmed that the Temptations will tour Britain this spring. The Tamla outfit will be undertaking a European tour, but will be spending the majority of the time in this country. They arrive on the Continent on April 1 and, after a string of dates there, fly into Britain the following week. Promoter Danny O'Donovan of the American Program Bureau is now setting up concerts for the group in London, Birmingham, Manchester, Liverpool and one or two other cities, and he has already confirmed a week in cabaret at Sheffield Fiesta from April 16. The Temptations are also expected to star in a major TV special during their visit.

O'Donovan also revealed to the NME this week that he is bringing the Four Seasons back to Britain in the early summer. They will be here in the June-July period for a four-week tour. The Seasons will probably play three weeks of cabaret, plus a few selected concert dates and TV appearances.

THE TEMPLE OF SOUL

London's Temple Club is changing its policy from progressive to soul next month, and reverting back to its original name of the Flamingo. Bookings to date include the Fantastics (February 4), Arthur Conley (5) and the Pioneers (6), and bookings are under way for dates by the Tams, Ben E. King, and Rufus Thomas.

SONNY-CHER, CHIFFONS, SHIRELLES HERE SOON

ALTHOUGH no dates have yet been confirmed for the projected spring visit to Britain by Sonny and Cher, cabaret appearances are currently being negotiated and the duo is also likely to star in one or two selected concerts here. It is expected that the husband-and-wife team will arrive in this country in late April or early May, depending on the filming commitments for their present weekly U.S. TV series.

British tours by the Chiffons, the Shirelles and Gary U.S. Bonds are at present being lined up by Marvin Hughes of the new L.E.O. Agency. All three acts are expected to arrive here later in the year for extensive club

and ballroom itineraries.

Helen Reddy is to undertake a two-week European tour starting February 20. Her schedule will include a few dates in this country, which are currently being set.

CONCERT TOURS BY RORY GALLAGHER, INCREDIBLES, MOTT

RORY GALLAGHER and his group are to headline a major British concert tour for Nems promoter Peter Bowyer in March. Dates so far confirmed are at Birmingham Town Hall (March 8), Leicester De Montford Hall (9), Liverpool St. George's Hall (10), Bournemouth Winter Gardens (17), Guildford Civic Hall (21), Brighton Dome (22), Sheffield City Hall (23), Leeds Town Hall (24), Manchester Free Trade Hall (25), Newcastle City Hall (26) and Oxford Town Hall (28). A Bristol venue has still to be confirmed, and it is expected that Gallagher will also play a London date at the Rainbow Theatre. Support acts have not yet been booked.

The Incredible String Band set out on a British concert tour next month, playing Exeter University (February 18), Birmingham University (19), Brighton Dome (24), Southampton Civic Hall (25), Bournemouth Winter Gardens (26), Cambridge Lady Mitchell Hall (March 3), Norwich Lads Club (4), Colchester Essex University (5), Middlesbrough Town Hall (9), and Nottingham Trent Polytechnic (10). A few more dates have still to be set. To coincide with the tour, Island's budget label Help is releasing the solo album by band member Robin Williamson — titled "Myrrh," it will retail at £1.49.

Mott The Hoople's previously-reported concert at Glasgow's new Kelvin Hall arena on February 10 is to be the first date in a mini-tour by the group. Other venues confirmed this week are Aberdeen Beach Ballroom (11), Edinburgh University (12), Manchester Free Trade Hall (14), Newcastle City Hall (18), Liverpool Stadium (19) and Croydon Fairfield Hall (20).

BERRIES WITH SACHA

The Rockin' Berries have been added to the concert tour starring Sacha Distel and Olivia Newton-John which, as previously reported, opens at Southampton Gaumont on March 17.

CHUCK BERRY'S TOUR TO BE EXTENDED

THERE has been such an interest in the forthcoming British tour by Chuck Berry that promoters Alan Lubin and Phil Lubman have already extended it by one week. The tour opens on March 22 and was scheduled to end on April 1, but now it is being extended to about April 8 and further dates are currently being set. Initial dates were exclusively revealed in the NME two weeks ago and they include London Rainbow on March 23, 24 and 25.



Prior to his opening concert at London Rainbow Theatre last Sunday, CURTIS MAYFIELD (centre) attended a dinner in his honour at the Churchill Hotel. He is pictured at the event with Radio 1 disc-jockeys JOHNNIE WALKER (left) and DAVE LEE TRAVIS.

Mayall concerts set

FIRST dates have now been set for the April tour by blues star John Mayall and his group, plans for which were revealed in the NME two weeks ago. The schedule opens at London Royal Festival Hall on April 3, and other venues so far confirmed are at Bournemouth Winter Gardens (5), Brighton Dome (6), Plymouth Van Dyke (22), Manchester Free Trade Hall (26), Glasgow Green's Playhouse (28) and Bristol Colston Hall (30). Various other dates, including several universities, have still to be set. Mayall will be supported on the tour by the new band formed by ex-Soft Machine drummer Robert Wyatt, Matching Mole — which also plays Penzance Winter Gardens (April 21) and Chelmsford (May 1) as solo gigs.

DRUMMER'S INJURY DELAYS BECK TOUR UNTIL MARCH

THE projected British tour by the Jeff Beck group, plans for which were reported in last week's NME, has been postponed until March. Reason is that drummer Cozy Powell recently sustained a broken hand, as the result of a fall while recording in Memphis, and the injury has proved more serious than was at first thought. Powell has been forbidden by a Harley Street physician to work for another four weeks. Consideration was given to using a stand-in drummer for the tour, but it has now been decided to postpone the proposed February itinerary until March.

New dates so far confirmed are London College of Printing and the London School of Economics (March 3), Bristol Polytechnic (4), Brighton Sussex University (8), Southampton University (14), Canterbury Kent University (16), Lanchester Polytechnic (17) and London Roundhouse (19). Four more dates are still being finalised and will be announced shortly.

REX GOING STATESIDE

T. Rex commences its first bill-topping tour of America in Seattle on February 11, and he visit ends three weeks later with a concert at New York Carnegie Hall. Today (Friday), Rex begins a five-stop European tour visiting Norway, Sweden, Denmark and Germany.

From next week, NME on sale one day earlier

500 'TELEGRAM SAM' SINGLES MUST BE WON

"TELEGRAM Sam" — in the shops only days ago — already it's crashed in this week's Chart at No 12 — and now the NME is giving away 500 copies of T. Rex's new maxie single.

Voted by NME readers as the World's Top Group in our Poll, T. Rex recorded the songs in Copenhagen during recent sessions there. The tracks are "Telegram Sam," "Cadillac" and "Baby Strange" and all are Bolan compositions recorded in stereo.

The single is the first on their own newly formed T. Rex Wax Co. According to a spokesman from EMI, the company which distributes the label, it has, "Sold between eighty or ninety thousand copies," in the first week alone.

"Telegram Sam" is the A side of the record and is a typically raucous and rocking T. Rex number.

Now here's how you can win a copy of this top twenty single.

On the right are five easy to answer questions with possible answers coded A, B or C, only one of them being correct.

You just have to use your knowledge of Marc Bolan and

T. Rex's Top 20 hit could be yours

FREE!

the group and complete the free entry coupon by filling in the correct code letter against the appropriate question.

For example if you think the answer to Question 1 is "Legend Of Atlantis" then write (A) in the first square and so on until you have completed all five questions.

When you have done this, place the coupon in an envelope and post it to the address on the bottom of the coupon marking your envelope: T. Rex Quiz.

The first 500 correct entries examined on the closing date, first post February 6, 1972, will win the prizes which will be dispatched as soon as possible after the result is known.

IMPORTANT Before sealing your envelope, copy on the

outside back of the envelope the five key letters in exactly the same order as they appear on your completed coupon. Do not enclose any other matter.

THE FIVE EASY TO ANSWER QUESTIONS ARE...

1. Marc Bolan has published a book of poems. What is its title?

(A) "Legend Of Atlantis"
(B) "The Warlock Of Love"
(C) "Faerie Queen"

2. Marc Bolan once led a group known as John's Children. The hit they had was called?

(A) "Desdemona"
(B) "One Inch Rock"
(C) "Ride A White Swan"

3. Only one of the following has played in a group with

Marc Bolan before. Who was he?

(A) Herbie Goins
(B) Merry Brandybuck
(C) Steve Took

4. Before joining T. Rex, Mickey Finn used to be what?

(A) A drummer
(B) A poet
(C) A professional chess player

5. Marc Bolan's real name is

(A) Mark Feld
(B) Marc Bolan
(C) James Smith

RULES:

The competition is open to all readers in Great Britain, Northern Ireland and the Channel Isles — except employees (and their families) of IPC Magazines Ltd, and the printers of the New Musical Express. The Editor's decision is final and binding.



Free entry coupon

1	2	3	4	5
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BANGLA DESH ALBUM QUIZ

My five answers in the T. Rex Quiz are given here. I agree to accept the Editor's decision as final and binding.

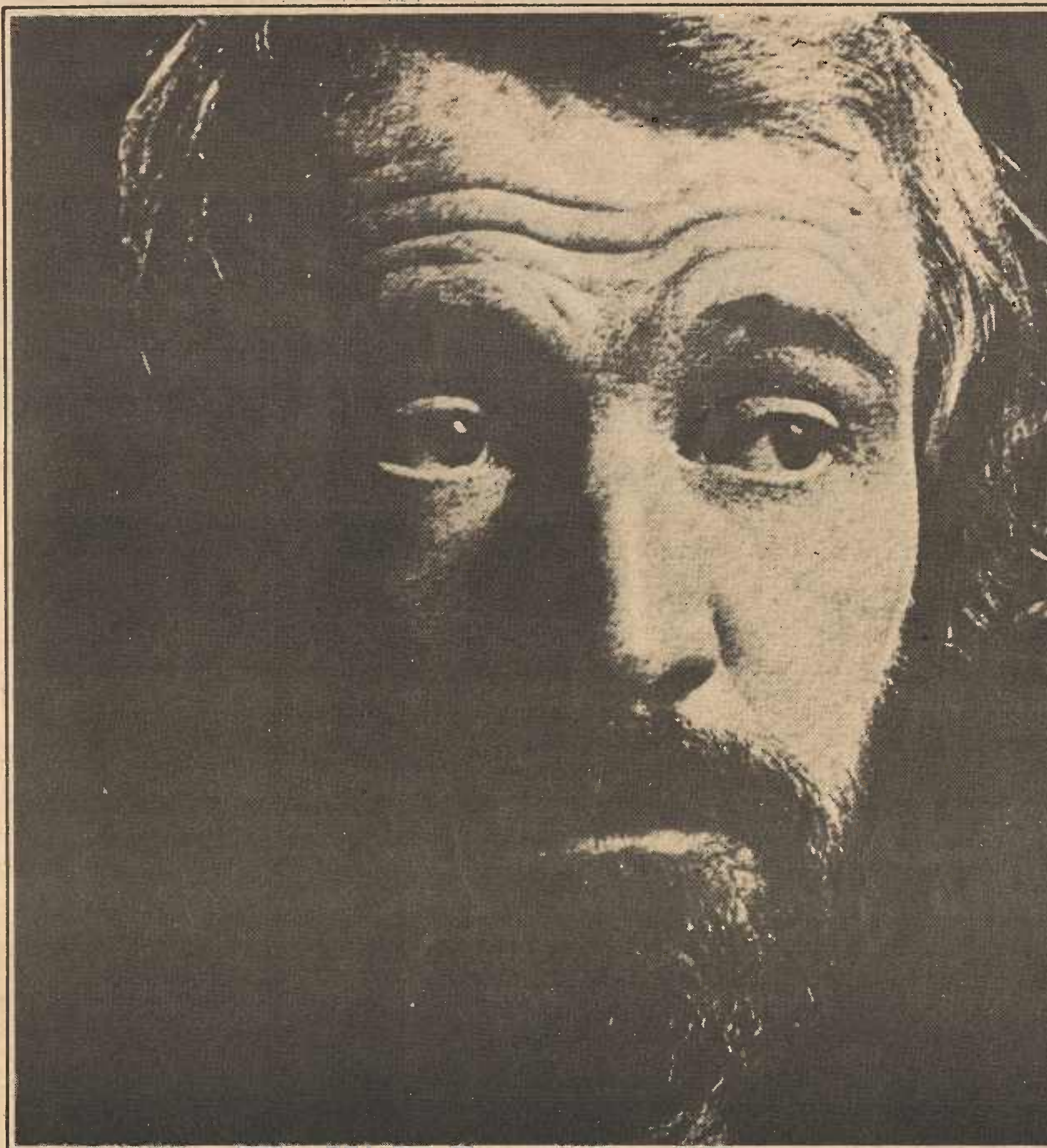
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10th Feb. - Odeon, Hammersmith
11th Feb. - Odeon, Birmingham
12th Feb. - Kelvin Hall, Glasgow
13th Feb. - Empire, Sunderland

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NEW SINGLES FROM: Carole, Hollies, Hendrix, Cher, Medicine & Temps

THE new CAROLE KING single is released by A & M next Friday (4) — it is "Sweet Seasons" and the flip side is "Pocket Money," and both titles are self-penned. The same label rush-releases a new CARPENTERS single today (Friday) called "Hurting Each Other."

For the first time in their lengthy recording career, the HOLLIES have changed labels. The group has left EMI's Parlophone outlet and has signed a long-term deal with Polydor. The Hollies' first single under their new banner, a Chip Taylor composition titled "The Baby," is issued next Friday (4). For news of the outfit's new lead singer, replacing Allan Clarke, see page 21.

Allan Clarke joining RCA

The NME understands that Allan Clarke, former lead singer with the Hollies, has been signed as a solo artist by RCA Records. He is expected to start recording shortly for a debut album and single.

The JIMI HENDRIX version of the Chuck Berry standard "Johnny B. Goode" is released as a Polydor single next Friday (4). It is extracted from his "Hendrix In The West" album, and the flip side is the self-penned "Little Wing."

The first single by MEDICINE HEAD since their "Pictures In The Sky" hit comes out on Polydor next Friday (4). It is titled "Come On" and was penned by the group's John Fiddler. Head also have a new album coming out early in March.

A Tamla Motown rush release today (Friday) is "Superstar" by the TEMPTATIONS. It is not the same song as the recent Carpenters' hit, but was penned by Tamla producer Norman Whitfield and is sub-titled "Remember How You Got Where You Are."

TAMLA LP BONANZA

A bumper bundle of six new Tamla Motown albums is scheduled for release next Friday (4). They are as follows:

STEVIE WONDER: "Stevie Wonder's Greatest Hits Vol. 2."

THE UNDISPUTED TRUTH: "The Undisputed Truth," JNR. WALKER & The All Stars: "Rainbow Funk."

EDWIN STARR: "Involved," MARVIN GAYE: "The Hits Of Marvin Gaye."

MOTOWN MEMORIES: 16 non-stop oldies without a break, specially prepared for discotheques. Artists include Stevie Wonder, Four Tops, Miracles, Mary Wells, Temptations, Edwin Starr and Tammi Terrell.

● Issued the same day on EMI's budget Starline label is "The Isley Brothers" — it comprises 12 tracks, including seven previously unissued items.



JOHN FIDDLER
of Medicine Head

SEEKERS NEARING GOLD

The New Seekers' hit "I'd Like To Teach The World To Sing" looks set fair to become the first single to sell a million copies in Britain alone since the Archies' "Sugar Sugar." A Polydor spokesman revealed this week that British sales up to Monday totalled 850,000, and the disc is still at No. 1 — its fourth week at the top of the NME Chart.

A new solo single by CHER will be issued by MCA on February 18 — it will be her solo follow-up to her recent hit "Gypsies, Tramps And Thieves" and is titled "Way Of Love."

'Sounds For Saturday' series DATES FOR FACES, ELTON, DIMENSION & EVERLYS

WITH BBC-2's popular "In Concert" series ending its current run on February 5, producer Stanley Dorfman's new series is now scheduled to take over the channel's Saturday-night spot seven weeks later. Dorfman told the NME this week that his "Sounds For Saturday" shows will begin screening on March 25. There will be 12 editions running through to mid-June, and the order of transmission has been set as follows:— Buddy Rich Orchestra (March 25), the Faces (April 1), James Last Orchestra (8), Oscar Peterson (15), Tom Paxton with Mary Travers and John Denver (22), Elton John (29), Harry James Orchestra (May 6), Richie Havens (13), Stan Kenton Orchestra (20), Osibisa (27), 5th Dimension (June 3) and the Everly Brothers (10).



Slade for 'Europop' project

PENTANGLE guested in the first edition of a new series of "Sing Hi, Sing Lo" which went into production last weekend in BBC-TV's Glasgow studios. Other acts booked for the series, which will be networked by BBC-1 in late winter or early spring, include MARY HOPKIN, DANA, NEW WORLD and ROGER WITTAKER.

DAVID CASSIDY of the Partridge Family arrives in Britain early next month for TV promotion on the group's new single. He appears in BBC-1's "Top Of The Pops" on Thursday, February 10.

ANITA HARRIS, VINCE HILL and the BACHELORS are among artists appearing in Granada's "Stars Of The Year" awards presentation to be screened next Tuesday (1). It was recorded in the show bar of Manchester's Golden Garter club.

JULIE ANDREWS has been signed by ATV to make a series of one-hour spectaculars, featuring star guests. They go into production in September, with filming in Hollywood and London.



PETULA CLARK stars in ATV's new "Saturday Variety" series on February 19. Rolf Harris guests in the edition topped by Val Doonican on March 4.

The KINKS are to star in the pilot edition of a new-style TV series, which Mel Cornish is producing at London Rainbow Theatre next Monday (31). If successful, the idea will be expanded into a series for BBC-1. The Rainbow is not open to the public for the occasion.

TOM JONES makes a surprise guest appearance in Engelbert Humperdinck's BBC-1 show, which is being filmed this weekend for transmission on Sunday, Feb. 6. Singer-songer ED WELCH makes his TV debut in BBC-2's "Old Grey Whistle Test" next Tuesday (1). As already reported, Poco top the bill.

Engelbert — long U.S. tour, new single

A NEW Engelbert Humperdinck single titled "Too Beautiful To Last" is being issued by Decca on February 11. It is the theme from the film "Nicholas And Alexandra," for which the score was written by Richard Rodney Bennett. And lyrics have now been added specially for Engelbert by Paul Francis Webster.

A few days after completing his current BBC-1 series, Humperdinck flies to Venezuela on April 6 for a three-day engagement, followed by six days of dates in the Caribbean islands. He then travels on to North America for another extended tour of that continent, lasting until at least mid-September.

His U.S. dates include four weeks at Las Vegas Riviera (May 24-June 20) as the first part of his 11-million dollar deal with that hotel, a season at Lake Tahoe Sahara, and appearances at many major stadiums — among them the open-air Los Angeles Greek Theatre and New York's Forest Hills Stadium.

PAUL JONES' NEW GROUP

Paul Jones returned to singing this week after a long spell of acting when he appeared with his new band at London Marquee on Tuesday night. The NME understands that Paul and his group will probably be going on the road in the near future.

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John Keating with The London Symphony Orchestra The British Empire (title music from BBC-TV series) Columbia DB 8854	Glen Campbell Oklahoma Sunday Morning Capitol CL 15708
Rare Earth Hey Big Brother Rare Earth RES 104	The Temptations Superstar (Remember how you got where you are) Tamla Motown TMG 800
Fitz & Dennis I'd Give Anything For Your Love Rak RAK 125	Gallagher & Lyle Desiderata Capitol CL 15710
Helen Reddy No Sad Song Capitol CL 15706	Roy Wood When Gran'ma Plays The Banjo Harvest HAR 5048
Cherokee Girl, I've Got News For You Probe PRO 550	Grunt Futtock Rock 'N' Roll Christian Regal Zonophone RZ 3042
Hamilton, Joe Frank & Reynolds Daisy Mae Probe PRO 549	Twiggy & Christopher Gable A Room In Bloomsbury from the soundtrack of the EMI/MGM Ken Russell production of 'The Boyfriend' Columbia DB 8953

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| 3 | Aston University | |
| 4 | Waltham Forest Technical Coll | |
| 5 | Leeds University | |
| 9 | Cardiff University | |
| 10 | Bristol Polytechnic | |
| 11 | Bath University | |
| 12 | Manchester University | |
| 14 | Portsmouth Technical Coll | |
| 15 | Southampton University | |
| 17 | Oxford Polytechnic | |
| 18 | Imperial College S.W.7 | |
| 19 | Leicester Polytechnic | |
| 21 | Wolverhampton Civic Hall | |
| 22 | University of N. Wales Bangor | |
| 23 | Aberystwyth University | |
| 24 | Cheltenham Hall | |
| 25 | Reading University | |
| 26 | Hull University | MARCH |
| 3 | Durham University | |
| 4 | Loughborough University | |
| 8 | Harlow Technical Coll | |
| 10 | Rainbow Theatre | |
| 11 | Rainbow Theatre | |



BIG CONCERT TOUR BY MUNGO JERRY

MUNGO JERRY sets out on a major British tour at the end of February. It continues through the whole of March, and the group will co-star on just over half the dates with American blues star Freddie King. The venues at which Mungo and King combine are Birmingham Town Hall (February 29), Oxford Town Hall (March 1), Bristol Colston Hall (3), Barry Memorial Hall (4), Cheltenham Town Hall (5), Gravesend Woodville Hall (6), Hull City Hall (10), Bradford St. George's Hall (11) and Southport Floral Hall (12).

The following dates feature Mungo without Freddie King: Wrexham William Ashton Theatre (March 2), Newcastle City Hall (16), Blackburn St. George's Hall (17), Hereford Flamingo (24), St. Albans City Hall (25), Harlow Playhouse



RAY DORSET

(30) and Margate Dreamland (April 1). A few more venues have still to be confirmed.

Currently touring Australia and the Far East, Mungo return on February 3 to enable Ray Dorset to promote his solo album "Cold Blue Excursion" which Dawn issues today (Friday). Also out today is a single of the title song. Paul King's solo LP "Been In The Pen Too Long" will be released by Dawn at the beginning of March.

Another festival mooted ... AS PARLIAMENT SETS OUT TIGHT CONTROLS

THE first of this year's open-air pop festivals is expected to take place at the village of Bickershaw, near Wigan, on the weekend of May 5, 6 and 7. A consortium of Manchester businessmen is organising the event, and negotiations for the proposed site are nearing completion. Several top rock acts — including Pink Floyd, the Who, Traffic, Leon Russell and Fanny — have been approached to appear.

Surprise FREE gig

The re-formed Free played a surprise gig at London Greyhound last Friday. Over 2,000 crammed in to hear the band, who were using the occasion to get their material together in readiness for their previously reported concert tour which opens at Newcastle next Tuesday.

Meanwhile, the Bill which provides for tighter controls on all-night open-air festivals was given its second reading in the Commons last Friday. It would enable local authorities to ban such events if they were considered undesirable, and to impose fines of up to £400 on promoters who failed to fulfil requirements. Additionally, four months' notice of any projected festival would have to be given.

However, Local Government Minister Graham Page stressed that the Bill is designed to control festivals and not to prevent them. Jerry Wiggin MP, who sponsored the Bill, said: "I have no wish to end pop festivals. I just want to ensure that they are run properly."

Up-coming live dates

FACES EXTRA

The FACES have been booked for an additional appearance at London Rainbow Theatre on Thursday, February 10, again with Ashton, Gardner, Dyke & Co, and Byzantium. Reason for this extra booking is that the Faces' shows at the Rainbow on February 11 and 12 were sold out on the day the box-office opened.

AUDIENCE

AUDIENCE undertakes a lengthy British tour during the next two months visiting Birmingham Town Hall (next Tuesday, 1), Sheffield City Hall (Wednesday, 1), Derby King's Hall (Thursday, 1), London Lyceum (February 4), Bradford University (5), Barry Memorial Hall (12), Guildford Civic Hall (13), Preston Public Hall (18), Alsager College (19), Harrogate Royal Hall (21), Glasgow City Hall (24), Dundee Caird Hall (25), Cardiff University (March 3), Harlow Polytechnic (4), Warwick Atherstone Hall (5), York Hypnotique (9), Nottingham Polytechnic (10), Hitchin College (11), Sheffield Black Swan (12) and Liverpool Mardi Gras (15).

TIR NA NOG

TIR NA NOG has been added to the British concert tour by Jethro Tull, which opens at Portsmouth Guildhall on March 2. Other dates were reported in last week's NME.

● TRANQUILITY plays one-nighters at Brain-tree Two J's (tonight, Friday), London Bumpers (this Sunday), Bristol Polytechnic (February 4), Brighton Sloopy's (5), Crawley College (11) and Dagenham Roundhouse (12).

SEALS & CROFTS

SEALS & CROFTS are now confirmed as the supporting act for the short British tour by Rick Nelson and the Stone Canyon Band which, as previously reported, plays Birmingham Odeon (February 25), Manchester Odeon (26), Liverpool Empire (27) and London Royal Albert Hall (28).

POCO

POCO, whose brief British visit begins next week, have been set for an extra concert during their stay in this country. It is at Brighton Dome on February 7. The group departs for Holland the following day. Also newly booked is a date at Birmingham Barbarella's on February 6.

● VINEGAR JOE — the new group launched by former Dada leader Elkie Brooks, Rob Palmer and Pete Gage — plays dates at Aberystwyth University (Saturday), Leicester Polytechnic (February 3), High Wycombe College (4), Burton-on-Trent 76 Club (11), Leicester Croft (14), Atherstone Memorial Hall (16) and Hornsea Floral Hall (25).



CRYSTALS

The CRYSTALS commence their British tour at Croydon Top Rank on February 17, then play Dunstable California (19), Reading Top Rank (20), Hastings Aquarius and London Revolution (21), Bristol and Cardiff Top Ranks (22), Watford Top Rank and London Bumpers (23), Hull Malcolm's (24), Lincoln Aquarius (25), Oldhill Plaza (26), Gillingham Central Hotel and Peckham Mr. Bee's (27), Doncaster Top Rank (28) and York Hypnotique (29). After spending seven days in Germany, the girls return here for Carlisle Pink Panther (March 8), Halifax Scene III and Sheffield Shades (10) and Scarborough Scene II (11). A concert appearance is being set for March 12.

JOSE FELICIANO

Besides his London concert at Hammer-smith Odeon on February 14, reported last week, JOSE FELICIANO also stars at Brighton Dome (February 17) and Manchester Belle Vue (18).

● NAZARETH plays London Speakeasy (tonight, Friday), Sheffield City Hall (February 3), Bath University (4), Redcar Coatham (6), Southampton Technical College (11), Cromer Royal Links (12) and Manchester Umist (15).

TONY BENNETT

TONY BENNETT, currently in Britain to film a Thames TV series, is to play two more live dates in addition to those already reported in the NME. They are at Derby Talk Of The Midlands (March 3) and Bournemouth Winter Gardens (8).

● Extra dates for EDDIE "GUITAR" BURNS at Manchester Rafter's (February 1), Birmingham Henry's Blues House (2), Lancaster Duke's Playhouse (3), Norwich Jacquard (4) and Peterborough Bite (9).



ELTON CHARITY

ELTON JOHN stars in two concerts at the Shaw Theatre in London's Euston Road on Sundays, February 20 and 27 (both 7.30 pm). All proceeds will go to the appeal fund which has been launched by the National Youth Theatre, whose new permanent home is at the Shaw Theatre. Tickets priced at £5 and £2.50 go on sale at the venue's box-office today (Friday). Elton will also be playing concerts in Scotland in early March, and details are now being finalised.

NEWBEATS

First booking for the NEWBEATS, whose British tour was exclusively reported in last week's NME, is at Spennymoor Top Hat doubling Middlesbrough Excel Bowl for the week commencing February 20.

● Still more dates have been set for the extensive package tour by CHRISTIE, EDISON LIGHTHOUSE and WORTH. They are Salisbury City Hall (February 9), Exeter (21), Harlow (23), Cirencester Corn Hall (24), London All Saints College (March 2), Jersey (7 and 8), Billericay Mayflower School (22) and Wincanton Racecourse (25). The tour now visits Chard Guildhall on February 4 instead of Brighton. Other dates were reported in the NME six weeks ago.

IAN MATTHEWS

IAN MATTHEWS begins touring this week-end with his new group Plainson — which also features Bob Ronga and Dave Richards — plans for which were revealed in the NME three weeks ago. Dates set are Leeds University (tomorrow, Saturday), Canterbury Kent University (next Tuesday), Croydon Technical College (February 5), Hampstead Westfield College (18), York University (19), Liverpool University (24), Cardiff Cory Hall (25), Bristol University (March 3), Southampton University (4), Penzance Winter Gardens (9), Plymouth Van Dike (10), Hampstead Country Club (15), and "Implosion" at London Roundhouse (19).

KINKS

Two further dates have been added to the short British tour by the KINKS, promoted by Barry Dickens of MAM. They are Manchester University (February 15) and Lancaster University (18).

● The SWINGLE SINGERS fly to Britain to play Croydon Fairfield Hall (February 4), Portsmouth Guildhall (5), Bristol Colston Hall (6), Southport Floral Hall (7) and Spennymoor Variety Club (9).

MARV JOHNSON

Tamla Motown star MARV JOHNSON arrives in Britain on March 8 and plays Croydon Top Rank (9), London Bumpers and Revolution (10), Dunstable California and High Wycombe Twilight (11), Reading Top Rank and Peckham Mr. Bee's (12), Bristol and Cardiff Top Ranks (14), Watford Top Rank and London Samantha's (15), Hull Malcolm's (16), Halifax Scene III and Sheffield Shades (17), Scarborough Scene II (18), Gillingham Central Hotel (19), Chester Quaintways (20) and York Hypnotique (21). Marv then plays a string of dates in Germany before resuming at Oldhill Plaza (April 1) and Northampton Shades and Hanley Place (2).

DAVID BOWIE will now be appearing at Coventry's Lanchester Arts Festival next Monday (31) instead of this Sunday.

READING RAG

Among attractions set by Reading University for its Rag Week are Van Der Graaf Generator at Reading New Union (February 19), Al Stewart at Reading Town Hall (23), Lindisfarne, Humble Pie and Hookfoot at Reading Top Rank (25) and the Prettv Things in the rag ball at the New Union (26).

● Line-up of artists set for the present term at Lancaster University includes Curved Air and Sunshine (tomorrow, Saturday); Steeleye Span, Morgan and the Keith Christ-mas Band (February 11); John Martyn and the Sutherland Brothers (16); Groundhogs (25) and Leonard Cohen (March 17).

SANDY DENNY

SANDY DENNY stars in a solo concert at Croydon Fairfield Hall on Sunday, March 26, promoted by Nems.

EDGAR IS BACK IN CONCERT

THE Edgar Broughton Band, which has been off the road for two months, is to undertake a short British concert tour from March 1 to coincide with the release of its fourth Harvest album — the itinerary will include four college gigs, two theatre dates and a headlining appearance at London Rainbow. Exact dates and venues are at present being finalised.

The four members of the band are at present working in a house in Barnstaple, where they are using a mobile studio to record the new LP, and it will be rush-released by Harvest in March. The group is also busy writing new material and putting together a totally new stage act.

Following the British dates, Broughton will play two weeks of concerts in Europe, visiting France, Germany, Holland, Belgium and Scandinavia. The outfit then pays its first visit to America for a six-week itinerary commencing in Boston on March 26.

Since its contract with Blackhill Enterprises expired, the group has signed a five-year management deal with Pat Meeham's World-Wide Management which also handles Black Sabbath, Freedom, Gentle Giant and Black Widow. Broughton has also concluded a new agency deal with Chrysalis.

● In view of the above, Edgar Broughton will not now be appearing at London Rainbow on February 6.

Sabbath to tour again in autumn

Black Sabbath — whose current British concert tour kicked off this week and culminates at London Royal Albert Hall on February 17 — will undertake another major series of concerts in this country in the early autumn. But prior to this, the outfit is set for two long U.S. tours as well as visits to Europe and the Far East.

Sabbath leaves for its fourth American visit soon after its Albert Hall date, and opens a four-week itinerary in Florida on March 2. The group will spend the whole of April playing concerts throughout Europe. It then flies east for dates in Australia and Japan in May and early June, before travelling direct to the States to commence its fifth U.S. tour in mid-June.

SPEDDING TO QUIT BRUCE

Guitarist Chris Spedding is leaving the Jack Bruce Band because of "a difference in musical policies." Spedding has no immediate plans for the future, but a spokesman told the NME this week: "Chris will probably be getting something together with Jack Marshall and one or two other friends."

Eckstine in Britain

Billy Eckstine flies into Britain this weekend, primarily to make a guest appearance in Tony Bennett's Thames-TV series currently being filmed at London's Talk Of The Town. During his visit, he appears at Derby Talk Of The Midlands (all next week) and Farnworth Blighty's (February 7).

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TONY STEWART AT THE DEBUT OF PINK FLOYD'S NEW MASTERWORK



Electric chaos, but just great

THE ATMOSPHERE at Brighton Dome was one of indifference. As Pink Floyd ran through "Echoes" the uniformed officials sat stone faced and silent at the back. There were a few, unimpressed chicks down the front. And Floyd just couldn't get the

effects to combine with the music, although they were trying hard.

A couple of times they stopped. Gilmour shouted suggestions at the sound crew, situated at the back of the front stalls. Finally things started to go well: the music slowly took on the unmistakable Floyd force and cohesion. But

that was temporary.

With a blaze of white, eye-disturbing light, the hall was illuminated. The sound disintegrated. Gilmour rushed up to the control desk. Mason, Wright and Waters disappeared off stage. Rehearsals for the first date of their British tour were over, and the kids swarmed in, shouting, screaming and pushing like rush-hour business gents on the Central line. They too were not unduly concerned who got shoved to the floor.

Perfection

The band had arrived early afternoon; preceded by roadies at nine in the morning. Things just had to be right. Floyd always strive for perfection. The combination of technology and musicianship has to be total — otherwise the resulting sound loses all impact and interest. And Floyd know that too well. The opener of a tour can be a hairy experience.

Since their return from the States they have worked hard on new material, and rehearsed for several days at London's Rainbow, and also at the Rolling Stones factory, in downtown Bermondsey. The new material was long overdue; they had still been playing "Careful With That Axe Eugene" and "Set The Controls For The Heart Of The Sun."

And they don't dig a complacent approach to creativity.

A spirit of revitalisation had come into the band. "I think," explained Nick Mason, "all of us feel more excited that we have for ages, because we have new material and new equipment."

Floyd's "Atom Heart Mother" — "Echoes" period has been described as unproductive. Certainly there are similarities in structure between the two pieces. But the "unproductive" question is crap, because that whole period, which dates back to 1970, made it so obvious that the band were creating original material. "Echoes" was only possible because of "Mother," and it expressed more.

Innovatory

And as Floyd opened the first set of the British tour — incidentally the first time I've seen them since 1970 — a new piece, tentatively titled "The Dark Side Of The Moon," showed that their writing had taken on a new and again innovatory form.

A pulsating bass beat, pre-recorded, pounded around the hall's speaker system. A voice declared Chapter five, verses 15 to 17 from the Book of Athenians. The organ built up; suddenly it soared, like a jumbo jet leaving Heathrow; the lights, just behind the



FLOYD keyboard man Nick Mason. Top: the band in action.

'The piece is related to the pressures that form on us and other people generally. That's the rough theme'—Nick Mason

equipment, rose like an elevator. Floyd were on stage playing a medium paced piece.

The Floyd inventiveness had returned, and it astounded the capacity house. From the easy-paced tempo, the music gained exuberance, and they went into a racing jazz-based riff. Rick Wright on piano provided some delightful filling, with Gilmour's guitar interweaving well, and the team of Mason and Waters as solid as ever.

The song's structure bore little resemblance to their earlier material. There was a definite jazz feel throughout many of the passages.

Not everything in the piece flowed. The church organ part seemed to come all of a sudden, rather than as a continuation of the theme. Yet that too added a new dimension to the Floyd music. The instrumentation was truly magnificent, and although the vocals were indistinctive, the harmonisation between Wright and Gilmour was good and emotional.

At the beginning we had the quasi-religious element,

and this became more apparent in the middle. "Let the Holy Spirit fill you," the voice urged. "Speak to one another. Sing and make music in your hearts to the Lord."

Other voices, on the quadrophonic system, professed other feelings. At one time three voices fused into complete confusion, and ended with the Lord's Prayer. Pretty hot stuff.

All that the band said in that piece was directly related to themselves. And it's so new that they were still arranging it on the way down to Brighton.

Mason told me after the show: "The piece is related to the pressures that form on us and other people generally. That is the very rough theme — although it doesn't really relate to us as much as we'd originally planned."

"The various pressures that we talked about when we wrote it were physical violence, travelling, money, religion. Those were the things which we thought side-tracked people from things we thought might be impor-

tant. And religion for us is one of those things. I mean, not religion as much as Christianity as practised by a large section of the population of Britain."

Unfortunately those profound sentiments were lost as a result of two things. One was that the vocals were none too clear, and secondly, the number broke down 30 minutes through.

A drone and a hissing sound filled the hall as Floyd went into a simple riff. Gilmour turned to Waters and spoke. We didn't catch what it was he said, but it had a staggering effect. Waters removed his guitar, and both he and Gilmour left the stage.

Up until then the music had been fine. A mood had captivated the audience, and now they didn't quite know what to make of it.

Horror

"That wasn't pretty," said Waters. "We'll fix that." And later, when the band returned to the stage, he explained: "Due to severe mechanical and electric horror we can't

do any more of that bit, so we'll do something else."

The Biblical references lost all relevance. Only half of the new piece had been completed.

Floyd were using a light show, which seemed OK but nothing spectacular. And it was that which caused the electrical mess.

"I don't know if you heard," Mason edified, "but basically what happened was the most incredible tone started rushing through the PA. The scene is the new lighting system is run off a separate circuit, and due to some power failure somewhere we had to double up on the circuit, so it was on the same circuit."

Shorted

"There was a variac on the lighting system which went wrong, and shorted out the PA. So it was impossible to get any tapes through, any sounds through, and we stopped because there was nothing we could do."

"I think, in that situation, you have to decide whether the show must go on, or whether it's better to stop the show and sort things out — which is what we decided to do."

They restarted the show with part of the "Atom Heart Mother" suite. And they were a new band. The beginning was not too good, but then Floyd flew high. The music flowed naturally, and Gilmour did one hell of a job on vocals during the normal choir piece.

But it was disappointing that such a remarkable new piece should collapse abysmally part way through. Even more disappointing was the fact they restarted the second half with "Careful With That Axe Eugene."

Mason told me afterwards: "We were all tensed up. And we decided that if we started off with 'Cut You Into Little Pieces' — which is a very loud, and slightly complex number in terms of getting the electrics right — we might get into trouble and start, well, banging about."

"So we thought we'd use 'Axe.' Basically it was a big disappointment to use old stuff. But it couldn't be helped. I think probably it was better to do that."

This nervous pressure on the band resulted in one of the most brilliant sets I have ever heard them perform. "Echoes" was masterful. The vocals came over clearly. What they achieved on the album they strove to perfect, and did so successfully.

Floyd always seem to work best under an awe-inspiring atmosphere. Even their writing comes out better when a dead line has to be kept.

Mason said: "Frankly, I thought some of tonight was fantastic. Like there's all sorts of cueing things that we have to sort out, but the lighting system is amazing. It's a new start."

Oh, he's right. That new piece expressed succinctly in musical terms the innermost feelings of a person, including the strain of being one of this country's top bands. At no time during the performance were Floyd untethered. The musicians go together like salt and vinegar on fish and chips — it is that sort of tasteful relationship.

Floyd proved to me that they are the leading explorers of electronic music. Their effects, which are always used economically, create an intriguing interest. And that music; it's so good.

JIMI HENDRIX on film CAT MOTHER JIMMY+VELLA on stage

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TOUR DATES

14th February: Town Hall, Oxford
15th February: Assembly Hall, Tunbridge Wells
16th February: London School of Economics
17th February: Town Hall, Leeds
18th February: St. Paul's, London
19th February: St. Paul's, London
20th February: St. Paul's, London
21st February: St. Paul's, London
22nd February: St. Paul's, London
23rd February: St. Paul's, London
24th February: St. Paul's, London
25th February: St. Paul's, London
26th February: St. Paul's, London
27th February: St. Paul's, London
28th February: St. Paul's, London
29th February: St. Paul's, London

31st January: Town Hall, Birmingham
1st February: Central Hall, Chester
2nd February: Mayfair Ballroom, Newcastle
3rd February: Palace Hotel, Preston
4th February: Kings Hall, Oxford
5th February: Kings Hall, Oxford
6th February: Kings Hall, Oxford
7th February: Kings Hall, Oxford
8th February: Kings Hall, Oxford
9th February: Kings Hall, Oxford
10th February: Kings Hall, Oxford
11th February: Kings Hall, Oxford
12th February: Kings Hall, Oxford
13th February: Kings Hall, Oxford

14th February: Town Hall, Oxford
15th February: Assembly Hall, Tunbridge Wells
16th February: London School of Economics
17th February: Town Hall, Leeds
18th February: St. Paul's, London
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CAT MOTHER



JIMI HENDRIX



JIMMY+VELLA

Including Songs from the Film

McCartney's

NEW MAN



ONLY two days after the sad break-up of the Grease Band, guitarist Henry McCullough had a call from the McCartney camp asking him to join Wings for a rehearsal. Two rehearsals later McCullough was asked to join the band and is now a fully-fledged member.

McCullough, a gruff Irishman, is too experienced a musician to get over-excited about joining a new band, even if that band happens to include Paul McCartney. But obviously last week he was pleased by the recent turn of events. He told the story like this.

"In fact it was Paul's roadie who rang, saying do you fancy sitting in? After the Grease Band I didn't know what the hell was going on so I went down

By **JAMES JOHNSON**

and had a play. That was Tuesday and afterwards things were left at that — nothing was said. Then I had another call on Thursday to go down again and afterwards Paul said, "Do you want to join our group?"

"Although I knew Denny Laine I'd never met McCartney before. Once I got used to seeing him there in person, he turned out to be a great bloke. I guess I was a bit nervous but I had a couple of pints of Guinness before I went along the first time. That helped."

What kind of material were they playing at the rehearsals?

"There was a lot of rock — things like 'Lucille' and 'Blue Moon of Kentucky,' plus some things off the 'Wild Life' album."

"Also there were a couple of new ones he'd written. On one song he was kinda playing away on a tune I hadn't heard before so I asked him what to do. He said, 'We're all just trying it out,' and just continued playing. We all

joined in, it went on a bit further and in no time at all a song was written. It was written on the spot and we all contributed."

On some subjects McCullough was understandably reluctant to talk. As yet he feels it's not his place to comment on

McCartney's future plans and when asked about McCartney's talent and the much criticised "Wild Life" album he spoke nothing but praise. Really, you could hardly expect otherwise.

"I thought the 'Wild Life' album was great," he said. "I played it a lot

before I got the offer."

"I know McCartney's often been criticised but he's a great musician. He's full of ideas. At the rehearsals he showed tremendous drive. The energy he's got is incredible."

Why did he think McCartney wanted another

guitarist in the band?

"Originally Denny Laine was going to be lead guitarist, and vocalist as well. Then there was Linda on keyboards, Denny Sewell on drums and Paul was on bass and vocals."

"They'd been rehearsing with this line-up to do some live appearances but I think Denny Laine felt a bit restricted playing guitar and singing at the same time. He probably felt he couldn't do both well. I mean, I used to feel the same in the Grease Band."

"Now with Wings I'll be playing lead guitar leaving Denny to concentrate on second guitar and vocals."

The addition of McCullough to the line-up might suggest a heavier emphasis on rock in the future. But McCartney's roadie who was sitting in on the interview didn't really agree. Although he was in no way speaking for McCartney, as one of the closest observers of the band his opinions are of interest.

According to him, "McCartney wants to play everything. Surely that's the point of music — to have enough different material to play to audiences of twelve-year-olds or old-age pensioners."

"Paul just wants to play the whole lot — heavy numbers, rock numbers ballads — everything."

Will he be writing any material for Wings?

"It's a bit early to say yet. Certainly I'll continue writing on my own anyway."

"But I do want to take part in the band as fully as possible. That's the way Paul wants it. He's leaving things pretty free."

"I'm sure he wants people to contradict him sometimes just as you would in any group. He doesn't want it to be just Paul McCartney's band. He wants everybody to contribute as much as himself. I'm going into it with that thought in mind."

Paul: I want to get back on the road

TALKING to Johnny Moran on Radio 1's "Scene And Heard" on Saturday, Paul McCartney said that he missed "just playing to people and wanted to get back on the road." This is a summary of their interview.

"We're just trying things out in Wings at the moment. But there's nothing too set with Henry McCullough... he might come in. All we really want is to get a good band to go round and play with. I don't

care if we're three, four or five. So long as it sounds like a good band."

"What we're doing is working up to going out. Musically, well, I like all sorts. I like modern music, and I like old-fashioned music. I like all the different kinds of sounds I've heard since I was a kid, from 'Blue Moon Of Kentucky' to anything else."

"It's been a long time since I played live. That's why I want to get back. I've really decided I miss just

playing to people."

"As far as performances go, though, better than just playing in these great big seaters is to just turn up in a caravan and maybe open the back doors and just play to the people around."

"That way, we'll be getting to the people, the people in that area — not those people standing there with notebooks, waiting to judge you."

"When the Beatles were feeling they wanted to split, I thought I'd get a little

back-up band like Johnny Cash. I thought: 'Just let's have a have-a-sing-type band.' Now, of course, that idea has developed. Because we're more into music."

"As far as the last album was concerned, we're happy with the way everyone played it, and the atmosphere we got. It's been like starting again."

"The album, was of course, all the stuff we did last. We're changing all the time."

"'Mumbo' — the album

— off is just the raw truth. It was one take, and everyone just had to dive in. Nobody had heard it, before we did it. You'll hear me say at the beginning: 'Take it, Tony.'

"Why didn't we issue a single from the LP? Because I didn't feel it was right."

"When will we appear live? Sometime this year. I don't know where, or when. We're working up to it. Recording is less important."

"The fun for us is in just playing."

The singles duo of the year
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"HURTING EACH OTHER"

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A & M RECORDS & TAPES

NEVER mind "Where Did Our Love Go?" Where's Donnie Elbert gone? With his re-working of the old Supremes' hit in our charts after already spending 13 weeks among the American R- and -B best-sellers, reaching a high of No 7, the man has gone and done a disappearing trick.

Just to send his American recording company even more frantic, Donnie's follow-up, "Sweet Baby" is also on the chart Stateside!

Gone to earth

It's not the first time that Donnie "the invisible man" of the American soul scene has gone to earth.

He vanished from New York four or five years ago and re-surfaced in London where he cut an album of Otis Redding songs titled "Tribute To A King" for Polydor.

After spending a couple of years hustling round doing productions on himself and others artists for various record companies, publishers and production companies he vanished again and this time turned up in Peterborough where he set up home with his wife, but not for long.

To his wife's surprise he suddenly upped and went back to the States, our first knowledge of his move

coming when All-Platinum Records of New York announced they had signed a deal with him and were to release the Holland-Dozier-Holland Song "Where Did Our Love Go?"

Elbert's always had a penchant for Motown songs, many of them being ideal vehicles for the falsetto style of singing which has brought him his greatest success as an artist.

A large, rotund and ebullient gentleman who must now be in his late thirties or early forties, Donnie's appearance and his deep speaking

Wanted: DONNIE ELBERT to contact numerous, and despairing record company executives

voice belie the image you might have of him from listening to his songs.

I know that when his self-penned "A Little Piece Of Leather" (still, for my money, his best record) was the "in-crowd" favourite at the Ilford Palais, I guess

around six or seven years ago, I always imagined him as a young teenager. Now I reckon they must have had somebody standing behind him with a pointed stick so he could reach those high notes!

"A Little Piece Of

Leather" was issued on the much-missed red-and-yellow Sue label, as was the attractive follow-up "You Can Push It Or Pull It", but they didn't release the Gateway Records albums (which had been based around the "Leather" hit) which was a wise move

on the part of Sue because the LP was diabolical.

The Polydor album was a bit better but, being a collection of songs associated with Otis Redding, it naturally lacked originality and the band, though musicianly enough, lacked that real soul

feel that few British musicians have ever been able to capture.

Donnie's vocals were nice though and it looked as though he might become one of the first American artists to become really established as a soul singer in this country.

Half-finished

But that was reckoning without Donnie's unpredictable nature which brought many record company executives to despair as they tried to track him down to complete half-finished jobs.

The last I saw of the man was when he produced some Motown numbers on Jeannie Dee for Beacon Records. At the time, we talked at length of Donnie doing some himself and he was very excited at the idea.

When I called him later to see what was happening I was told he'd moved and had left no forwarding address.

The next time his name cropped up was when All-Platinum announced the release of "Where Did Our Love Go?" and now they can't find him either! "He was last heard of in Buffalo, New York State," was all a spokesman for Decca, All-Platinum's British licencees, could tell me.

5th DIMENSION: JUST HOW POPULAR ARE WE?

It was back in '65 that five friends got together and formed a band called the Versatiles. Today, years later, those same friends are still together, only now they have changed their name to Fifth Dimension.

Here they are probably best known for their versions of "Up, Up And Away" and "Aquarius" / "Let The Sun Shine In" — in America they've won Five Gold Singles and Five Gold Albums. Currently they are in Britain for TV and concert appearances — the first time we've had a chance to see them in this country for three years.

Marilyn, one of the two girl singers in the band, told me why they hadn't been to Britain for so long...

So tight

"We've been wanting to come back since our last visit but bookings and recordings were so tight we didn't have a chance. I'm a bit nervous as to how British audiences will accept us."

"We've worked hard on a varied show and in America it's considered entertaining — but here the music and humour is very different. I hope we'll be able to entertain here as well as we can at home."

"My only reservation is that our records haven't sold so well in Britain though it's encouraging to have met a few people in the business who have told us we are popular, because we were led to believe we were not. The record company gave us that

idea. They talk in terms of sales, of course."

A lot of material one associates with the group are numbers that have already been recorded by other people — why, I asked do they record this kind of material?

Different

"Because we want people to say 'that's a different approach'. We don't just copy the original — we work out our own arrangement each time. For instance, on stage we do 'Ode To Billie Joe', the Bobbie Gentry number, and we worked out how we can do that differently."

"First we discovered there were five different characters in the song — and there are five of us — after that it came easy."

"Our stage act is very varied — we like to mix our recording material with material not normally associated with us. Our main concern is to entertain, and we still feel there's a validity in that."

"We seldom write and we've been criticised for not doing our own material. But we seldom write because there's so little time. We're all attempting to write our own songs but haven't been knocked out with what we've written so far."

"With the advent of the singer/songwriter cult it got to the stage where if you don't write your own material, people consider you're no good, which I think is a load of bullshit."

When Marilyn said they just haven't got the time to write because of work, it was no understatement. In fact, generally the band work seven to ten months in a

year touring — the rest of their time is devoted to recording or TV.

"We're hoping to organise, say six weeks, holiday in a year now — but I don't know if we'll ever get it," she says.

With so much work there must obviously be tremendous pressures. How have they managed to stay together for so long — and, at least from outward appearances, to get

on so well?

"Ah well — it helps that Florence is married to our manager Marc Gordon and I'm married to Billy Davis (another member of the band). But apart from that we all share the same interest — singing."

"Of course we all have our ego trips from time to time, but there are always four other members who will sort that kind of thing out."



5th DIMENSION pictured in London where they're currently staying (l to r) RON ROWNSON, MARILYN MCCOO, LAMONTE MCLEMORE, FLORENCE LARUE and BILLY DAVIS.

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NME/28/1/72

SINGLES NME TOP 30 ALBUMS

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

LAST WEEK	THIS WEEK	(Week ending Wednesday, 26th January, 1972)	WEEKS IN CHART	HIGHEST POSITION
1	1	TEASER AND THE FIRECAT Cat Stevens (Island)	18	1
2	2	A NOD'S AS GOOD AS A WINK Faces (Warner Bros.)	7	2
3	3	ELECTRIC WARRIOR T. Rex (Fly)	18	1
6	4	CONCERT FOR BANGLA DESH Various Artists (Apple)	2	4
4	5	IMAGINE John Lennon (Apple)	15	1
7	6	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	103	1
8	7	HIMSELF Gilbert O'Sullivan (MAM)	5	7
5	8	THE NEW LED ZEPPELIN ALBUM Led Zeppelin (Atlantic)	11	1
14	9	JESUS CHRIST SUPERSTAR Various Artists (MCA)	3	9
10	10	TAPESTRY Carole King (A & M)	26	1
11	11	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	28	1
20	12	GATHER ME Melanie (Buddah)	3	12
12	13	FIREBALL Deep Purple (Harvest)	9	12
21	14	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer (Island)	10	5
15	15	MUSIC Carole King (A & M)	5	13
9	16	MOTOWN CHARTBUSTERS VOL. 6 Various Artists (Tamla Motown)	16	5
25	17	MORE BOB DYLAN GREATEST HITS VOL. II Bob Dylan (CBS)	4	13
26	18	HOT HITS NINE Various Artists (M.F.P.)	2	18
24	19	FRAGILE Yes (Atlantic)	11	8
13	20	MEATY BEATY BIG & BOUNCY The Who (Track)	8	11
27	21	AMERICA America (Warner Bros.)	2	21
29	22	STONES Neil Diamond (UNI)	3	22
16	23	CARPENTERS Carpenters (A & M)	17	10
17	24	MUD SLIDE SLIM James Taylor (Warner Bros.)	36	7
28	25	SHAFT Isaac Hayes (Stax)	9	7
26	26	HENDRIX IN THE WEST Jimi Hendrix (Polydor)	1	26
18	27	MEDDLE Pink Floyd (Starline)	12	5
22	28	FOG ON THE TYNE Lindisfarne (Charisma)	9	11
29	29	WILD LIFE Wings (Parlophone)	6	11
19	30	ANDY WILLIAMS GREATEST HITS Andy Williams (CBS)	80	1

SINGLES U.S. TOP 30 ALBUMS

LAST THIS WEEK	(Tuesday, 25th January, 1972)
1	1 AMERICAN PIE Don McLean
3	2 LET'S STAY TOGETHER Al Green
6	3 DAY AFTER DAY Badfinger
7	4 CLEAN UP WOMAN Betty Wright
5	5 SUNSHINE Jonathan Edwards
8	6 SUGAR DADDY Jackson Five
4	7 SCORPIO Dennis Coffey
9	8 DROWNING IN THE SEA OF LOVE Joe Simon
10	9 YOU ARE EVERYTHING Stylistics
2	10 BRAND NEW KEY Melanie
11	11 I'D LIKE TO TEACH THE WORLD TO SING New Seekers
15	12 NEVER BEEN TO SPAIN Three Dog Night
13	13 IT'S ONE OF THOSE NIGHTS Partridge Family
34	14 PRECIOUS & FEW Climax
18	15 ANTICIPATION Carley Simon
16	16 I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers
33	17 STAY WITH ME Faces
27	18 WITHOUT YOU Nilsson
21	19 LEVON Elton John
23	20 KISS AN ANGEL GOOD MORNING Carley Pride
14	21 ONE MONKEY DON'T STOP NO SHOW Honey Cone
26	22 MAKE ME THE WOMAN THAT YOU GO HOME TO Gladys Knight & Pips
30	23 BLACK DOG Led Zeppelin
28	24 WITCH QUEEN OF NEW ORLEANS Redbone
24	25 HEY BIG BROTHER Rare Earth
31	26 THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack
36	27 FIRE AND WATER Wilson Pickett
42	28 HURTING EACH OTHER Carpenters
12	29 CHERISH David Cassidy
48	30 DOWN BY THE LAZY RIVER Osmond Bros.

Courtesy "Cash Box"

LAST THIS WEEK	(Tuesday, 25th January, 1972)
1	1 AMERICAN PIE Don McLean
2	2 THE CONCERT FOR BANGLA DESH Various Artists
3	3 MUSIC Carole King
4	4 CHICAGO AT CARNEGIE HALL Chicago
5	5 THE NEW LED ZEPPELIN ALBUM Led Zeppelin
7	6 TEASER & THE FIRECAT Cat Stevens
9	7 HOT ROCKS 1964-1971 Rolling Stones
6	8 WILD LIFE Wings
12	9 E PLURIBUS FUNK Grand Funk Railroad
10	10 BLACK MOSES Isaac Hayes
13	11 A NOD IS AS GOOD AS A WINK Faces
11	12 BOB DYLAN'S GREATEST HITS VOL. II Bob Dylan
15	13 KILLER Alice Cooper
14	14 GATHER ME Melanie
8	15 ALL IN THE FAMILY The Family
18	16 MADMAN ACROSS THE WATER Elton John
21	17 JACKSON 5 GREATEST HITS Jackson Five
16	18 THERE'S A RIOT GOIN' ON Sly & The Family Stone
22	19 TAPESTRY Carole King
17	20 THE NEW SANTANA Santana
19	21 THE LOW SPARK OF HIGH HEeled BOYS Traffic
20	22 QUIET FIRE Roberta Flack
23	23 SUMMER OF '42 Peter Nero
24	24 FLOWERS OF EVIL Mountain
25	25 THE STYLISTICS The Stylistics
27	26 EVERY PICTURE TELLS A STORY Rod Stewart
26	27 JESUS CHRIST SUPERSTAR Various Artists
35	28 CHEECH & CHONG Cheech & Chong
30	29 JONATHAN EDWARDS Jonathan Edwards
32	30 STONES Neil Diamond

Courtesy "Cash Box"

FIVE YEARS AGO...

LAST THIS WEEK	TOP TEN 1967 Week ending January 28, 1967
1	1 I'M A BELIEVER Monkees (RCA)
2	2 MATTHEW & SON Cat Stevens (Deram)
3	3 GREEN GREEN GRASS OF HOME Tom Jones (Decca)
4	4 NIGHT OF FEAR Move (Deram)
17	5 LET'S SPEND THE NIGHT TOGETHER Rolling Stones (Decca)
5	6 STANDING IN THE SHADOWS OF LOVE Four Tops (Tamla Motown)
3	7 HAPPY JACK Who (Reaction)
11	8 HEY JOE Jimi Hendrix (Polydor)
20	9 I'VE BEEN A BAD BAD BOY Paul Jones (HMV)
4	10 MORNINTOWN RIDE Seekers (Columbia)

TEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1962 Week ending January 26, 1962
1	1 THE YOUNG ONES Cliff Richard (Columbia)
2	2 LET'S TWIST AGAIN Chubby Checker (Columbia)
3	3 I'D NEVER FIND ANOTHER YOU Billy Fury (Decca)
7	3 HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka (RCA)
2	5 STRANGER ON THE SHORE Acker Bilk (Columbia)
5	6 MULTIPLICATION Bobby Darin (London)
18	7 FORGET ME NOT Eden Kane (Decca)
8	8 RUN TO HIM Bobby Vee (London)
14	9 WALK ON BY Leroy Van Dyke (Mercury)
6	10 LET THERE BE DRUMS Sandy Nelson (London)

FIFTEEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1957 Week ending January 25, 1957
3	1 GARDEN OF EDEN Frankie Vaughan (Philips)
1	2 SINGING THE BLUES Guy Mitchell (Philips)
4	3 FRIENDLY PERSUASION Pat Boone (London)
2	4 SINGING THE BLUES Tommy Steele (Decca)
5	5 TRUE LOVE Bing Crosby & Grace Kelly (Capitol)
8	6 ST. THERESE OF THE ROSES Malcolm Vaughan (HMV)
9	7 CINDY OH CINDY Malcolm Vaughan (HMV)
7	8 JUST WALKING IN THE RAIN Eddie Fisher (HMV)
6	9 GREEN DOOR Johnnie Ray (Philips)
10	10 HOUND DOG Frankie Vaughan (Philips)

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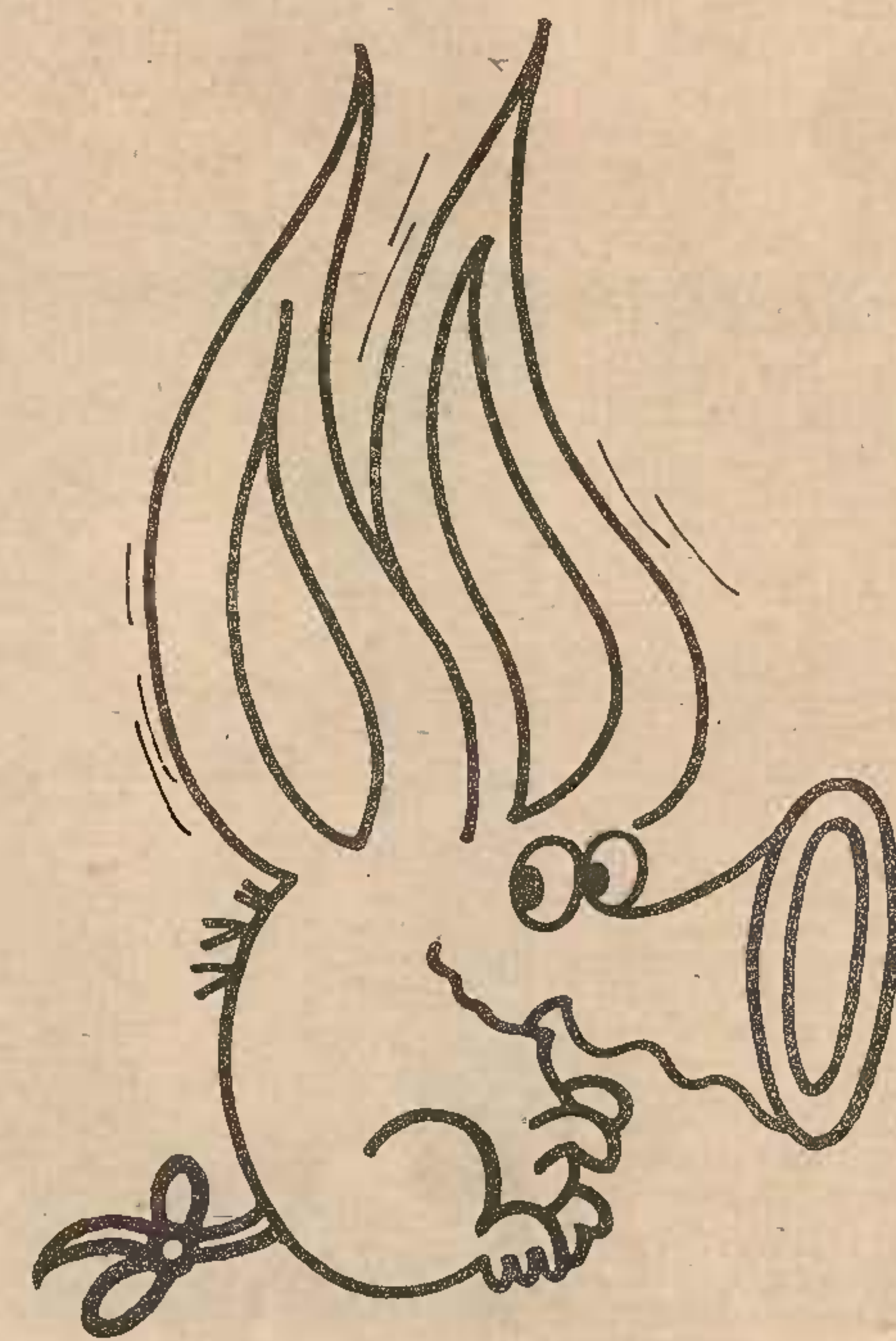
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NEXT WEEK'S NME ON SALE ONE DAY EARLY

SINGLES

BY DEREK JOHNSON

Blue Mink

Count Me In (Regal Zonophone)

IT WAS a bit of a surprise when, after their "Banner Man" success, Blue Mink didn't make the grade with "Sunday." This latest one, although written by Jeff Banks and Herbie Flowers, is considerably different from any of their previous singles. I find both the performance and material completely absorbing.

It's a social comment lyric, with vocals again shared between Madeline Bell and Roger Cook. A beat ballad building to a pulsating climax with walloping drums punctuating every phrase of the chorus.

My only criticism is of the extremely slow passage in the middle which, although adding colour and atmosphere, does tend to detract from commerciality. All the same, I give it a better-than-average chance.

Jonathan King

Flirt! (Decca).

YOU'VE GOT to hand it to Jonathan — he knows what this pop game is all about. Here he has gathered just about every conceivable ingredient for

a commercial recipe, and the finished product will be extremely palatable to the mainstream masses.

It's a happy bouncy number with an infectious beat emphasised by drum thumps, and sung in dual track. There's a cute refrain with which it's easy to sing along plus a la-la hook. And the backing is completed by sweeping strings and brass riffs.

Not a great deal of substance to the material, but one of those instantly catchy pieces that nag away at the brain for a few weeks, and are just as quickly forgotten. It would be a brave man who would defy Mr. King's magic touch by forecasting anything other than a hit.

ON DERAM, there's an instrumental version of this same song by ARTHUR GREENSLADE — with piano taking the lead, and the backing augmented by choir. A pleasant enough disc, but a loser from the outset.

Gerry Monroe

Girl Of My Dreams (Chapter One).

DON'T think I've come across anyone in the music business who does not sneer at this man's records and dismiss them as rubbish. It seems to be a form of inverted snobbery — the done thing, as it were. And I'm sure Mon-

roe couldn't care less — for, like Liberace, he undoubtedly laughs all the way to the bank.

If you've heard his previous discs, you will be familiar with the approach. An up-tempo revival of a golden oldie, laced with dancing strings and showcasing that unmistakable pub-type delivery that's a cross between a falsetto and a yodel.

Statistics show that there are thousands of Monroe fans — and this will probably go the same way as his other discs.

St. Cecilia

Don't Want Women, Don't Want Wine (Polydor).

WITH ALL due respect to St. Cecilia, I think many people were attracted to their recent hit by the forbidden-fruit aspect of its lyric, with the suggestive knicker-waving bit.

Well, Auntie BBC should not find anything to frown on with this new one. It is, however, a tremendously happy affair which looks set for healthy sales — a rocker presented in skiffle style, very much in the Mungo idiom.

There's a novelty scat chorus, an enormously contagious beat, a catchy hook and a party atmosphere that's maintained by constant background chatter and clinking glasses. Good rousing fun, it's difficult to resist and highly entertaining. Must stand a reasonable chance.

Tipped for the Charts

BILLY PRESTON

I Wrote A Simple Song (A & M).

THE TITLE song from Preston's new album (his first for A & M), which he co-wrote with Joe Green. The lyrical idea is well-conceived and original, about a guy who writes a song dedicated to his sweetheart, not caring whether it gets into the charts — and then someone comes along and makes a semi-symphonic epic of it! Impressively handled by Preston, with solo piano and organ prominent in the back-

ing, plus a solid beat and a hard-hitting orchestral scoring which unfortunately gets carried away with itself at one point.

Preston is in great form here, and his personality approach is masterly.

SYMBOLS

No No No (CBS).

THIS reminded me of one of those happy-go-lucky handclappers in which the Tremeloes used to specialise, so I wasn't surprised to discover that it was produced by Trem's Len Hawkes and Alan Blakley.

It's straight-down-the-middle, honest, uncomplicated pop — bright and breezy, sung with great enthusiasm, and with a bubbling backing and an infectious sing-along refrain, complete with la-la hook. There's a gipsy hora feel to it which gets you going right from the start. With sufficient airplay, could happen.

SCOTT ENGLISH

Waterfall Woman (Blue Mountain).

FOR HIS follow-up to "Brandy," English switches from the Horse label to Island's pop outlet. Like his recent hit, this was co-written with Richard Kerr, and is another lifting and melodic number with a pleasant hook chorus, in which he is joined by a backing choir.

Scott's strange adenoidal voice is draped in a backcloth of smooth strings and tinkling harp. I don't think the song is quite so instantly catchy as "Brandy," but it definitely grows on you — and, although 1972 has started with a lot of potential hits, this must be a very strong contender.

NEWBEATS

Thou Shalt Not Steal (London).

IF YOU think you've heard this before, you're right — it's one of the better-known compositions by country star

In with a chance

John D. Loudermilk. The Newbeats come up with a punchy mid-tempo treatment and a styling which is interesting because of the startling vocal blend which they achieve, thanks to the lead singer's peculiar babyish falsetto.

It's a fairly tuneful song, though not a great one, and I would have had reservations about it being a hit if the Newbeats hadn't recently been in the chart. It's not nearly as good as "Run Baby Run," but could well pick up the sales on the strength of that last one.

And as the Newbeats are coming over next month for radio and TV promotion, I'll give it the benefit of the doubt.

EDISON

LIGHTHOUSE

Find Mr Zebedee (Bell).

THE ZEBEDEE isn't the "Magic Roundabout" character, but is an aged teacher who is being sought by his students so that they can present him with a token of their affection.

A novel idea from the Arnold-Martin-Morrow song-writing team (Butterscotch to you!), sung in lusty rip-roaring style accompanied by much background cheering and applause. It's one of those hearty join-in routines, tailor-made for the mass market, which register right from the start.

This type of record is difficult to assess. It may fade into oblivion — but alternatively, given Radio 1 support, could become a Top Tenner.

HONEYBUS: She Is The Female To My Soul (Bell). Last year NME gave you the first news of the Honeybus re-formation. This is the first result of their reunion. It features the group's original line-up, and was penned and arranged by member Pete Dello. An attractive rhythmic ballad, it's a showcase for those distinctive harmonies that characterised the outfit's "Can't Let Maggie Go" hit. The scoring is sensitive and makes effective use of mellow woodwind. Altogether a delightful production — but in view of Honeybus' lengthy lay-off, it may have difficulty in getting off the ground.

RARE EARTH: Hey Big Brother (Rare Earth). This group have unshackled the chains of the Motown sound and given it a new freedom and outlook. Rare Earth is Tamla's progressive outlet, and the label takes its name from this outfit. Supercharged with excitement, electricity and exhilaration, this disc combines the best of two worlds — Motown and progressive. Rare Earth were mugs to cancel their visit to Britain — because, with this sort of sound to offer, they would have had it made.

RICK NELSON AND THE STONE CANYON BAND: Love Minus Zero/No Limit (MCA). Nelson, hitmaker of a decade ago, is enjoying a new lease of life with a new nature image (and having dropped the 'y' from his name). His work has found a new respect with the more discerning set. Recently he had a States hit with Dylan's "She Belongs To Me," so it's understandable that he should follow it with another Dylan classic. It's a subdued, meaningful treatment, set to a gentle beat and subtle backing. Very smooth and pleasant listening. Nelson's February visit to Britain is sure to boost it.

5th DIMENSION: Together Let's Find Love (Bell). One of the most accomplished and professional groups on the scene — and possibly just a shade too artistic for many people. This is a warm and glowing ballad, slowish and soulful, and noteworthy for beautiful ear-catching harmonies. The orchestral scoring is full and rich, yet never overpowering — which says much for the technical quality considering it's a live recording. A record of class and polish. It'll need a lot of plugging to succeed, though.

LINDISFARNE: Meet Me On The Corner (Charisma). It could be argued that Lindisfarne are an album group — specially as their previous two single releases were flops. But this one is far more commercial than you might expect, and in my opinion certainly has its place in the singles market. It has a joggling bounce beat, a jangling acoustic backing interspersed with wailing harmonica, a

folksy flavour, and a strong melody line that's engagingly handled by the quintet. A maxi-single, the other two items being "Scotch Mist" and "No Time To Lose."



YOKO ONO: Mind Train (Apple). Yoko is a very unpredictable lady, and her record is very difficult to describe. It's surrealistic — and, after all, how would you describe a Picasso painting? The chugging beat that dominates the routine is insistent and compelling, while Yoko's vocal isn't so much singing as a series of strange wavering overbursts that give the effect of a brain-storm or a trip. It's clearly designed to have an hypnotic and spellbinding impact, and that it certainly does — though I doubt if the vast majority will dig it.

FLIRTATIONS: Need Your Loving (Deram). The girls have enjoyed nation-wide publicity, thanks to their resident spot in Cliff Richard's TV series. And they are intent on making the most of it. They attack this bustling up-beat number with tremendous spirit. Ernie socks it to us fervently, while the others chant along with spirit and enthusiasm. An ideal disco item, but the material is rather run-of-the-mill.

LEE DORSEY: Freedom For That Stallion (Mojo). An unusual disc from Lee Dorsey — slow, imploring and spotlighting one of today's social problems. His intensely handled, to the accompaniment of muffled rat-tat drumming and muted brass, with a wailing girl group soulfully underlining the lyric sentiments. You need to listen carefully to this, so it will need plenty of radio exposure to catch on. Well worth hearing,

because it's out of the normal rut.

TOMMY JAMES: I'm Comin' Home (Roulette). Plenty of bite and zing, James' virile vocal is backed by strident brass, rasping trombones and a driving beat. It's a busy all-happening discotheque routine. Only snag is that the hook chorus — the title phrase repeated over and over, echoed by a girl group — is highly reminiscent of "My Sweet Lord." And that's about the fourth record this year!

GRAHAM GOULDMAN: Nowhere To Go (CBS). A study in loneliness, as Graham describes his sorrow at being left alone. A meaningful interpretation of his own song, set to an appropriately atmospheric and moody backing, outstanding for the beautifully-scored string section. There's also a gentle rhythm and a hook chorus — though I wouldn't describe it as one of Gouldman's strongest songs melodically. The lyric holds the attention, though.

THE FRESHMEN: Swanee River (CBS). A group who've done a lot of work on Radio 1, but haven't yet made their mark on disc. They attempt to rectify this by up-dating the Stephen Foster evergreen, and the outcome is a splendid exercise in complex harmony interchanges. It's all set to a driving up-tempo beat, and the finished product bears little relation to the original. But a fine showcase for the lads' vocal dexterity and artistry.

SINTEC AND WYLIE: Maggie May (Mercury). Although this doesn't stand a hope in hell of becoming a hit, in view of Rod Stewart's recent success, it's nevertheless very interesting. And I suggest you try to hear it if at all possible. This treatment is a gripping and stimulating blues-soul duet, backed by scorching brass and swirling organ, plus rhythm by the T-Boxes Band who are just about the last word in percussion. A real sizzler!

SWEET HENRY: Fallin' In Love With Baby (Paramount). A song from a new American picture called "The Hard Ride," performed by a four-piece band from Washington, DC. Chugs along merrily in typical teeny bopper style with a bubblegum-type rhythm and a bustling backing. The vocal is enthusiastic, and includes some appealing harmony passages. Positive and zest, and clearly aimed at the younger and more gullible element.

HENRY SHED: Bend Me, Shape Me (Stateside). You will probably remember this as a hit three or four years back for Amen Corner, while the U.S. hit version was by the American Breed. What I bet you didn't know is that the song was part-written by Scott English, whose "Brandy" single was recently



BLUE MINK'S Madeline Bell: see review top left.

in the NME Chart. This new styling is by an Arkansas singer with a rich dark-brown voice, and his soul treatment — aided by girl group, and throbbing beat — is very impressive.

STUART GILLIES: For My Love (Phillips). Another graduate from "Opportunity Knocks," Scottish-born Stuart has a refreshingly clean-cut voice, and handles this lifting ballad in virile and forthright style. This is a vocal adaptation of the "Onedin Line" theme which, as you will know, is hauntingly melodic. And Alyn Ainsworth's accompaniment is lush and sweeping. But I suspect that most fans will prefer the original instrumental styling.

THE STYLISTICS: You Are Everything (Avco Embassy). A hummable romantic ballad, convincingly handled by the lead tenor, with warm close-harmony support from the other boys. There's a slow but insistent beat and a brilliantly conceived orchestral scoring that ebbs and flows like the tide — an effect that's achieved either by use of a Moog or by electronic distortion. An easy-listening disc — rather sentimental, but the treatment is artistic and not square.

LOYD PARKS: Mighty Cloud Of Joy (Upsetter). Not bad reggae, this. Although extremely basic in conception, in that the backing consists entirely of a series of organ-dominated riffs coupled with that familiar nagging beat. There's also a quite pleasant melody line. Parks delivers the lyrics in a fervent style befitting their religious connotation, and he's supported by spirited chanting from a girl group in the chorus.

OTHER NEW REGGAE DISCS — "Lion's Den" (Duke) by the Kingstonians; "Salaam" (Song Bird) by Bongo Herman, Les and Bunny; "Papacito" (Big) by Hugh Roy Jr.; "Just Can't Happen This Way" (Dynamic) by Eric Donaldson; "Pray For Me" (High Note) by Max Romeo & the Gaytones; and "Last Call" (Duke) by Sir Harry.

LUCIFER: Don't Care/Hypnosis (Lucifer). I know nothing about this outfit who describe themselves as "the only anonymous rock group in the world," and have gone to the trouble of distributing this disc on their own label. Both tracks are nagging, repetitive and insidious. The first side is like an incantation (in keeping with the group's name), and the

other is as mentally hypnotic and disturbing as its title. It's either a musical brainwash or a big con!

MICHAEL ROBINSON: Rich Man (President). Another of those groups where the leader gives his name to the whole outfit. The trio's debut single is altogether delightful — rich in pugnacious and absorbing harmonies, with backing colour injected by a mid-tempo beat and 12-string guitar. The lyric is reflective and the melody line is quite catchy — but above all, it's the performance that is so creditable. My compliments.

WORTH HEARING "Watching You Go" (Warner Bros) by MILKWOOD; "Take Me To Your Leader" (Polydor) by MARION NOBLE; "Devil You" (Stateside) by STAM-

PEDERS: "Faithful And True" (Mojo) by Z. Z. HILL; "Calling For Your Love" (Atlantic) by the ENTICERS; "Girl, I've Got News For You" (Probe) by CHEROKEE; "The Last Run" (MGM) by STEVE LAWRENCE; "It's My Party" (Chapter One) by GRAZINA; "Whose Garden Was This" (London) by MEL TORME; and "Don't Say You Don't" (CBS) by WORTH.

Hey! Did you know you got your face on upside down.

GIDIANS LEAGUE

Parl R5933



SCOTT ENGLISH: adenoidal voice

ALBUMS

Bowie at his brilliant best

DAVID BOWIE: "Hunky Dory" (RCA Victor SF 8244; £2.29.)

DAVID BOWIE is a million different people and each one is a bit more lovely than the one before. But for Christ's sake don't think he's a gimmick or a hype! Instead, enjoy him as he is; a surreal cartoon character brought to life for us all to enjoy.

Apart from all that, David Bowie has delivered "Hunky Dory," an album which is a breath of fresh air compared to the usual mainstream rock LP of today. It's very possible that this will be the most important album from an emerging artist in 1972, because he's not following trends — he's setting them.

Changes is a fantastic pop song, even if Tony Blackburn does play it. Changes is Bowie's life story. All he ever does is change. That's why there's never an identifiable direction. He's everything, all at once. Every song is a different side of Bowie and the world he sees.

Oh! You Pretty Things is a completely different story from Peter Noone's bopper version, until you hear that catchy chorus which gets an extra push from drummer Woody Woodmansey. Eight Line Poem mellowes the mood to prepare the listener for the intense emotionalism of Life On Mars. David's painting the picture as he pleads in top form: Is there life on Mars? The strings help to pull you into his comic strip of life.

Kooks is dedicated to Zowie Bowie, David's seven-month old son. He takes the position of a dad who has good old-fashioned love for his family. As of yet, Quick-sand, the final cut on side one, hasn't reached me yet, but I'll give it time.

Fill Your Heart is a pleasant, light little ditty which originated from the pen of Biff Rose (the only song not written by Bow Wow). There's a nice acoustic guitar riff running through Andy Warhol, with a catchy chorus for all you simpletons. (Don't worry, we're all there). David wrote a Song For Bob Dylan, asking him to come out of hiding as well as managing to sound quite a lot like the real thing.

Queen Bitch is the perverted Velvet Undergroundish shitty city song, complete with Mick Ronson's powerhouse guitar. It's high energy all the way as Bowie camps Lou Reed out of existence. But it's a tribute, not a put-down. The Bewlay Brothers closes the album with turned-on, mind-warping session with Mr Bowie at the helm, directing and misdirecting and telling us where it's at and lying etc. etc. It's all good fun.

Anyone who believes in pop music enough to wish to save it from swallowing it's own excretion should buy this album. "Hunky Dory" is a masterpiece from a mastermind. — D. H.

THE BOYFRIEND: (Columbia SCXA 9251; £2.40.)

Ah yes, well they just had to release this, didn't they? With the Press acclaim Twiggy has so far received for her part in Ken Russell's production, The Boyfriend, doubtless millions will be flocking to their cinemas to see it. And those who are captivated enough will go out and buy the soundtrack.

Sadly, I haven't yet seen the movie, so the music means little at the moment. Apart from people singing with such "naive" voices, as if they have two plums in their mouth as opposed to one, it made little impression. It will probably sell like hot cakes. — J.W.

PORTRAIT OF SIMON AND GARFUNKEL: MIKE BATT ORCHESTRA (DJM Silverline DJSL 020; 99p.)

Budget records are always good in that if you get home and discover you don't like the album throughout, you don't feel so conned as you would if you'd paid out over two quid. But this is not a con — it is, just as it says on the cover, a portrait of Simon

and Garfunkel by the Mike Batt orchestra.

I was impressed in that Batt doesn't "ruin" any of the numbers for me as do so many orchestras when they try and get a little bit too clever with their arrangements of certain songs. A good choice of S and G numbers including Scarborough Fair, I Am A Rock, Sounds Of Silence, Homeward Bound and Mrs Robinson — and pleasant as background music. But let's be honest — there's nothing like the real thing. — J.W.

GLASS HARP (MCA MUPS 431; £2.10)

Glass Harp are a trio who sound like leftovers from 1967. They are up to present-day standards as musicians (the traditional guitar, bass and drums set-up) but are really off the mark with their efforts at composing original tunes.

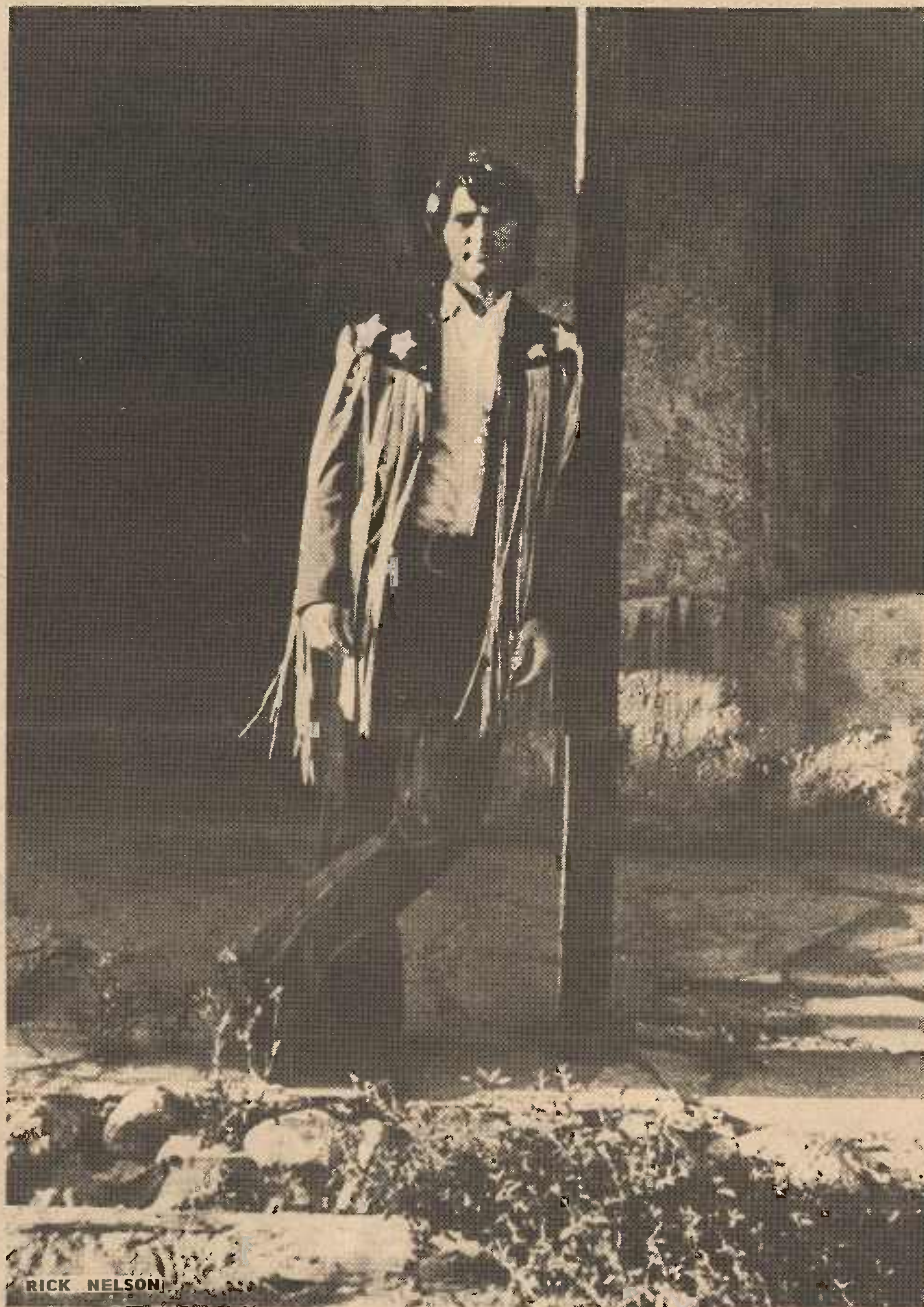
I was first attracted to this album because it was produced by Lewis Merenstein, who has worked with Van Morrison and Biff Rose. His production job is half-way decent, but nothing special. Larry Fallon (a real nice guy) arranged the out-of-place string which feature John Cale on electric viola.

If Glass Harp couldn't find any more to say, they should have searched for a gig as somebody's backing group. Writing and singing should be left for artists with something to say. I'd like to include the titles of a couple of tunes that stood out from the rest of the bunch. But none did. — D.H.

RICK NELSON: "Rudy The Fifth" (MCA MUPS 440; £2.15)

RICK HAS been one of my favourites right from the start. And he's back with another sweet country / rock set. Eight of the songs were written by him and he's really developed fast in that area.

This Train rocks with a punching rhythm and some nice bass work from Randy Meisner. On Last Time Around



NELSON DOES HIS DUTY..

he proves his lyrics have come of age with the story of a broken love relationship.

There's a rather slick orchestral arrangement on Life, but it all fits into the context of the tune. On this one, Nelson refers to life as a person. The melody is lovely, soft and hypnotic.

Allen Kemp's guitar on Gypsy Pilot helps this mother to move!

Those are the best of his self-penned songs. Now

for the others. There are two Dylan songs, Just Like A Woman and his new single Love Minus Zero / No Limit. On Woman, Rick belts out the vocal in places, and executes the tender ballad with the kind of effect it deserves. His renderance of Love Minus Zero is quite worthy with some nice guitar picking in the background.

The Stones' Honky Tonk Woman gets a good treatment as it's one of the highlights

of Rick's live show. Tom Brumley's pedal steel provides a mean, piercing solo and the drums are recorded so that when Pat Shanahan hits the toms it hits you in the stomach.

Shirley and Lee's oldie Feel So Good drives along, with Randy Meisner adding spice with his freaky high voice.

Nelson. From the hard rocker to the soft ballad, Rick and the band are in control. — D.H.

Cass falls rather flat

CASS ELLIOT (RCA LSP; £2.29p)

IT'S VERY difficult to fault someone the size of Mama Cass. Her voice is like the proverbial ad for a certain make of tissue — strong yet gentle. A power-packed lady one moment, soft and appealing the next.

This is her first album on the RCA label, copies of which are being specially imported to Britain from America. Unlike many record sleeves today, it is packed with information about the material — we're even told who does Cass's hair on the album sleeve!

But though it is difficult to fault an artist of her calibre, I found this album disappointing. Nothing you could put your finger on — the arrangements by Benny Golson are superb, Cass is in tune throughout.

An impressive list of people come under the category of "background voices," including Bruce Johnston and Carl Wilson of the Beach Boys. And the choice of material is varied, including composition by Randy Newman, Bruce Johnston and Bobby Darin. It just lacked that inner spark which makes the difference between a good album and a great one.

Nevertheless, it is a good album. Maybe I expected too much. — J.W.

SHALOM CHANOCH: "SHALOM" (DJM DJLPS 421; £1.99).

Shalom is a Jew who's supposedly (according to the hand-out) had some success with singles in his homeland. His voice sometimes sounds a bit like McCartney's — only his accent detracts from this. He's given good backing by such notables as Caleb Quaye, B. J. Cole and Lol Coxhill as well as being beautifully produced by Kaplan Kaye.

Peaceful Love, God Knows, and Under Tropical Moonlight are tracks which stand out, because they seem to have a direction which the rest of the material really lacks. It's a pity, because everything about the album is right except for Shalom's shallowness and lack of direction. — D.H.

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and If I Could Write A Song; Look For The Silver Lining; When I'm Sixty Four; Happy Heart; Ye Banks And Braes; Peg O' My Heart; On The Sunny Side Of The Street; You're The Cream In My Coffee; When I Take My Sugar To Tea; My Mother's Eyes; I'm Gonna Knock On Your Door; The Sweetheart Tree; One Little Word Called Love; How Small We Are; How Little We Know; Ten Guitars

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1972 LANCHESTER ARTS FESTIVAL

THIS year's Lanchester Arts Festival, opening in Coventry today (Friday) is probably the largest of its kind held in this country, breaking down the barriers between the performing arts. Costing in the region of £20,000 it is organised solely by the students of Lanchester Polytechnic, Coventry, led by Ted Little, who is at present studying at Birmingham University.

Little organised the first two festivals, but not the third, which last year lost in the region of £2,500 and resulted in doubts about a fourth being staged. But it is being staged and runs until February 4, providing not only the best in rock music, but a cross-section of entertainment including jazz, classical music, drama and the most adventurous

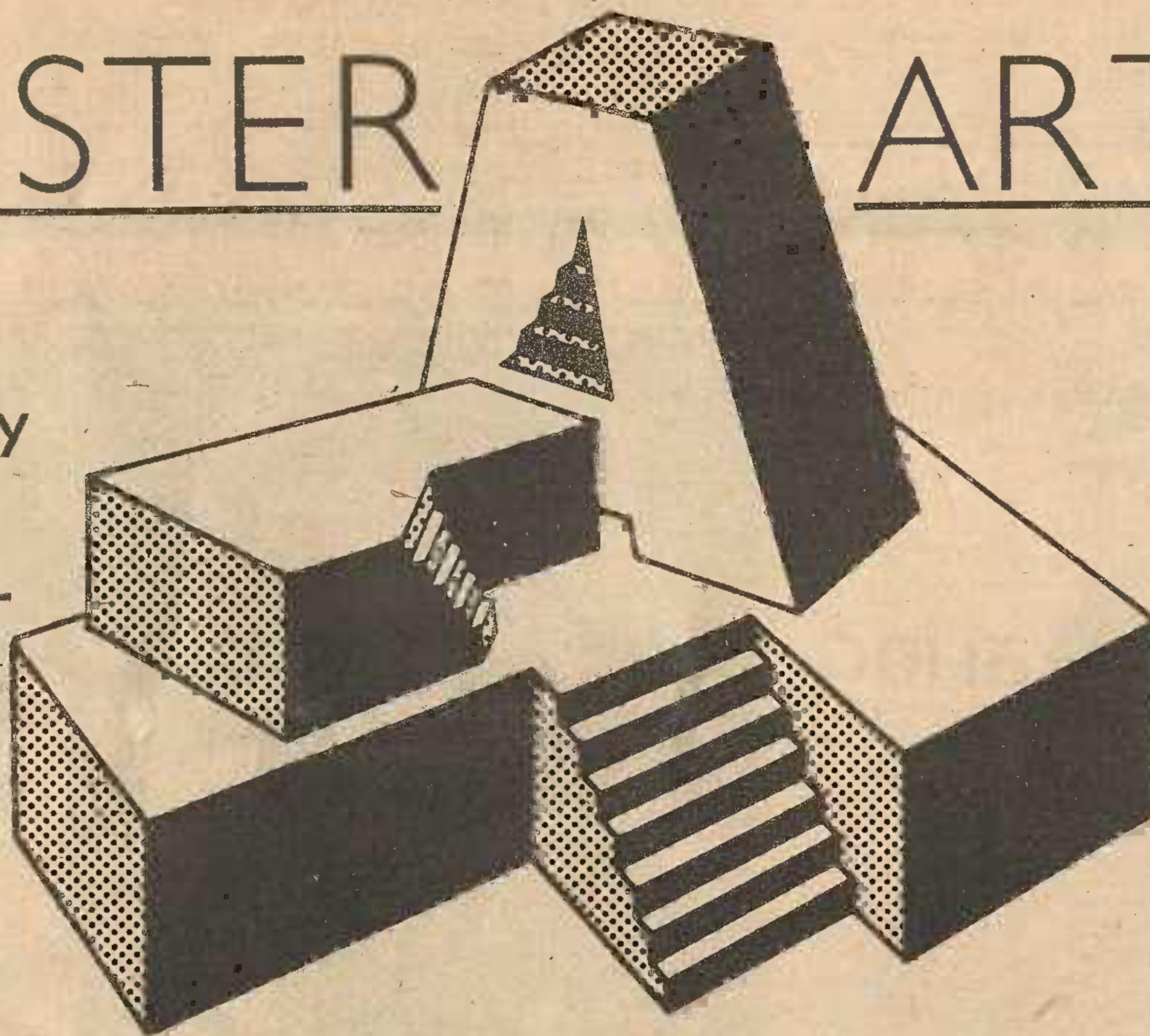
guitar competition in Great Britain, with more than 45 amateur and professional entrants.

"The main idea really," says Little on the concept of the festival, "is to bring as large a range as possible of the arts to the general public. To give people the opportunity to choose for themselves from a very wide area of the performing arts."

"This includes pop music, classical music, brass band music, a classical guitar competition, mime, jazz and so on, and therefore the real thing that we're aiming at is choice — to provide people with a choice. We don't pontificate. We don't say, for example, that you must only experience one particular form of music. We're leaving it to the individuals to decide what they go to see."

It would be wrong to disregard the economics of a festival on this scale. It is a cruel, cold fact, that somebody has to foot the bill. Tickets prices are kept as low as possible. Funds are collected through the West Midlands Arts Association, the College Union, Coventry Corporation, local firms who sponsor events, and joint promotions with Coventry

Sound
survey by
TONY
STEWART



Cathedral and the Coventry School of Music, which relieves some of the financial burden.

Significantly, it is the rock evenings which to a great extent provide the bread. This year they have really scooped, with the only British appearance of Chuck Berry and the only college appearance of Pink Floyd. Yet, overall, the rock music content has been slightly reduced.

Commented Little: "There are less evenings of pure pop, although in the final evening, which is based around multi-media, there is Viv Stanshall and Friends and the Mike Westbrook band."

"I think the aim of the festival as far as pop is concerned is not just to churn out the big names who people can see fairly regularly."

"For example, we had one of the first performances of

Centipede at last year's festival. The year before that we had the first performance of Jack Bruce since the break up of Cream. So this is what we have tried to do over the years."

"But this time, as well as that aspect, we're using a lot of things like inflatables, street sculpture, street theatre, poetry readings in the streets, and an extensive children's festival, which con-

sists largely of theatre groups from schools in the area."

"Again for the first time, we have brass band music, which was a thing missing in the past."

"So that's really the concept of the thing — to cover as broad a range of the arts as possible."

Obviously the availability of artists has dictated to a great extent the balancing of the festival's programme and Little has strived for and won the sort of acts that are not so commonplace. This should prevent a blasé we've-seen-it-before, what-a-drag audience attitude.

Essentially the entertainment is designed to appeal not only to students but to a complete cross-section of the community. The format of the programme follows this ideal to a great extent, with the Stradivarius Trio (chamber music), a film festival, an organ recital, the London Sinfonietta with the John Dankworth ensemble, a Bach mass and baroque music.

Mike Westbrook and Roland Kirk cater for the jazz faction, and there's also a blues evening featuring American artists. Then for the folk evening we have the Spinners.

The most noticeable difference between this year's

and last, is the idea of multi-mixing different medias.

Explained Little: "It's a deliberate policy. First of all it's an attempt to de-compartmentalise the arts. In a sense, I suppose this is a more sophisticated version of the old variety show."

"Suppose you have a jazz fan who perhaps isn't very interested in mime or theatre. . . he goes along and there's some other form of art being presented, and he says, 'well, I'll have a look at this,' and he may enjoy it. I think this is the whole trend that we will probably see in the future, with much more fusion of the arts, rather than just straight pop performances. I think this could well become commonplace."

Although last year's festival, to my mind, presented some of the best music I have ever seen, this year I am sure will have a more educating effect. Minority tastes have been catered for, as well as the more popular acts.

Speaking in specific rock music terms, it does present the world's finest, and least available acts. Undoubtedly LAF '72, will continue to be heralded as the finest arts festival presented in Britain. Naturally with the accent on audience participation, and enjoyment.

IN JOURNALISTIC terms, the LAF committee have a first-class scoop — exclusive on Thursday, February 3. Not only do they present the only British appearance of Chuck Berry, one of the great influences of rock over 20 years, but the only college appearance of Pink Floyd, who are at present on a British tour.

As if that isn't enough we also have Billy Preston and Slade appearing at Coventry Locarno.

This certainly covers the diverse musical tastes at present apparent in this country.

Berry will probably create the greatest interest. Born in St Louis, 1931, he was the son of musically-inclined parents, and made his first public appearance while at high school, singing in an all-male revue. Shortly afterwards he started his first professional group, working at Huff Gardens, East St Louis.

Berry's achievements since then have been phenomenal, and he has often been described as the King of Rhythm and Blues: his athletic performances are full of verve and enthusiasm.

Berry, who puts most of his success down to Muddy Waters and John Lee Hooker, first broke the white market with his American chart success in 1955, called "Maybellene." And subsequently this amazing singer/writer/guitarist churned out hit after hit, many of which became standards in the repertoires of band like the Stones and Animals. There was "Sweet Little Sixteen," "Carol," "Too Much Monkey Business" and the rest.

For a while Berry the performer gradually drifted away from the music scene, but then he kicked all the critics up the backside by returning with great impact with "Memphis Tennessee" during the R and B revival.

Berry's appearance promises good time funk, and Slade will also present similar qualities in another vibrant show.

Slade are riding in on the 'scream-scene', smacking audiences in the head and groin, and sending them freaking up and down the aisles. Though they lack subtlety (and why shouldn't they?), this one time band of skinheads have proved that technical brilliance is no substitute for an acute awareness of rollicking good music.

And obviously the same applies with Billy Preston. Though in the past he has recorded typical soul-type material, which wasn't too

THE BERRY, SLADE, FLOYD SOUND SCOOP

original, on his recent album release, "Write a Simple Song," he proves on six cuts that he too can write some pretty hot material. Already review critics have decided the album will do a lot for him — after all Harrison does help him out in places, — but to me it is a shame Preston has taken so long to become recognised in his own right. He seems to have had hang-ups with numerous record companies, and lack of promotion.

Raised in Los Angeles, Preston made an early appearance as W. C. Handy in the film "St Louis Blues." Though up until 1962 he was greatly involved in gospel music, and that still shows, he then went into the whole rock and roll bit with Little Richard. Like Berry, his roots go way back, and perhaps to the core of the present day rock idiom.

With Little Richard he backed the great and late Sam Cooke, followed by a stint with Ray Charles. When they toured Charles introduced him as "the young man that anytime I leave this business I want him to take over where I started."

"That's The Way God Planned It" was probably the first single to awaken British audiences to his good singing and organ playing. But he also worked on the Beatles "Get Back," album, and I have a feeling that Preston is going to make more of an impression than people suspect alongside such names as Berry.

Well, it appears that most of Thursday night is going to be a loon. Pink Floyd undoubtedly will continue this feel, but with more subtlety. Berry, Preston and Slade represent what has now become the basis of rock, but Floyd are in a field of their own.

Now with one of the most sophisticated quadrophonic sound systems, they present music, combined with sound effects in an extremely interesting way. And it is hoped that by the time they play, their brand new piece tentatively titled "Dark Side Of The Moon," will be streamlined for a concert performance. Some night, eh?



SLADE'S NODDY HOLDER.

AT FIRST sight the billing on Sunday night at LAF might seem just a little strange from a musical point of view. Roland Kirk AND David Bowie seem to be realms apart. Yet they are two men who are perhaps regarded as the most outrageous in their fields. Their music differs from avant-garde jazz in the first case, to rock in the second, but both men are highly individual and promise a fine evening of entertainment.

Round about 1965, Kirk was the guy who stood up in Harlem, hours before the law was altered on acid, and declared he was flying high. Like a fairytale the fuzz raided dead on midnight, hoping for a good haul, to find that this substance had been used by Roland.

That illustrates the type of guy he is. Two years ago he first appeared at Lanchester, and since then the requests for a return performance have never ceased.

Kirk, who plays assorted saxophones and other wind instruments, is a jazz innovator who appeals to a young audience. His clothes outrage people, and although he claims to be blind, he keeps a careful eye on his watch.

Perhaps Kirk is best known for his singing-while-playing-flute technique, and one band who have obviously been heavily influenced by this style are Jethro Tull — especially Tull's Ian Anderson.

DAVID BOWIE AND ROLAND KIRK—A STRANGE DUO



ROLAND KIRK: jazz explorer.

And it should not be ignored that Kirk also involves his audience.

A frequent visitor to London's Ronnie Scott club, he passes one-tone whistles around the audience, and gets them to play a drone while he works masterfully around it with any one of his instruments, and sometimes with three at the same time. He is one of the few who

can perform a whimsical set and still be musically brilliant.

So a comparison to the delightful David Bowie is not amiss. And it is more relevant when you know that Bowie once played tenor, although that was a few years ago. Now this way-out eccentric is concerned with disturbing the mind, and presenting some

good music.

After various involvements in groups, Bowie turned solo artist, and it is for "Space Oddity" that he is best known. Though subsequent albums did not sell, he continued to make fine music, and now has come back on the scene with one of the strongest albums to be released, "Hunky Dory." And as always, he presents advanced lyrics and song structures.

Eccentric isn't really the word for this guy. An American critic once described him as "ravishing, almost disconcertingly reminiscent of Lauren Bacall, although he would prefer to be regarded as the latter-day Garbo." Yes, Bowie just causes controversy wherever he appears.

Over the last two weeks he and his band have been holding dress rehearsals at the Tottenham Royal Theatre in preparation for the gig.

"We are going berserk," he declared, talking of the gig. "It's a straightforward type of show, but we've really done our best to make it really enjoyable. We've put a lot of bread into it."

"We're opening up with a number called 'Superman,' then we're going into four or five heavy numbers, and we're closing with a section called 'Five Years' from my next album. Then there's a short break and we'll do a few acoustic things, and then we'll get back into a group thing."

THE MEN WHO STARTED IT ALL

THERE is a danger apparent at this present time that the heritage of the real blues will be lost in the music world. Because nowadays it is commonplace for young and upcoming guitarists to copy the current superstars (and I don't have to name any of those) rather than the great originals.

But at tonight's (Friday) opening of the LAF there's a valuable chance to hear some lesser-known blues men from the States, who nevertheless are instigators of the blues.

It will be some night, featuring Eddie Guitar Burns, who is at present touring over here, Mickey Baker, J. B. Hutto (without the Hawks), and Lightning Slim.

All have made a

tremendous contribution to the blues.

Baker is well remembered for his work on most of the R and B records which came out of New York during the '50s, and for his million-seller single, recorded with Sylvia, called "Love Is Strange." This number was recorded by Paul McCartney on his "Wings" album. Once a prolific session man, now we have the opportunity of seeing Baker working alone, directing his own music.

Lightning Slim was born on March 13, 1913, in a farming community close to St. Louis. Although he had to support his family, he still managed to learn guitar, and during 1954-57 recorded a total of 66 sides for his recording company, Excello.

Many of these cuts, some available through Blue Horizon, are regarded as the

finest postwar blues recorded commercially.

But when Slim moved to Detroit in 1964, it practically marked the end of that part of his career. He found work in a foundry. And needless to say, he is making what could be called a comeback at Lanchester.

First tour

Which is exactly the feel of the whole evening. None of the guys booked have become commercial superstars. They are just good musicians.

Eddie Burns is making his first tour outside the U.S., though he is perhaps not so obscure as some of his contemporaries. After all, he has played with John Lee

Hooker and Sonny Boy Williamson.

He was born February 8, 1928. Apart from being a guitarist, he is also a fine singer and harp player. Last year he headed the now-famous Blues Festival in Detroit.

J. B. Hutto is a cat who plays with a band of young guys in the States — and is something of a legend.

Most blues fans will remember the success of white bluesman King Biscuit Boy who was brought over here by Big Bear Agency for a tour recently. And again it is Big Bear Agency who are bringing over these LAF blues artists.

Big Bear's Jim Simpson said: "I feel that there is a huge latent market for blues in this country, in fact in Europe generally. People say that we are committing financial suicide by doing it

because the "blues boom" has finished. But you can't very well have a boom if the artists aren't around for people to go out and see.

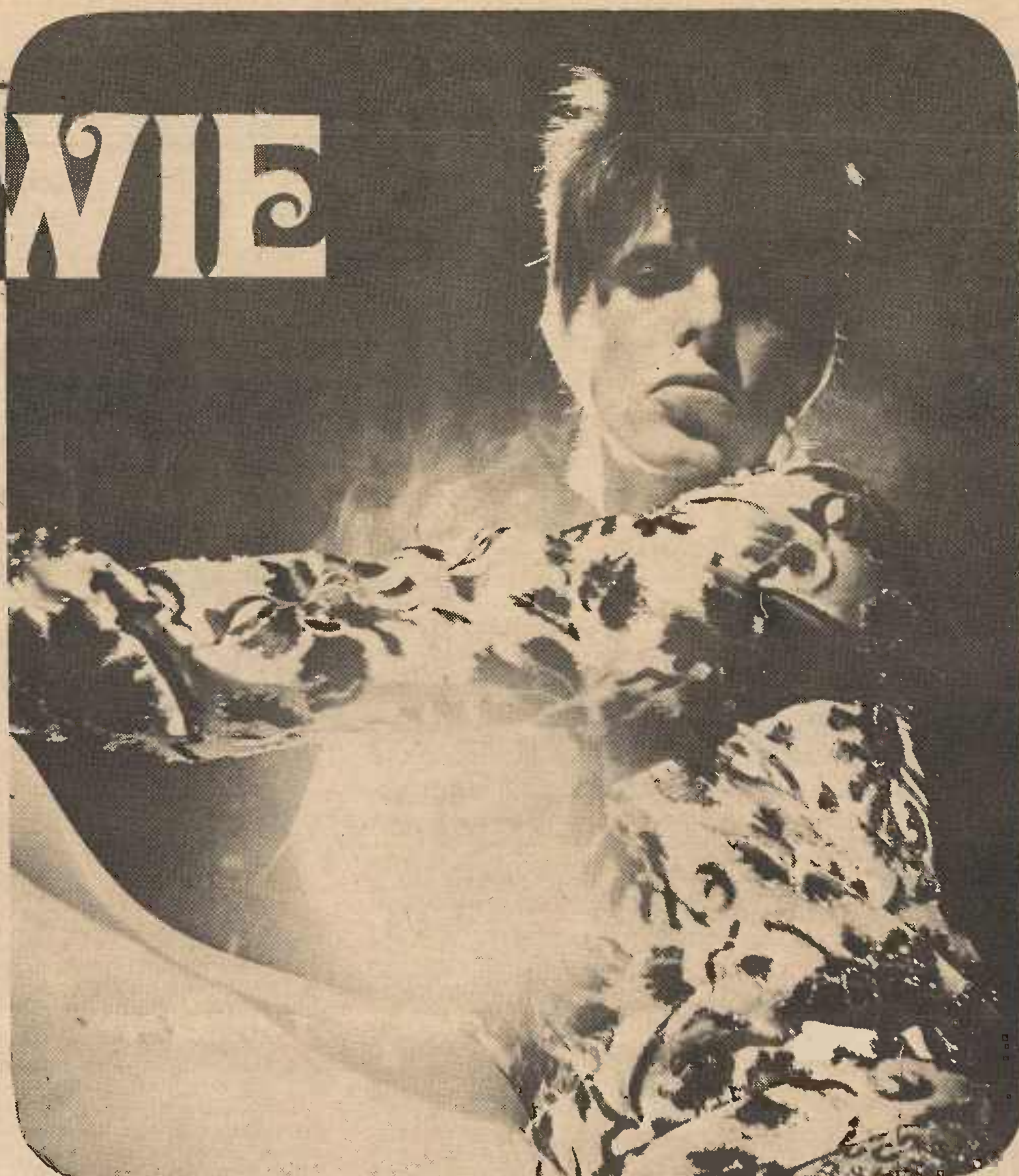
"I think it is very important that we in Europe should show the blues men in America that there is a future in playing their music."

"All the young players in America are copying people like Eric Clapton, Peter Green, the Faces and British bands and they are losing their heritage entirely. If we can't show them that there is a chance to make a living and get recognition by playing music which is their heritage, then the music will just die."

LAF, we hope will prevent this. And by the way, all the artists appearing will be backed by our own Jellybread.

DAVID BOWIE

• I'm not ashamed of wearing dresses...but unfortunately it's detracted from the fact that I'm also a songwriter •



By **DANNY HOLLOWAY**

plans and what he's hoping to do. "We're going to play a few select dates. The line-up is the same as on 'Hunky Dory.' Mick Ronson on guitar, Trevor Bolder on bass and Woody Woodmansey on drums. We're going to rock on stage. We'd like to consider ourselves to be in the same sphere as the Who. We want to be visually exciting. But we're going to present ourselves on a very solidly routine and rehearsed basis."

Does he have any special surprises up his sleeve? "No, I'm not going to pull any big prima donna things like that. I don't think we need anything like that. Everybody's expecting me to show up doing an Alice Cooper-type thing. But when Alice came out and I saw what he was doing, I decided to veer away from that angle because I didn't want to go out and ask people to compare me with Alice."

"I would have loved to put on a theatrical show like that, but I wouldn't have wanted to fall into that category. But I do have plans for a theatrical experience if and when the money comes in."

And what about the future? "Well there's a world tour which starts in the States in March. And when we get back we'll compete mixing the fourth LP."

Bowie is everybody's best bet to be the next home-grown boy to become an international superstar. When I asked him if he's likely to become a cult figure, his only reply was: what kind of cult would I develop? Gay lib? Spaced-out queen?"

ON THE day I was to meet David Bowie at his home in Beckenham, Kent, I really didn't know what to expect. I had heard and seen very little of him recently. The last time I saw him perform was at London's Roundhouse over a year and a half ago when he showed up unannounced, wearing a gold outfit and curled hair. At the time his music sounded too busy and I couldn't pick up on it.

After that came the big splash about David and his desire to dress in female attire. I felt sorry for him because it was obvious that a lot of people would dismiss him as a freaking transvestite and not give his music a second chance.

Then came the news that he had written "Oh You Pretty Thing" for Peter Noone, which hit the charts. After that came nothing, until news spread like wild fire of an album totally

worthy of every praise and exaggeration that Bowie-maniacs attached to it. "Hunky Dory" displays David's versatility and talents as a songwriter.

As we sat in the living room of the huge Victorian house he shares, David played the new Biff Rose album, followed by tapes of his next — titled "The Rise and Fall Of Ziggy Stardust And The Spiders From Mars." It's about the adventures and eventual break-up of a pop group. Ziggy Stardust is the lead singer and The Spiders From Mars are his back-up group (David is trying to persuade his group to call themselves the Spiders.)

On the carpet lies a copy of Forum magazine, a Yamaha steel string acoustic and a Fender Jaguar guitar, as well as scores of albums including the first Pretty Things albums, the Yardbirds and the Stooges.

Thick wall-to-wall carpeting cushions the room, while the furniture appears to be

tucked close to the walls. David stretched himself out across the carpet and skipped from subject to subject.

I remarked on his newly-cropped hair style. "Oh yes, I had it cut a couple of weeks ago. I'm still getting used to it." That got us around to talking about images. "I'm just an image person. I'm terribly conscious of images and I live in them."

Was David serious about that dress bit or was it just a put on? "I'm certainly not embarrassed by it or fed up with it or ashamed of it, because it was very much me. But unfortunately, it all detracted from the fact that I was also a songwriter. The dresses were made for me. They didn't have big boobs or anything like that. They were men's dresses. Sort of a medieval type of thing. I thought they were great."

Yeah but didn't people get the wrong idea of him after that escapade? "Oh, it doesn't matter! Because whatever their wrong im-

pression of me is, it's probably right. Things like that don't bother me at all. The only thing that saddens me is that less attention is given to the music. I am an outrageous dresser. I always have been. I adore clothes and a dressmaker friend of mine makes them for me. But I don't stay with one thing very long. I think I'm like a grasshopper. I really want to move on all the time."

He pushed himself along

the carpet so that his back was supported by the sofa and scratched the top of his head like Stan Laurel used to. His body is thin and pale and there's a faint smile on his pin-up face as he continues. "I change all the time. My zip code to life is constantly being changed."

"I'm still very much a teenager. I go through all sorts of fads."

Unlike many musicians, David Bowie is interested in all types of theatre and art.

As he points out, his music is NOT his main concern.

"My life does not revolve around my music. My music is my mode of transport. I write melody to the best of my ability. The melodies I do write please me temporarily and have a very singular effect on me. I quickly put them down. I write songs very quickly because I get bored very quickly with my own stuff."

Soon we got around to talking about his present

Slade
New Single

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CHRISTIE: taking pop on to the "heavy" college circuit.

POP INVADES THE HALLOWED HALLS OF HEAVY MUSIC

THE days when pop package tours filled audiences in cinemas and theatres are over, but a surprising outlet for pop musicians (as distinct from heavy musicians) is beginning to emerge. February sees the start of the first ever pop package tour in colleges.

The groups concerned are Christie and Edison Light-house, both of whom have had No 1 hits to their credit — and a lesser known band from Liverpool who specialise in Tamala material, and are called Worth.

The man who wanted to put pop back on the map is Brian Longley, who manages the afore mentioned bands among others.

He thinks there is still a big interest in pop music, mainly because audiences are fed up with sitting and listening all the time and want to get up and enjoy themselves. But instead of just thinking about it, he did something positive.

"I was setting up a college tour with Arrival, Thin Lizzy and Barrabas, and asked the agency who were booking the tour to enquire at the colleges if they would be interested in a pop package tour.

"We got an incredible response, and though originally we planned a tour just in February, we have now extended it to the end of March — and there are still more dates coming in.

Value

"What we were most concerned about was giving colleges value for their money. There had been a lot of fuss about them paying out vast sums of money to groups — so we were careful not to charge too outrageous prices."

With the co-operation of the record companies concerned, Longley can now give each college on the tour pictures of the groups, advertising posters, plus current recording material.

All of the three bands have singles recently released — and local record stores will have a special window display on the groups concerned some ten days beforehand.

"What really opened our eyes was when Edison Light-house played Keeble College, Oxford, some while back. They were on the bill with several progressive bands and went down really

well.

"I think the heavy scene is all very nice, but colleges like a break — and college people do want to dance sometimes."

These sentiments were echoed by Colin Johnson, from Acorn Agency — one of the people responsible for booking the pop tour. He told us: "I still think that plenty of colleges do like the basic pop bands.

Levelling out

"It's levelling itself out now — you have the concert groups, where they can sit and brood and then applaud at the end, the rock bands who give the audience a freaky time, and the pop bands who give the audiences a chance to get up and dance so that the blokes can pull a bird. Well, they can't have had much chance of doing that at concerts."

Steve Connor, social secretary at North Staffs Polytechnic — one of the colleges where the tour is visiting told me "We're booking them for our rag dance because obviously we want to make some money, and we hope the pop groups will get the younger kids here. If it goes off well then we'll include more pop groups."

"Normally we have the more progressive bands, but we have found that when we have a discotheque, that goes down very well — because everyone can get up and dance. So maybe there is a trend towards music and groups you can dance to."

Kevin Rutter, the social secretary at Gypsy Hill College, says he booked the "package" because "I thought it was better if people got more variety and entertainment. People don't want this kind of goup all the time, but occasionally it's a good thing. We book a band about once a fortnight and having someone like Edison Light-house does make the whole layout more exciting."

The general consensus then seems to be that pop has a place in the colleges. At the moment colleges may be the stomping ground for progressive rock bands, but there is room for almost every type of music — provided it is played well.

JULIE WEBB

TEDDY BOY TALK-IN

Two greaser groups whose careers are moving nicely

THERE WASN'T even the slightest suggestion of impending violence, just a hint of truth in his voice, when stocky Brian Francis, a cheery bouffant-haired rock 'n' roll singer from Battersea told me: "Nobody can afford to laugh at us."

Francis wasn't putting out a warning. Quite the reverse. He was defending the musical policy of his band, the Rock And Roll Allstars. He clarified his statement in one sentence: "Bands like T-Rex may have their music going for them, but it's all influenced from what we are playing now."

The Rock And Roll Allstars are one of a small group of bands who, with sheer dedication and unbridled enthusiasm, are trying to keep alive the roots of rock and roll music in a climate where nostalgia is shortlived and tradition regarded as high camp.

With podgy hands adorned with flamboyant tattoos, a gold earring suspended from a fleshy lobe and a blue knee-length gaberdine jacket with black velvet collar, Francis looks like a throwback from an era when cinema seat slashing was a favourite pastime.

Francis is fully aware of the forbidding implications that his imagery must form in people's minds, but not for one minute does he manipulate this to his own devious ends.

"People are always asking me why I dress like this and why I play old rock 'n' roll music. My answer is, I like the way I dress and I like the music that I play."

"Look... a hardcase image don't help a band in any way. I know a lot of people still associate bands like us as being left-overs from the violence of the Ted era, but we don't go looking for trouble and there's never any when we play a gig."

Old prejudices die hard, but Francis is optimistic that both

ALL-STARS ARE READY TO ROCK THE REDS

By **ROY CARR**

his and other bands who uphold the old tradition of rock music will eventually win through, though he dismisses any other rock bands as being direct competition.

"One thing is certain, we ain't going heavy," he admits putting paid to any suggestions that the band might cop-out and take a short-cut to greater acclaim. "We don't want to get away from the line of rock 'n' roll music, because we are a rock 'n' roll band and nothing else."

"Any popularity we have achieved has been because of what we are. I suppose there are those who just seek nostalgia but there are a lot of people who dig us on our own merits. In London, we may just attract the rockers but up North we attract students, freaks, hairies, just about anyone who's looking for a good time. Maybe it's just fascination, I don't know, but one thing I do know is that they always come back to see us again."

There is one main obstacle restraining the immediate progress of the All-Stars. That of first-rate recording material.

Francis confided: "As far as live gigs are concerned, I

think that we can go as far as any band, but on records it's a complete waste of time doing re-works of oldies."

"OK, I know we put out a maxi-single of rock standards — but we just did it because it was Christmas. That's why our next record must be an original song and it could well be one written by our lead guitarist."

A hit record they have not, but in the game of one-upmanship the Rock And Roll Allstars have scooped the field, for on the 28th of this month they will become the very first group to play in Red China.

"Everyone still thinks that this is nothing more than a big hype, but it's quite true," Francis says with pride. "It all came about when we were doing a gig in Belgium. You see, there was this delegation of little Chinks at the concert and they just wanted to know if a band would like to go to Red China. We thought it was a joke at first, then we realised they were serious, so we thought why not. Anyway, we'll be away for two weeks and play concerts in Hong Kong, Canton, Shanghai and Macow."

"If we can arrange it, we'll cut a live album — because we're not going to make any money out of the tour. But we haven't made too much so that don't worry us. I money anywhere up till now, think that what the Chinese want to do is put us up in front of the people, get us to leap about and say, 'Now take a look at that lot.' But we ain't bothered."



ABOVE: Allstar Brian "H-Bomb" Francis (vocals, bass).

Sha Na Na, Who film on the cards?

NOT FOR one minute should Sha Na Na be misconstrued as being a bunch of musical clowns whose burning ambition is to forsake all in order to play Hamlet. They are quite content with their lot.

Says who? Says Elliot Cahn — better known as plain "Gino" — the extrovert grease ballin' singer and guitar twanger with New York's notorious rock 'n' rollin' Dirty Dozen.

"Personally speaking, when I'm up there on stage, I don't feel like I'm just playing some old Elvis Presley number," he stated. "I feel like it's entirely new and part of our music."

Minus grease paint and black leather jacket, Gino, who was in London on a private visit, looked the complete reversal of his public image. Relaxing in the warmth of a friend's apartment in Hampstead, Gino spoke at length about both the internal appeal and the commercial implications of Sha Na Na's rapidly escalating success.

"I really don't have to say that we all find the act incredibly entertaining, but the fact is that we do, even after nearly three years of performing," he confessed.

"On stage we really live our parts, but the great thing is that we can make a separation of identity. Being in the band gives me a great kick. For instance, take our lead guitarist Chris — now he's really happy playing old style guitar. He really digs



"Today, it takes a really special type of guitarist to play a 20-second solo and be happy with it. I'm sure that there are not too many players who'd be content to do just that."

Gino feels that the longevity of Sha Na Na's appeal is because both the band and its music can be enjoyed on a number of levels.

"Older rock fans and artists dig it on pure nostalgia," he begins, "but younger fans who have perhaps never heard these songs before can get into the music and the whole visual approach."

"OK, I'll admit that some

things we do are just straight send-ups, but what many people fail to remember is that a lot of the old songs are still very valid even today. I mean, there are a lot of progressive groups around also performing them."

Undoubtedly, Sha Na Na's greatest virtue is their ability to set up an immediate rapport with their audience. To this end it is up to each individual to communicate with the spectator.

"It's mainly a fun thing," Gino states. "I find the best person to go after is a really attractive chick who's with her boyfriend, just to dig on reactions. What happens is

that during a number I'll jump off stage, go up to her and start snarling. Then I'll hit her very lightly on the head with my guitar a couple of times to let her know that I mean business."

"There's absolutely no malice in it, but what happens is that the girl gets very uptight, while her guy gets very into it and starts applauding while I'm pretending to hump his chick in the middle of the crowd. It's not a sensual thing, it's an aggressive thing. I can tell you, I've freaked out some poor girls very badly on a number of occasions."

As a member of a band

who specialise in glamour and overt showmanship, Gino is thankful that off-stage his imagery is the complete antithesis of Sha Na Na's appeal.

"Well, if Sha Na Na ever got to be a gigantic attraction I know quite well that I could walk down the street and nobody would know who the hell I was."

Gino believes that what albums are to most bands, a movie would be to Sha Na Na. His reasons are credible.

"We'd all like to see the excitement of our act captured on film, because it can't really be done on record. Though our live album was kinda nice, it really didn't make it. I think a film would be the answer."

Gino sees Sha Na Na as being an up-dated version of the Bowery Boys, both acting and performing a well-written script. However, it could well be that yet another dimension could be conceived.

"You see, when Keith Moon came over to New York to compere our Carnegie Hall concert, he suggested that we should do a movie with the Who. Now I don't know if Moonie was pissed out of his head, but you have to admit it's an incredible idea."

Hey Did you know you got your face upside down.

GIDIANS LEAGUE

Parl R5933

Learn less about Dylan

"POSITIVELY Main Street" (an unorthodox view of Bob Dylan)... that's the title of Toby Thompson's paperback, now available from New English Library for 30p.

It's unorthodox in that Toby has never met Dylan. It's also very different in that, having read it, you'll probably know less about Dylan than you did before you started.

Probably, you'll know an awful lot more about Toby Thompson, self-appointed ace reporter for the "Village Voice." But, despite his assertion that he sometimes sounds just like Dylan, I can't really see him going down as the Great White Hope of '69 (the year Toby pushed his articles into "Voice").

It seems that Toby's plan was to head for Hibbing, Minnesota, (Bob's home town) in order to rewrite the early years of Dylanism by virtue of some interviews with Bob's ex-girlfriends, his family, his English teacher and even his ex-baby-sitter.

Now, if you don't mind the invasion of privacy bit, this is all very well, the trouble is that Toby is, basically, a real good old-fashioned, pictures-on-the-wall, own-all-his-records, kiss-him-before-I-lay-to-sleep FAN at heart.

He heads his chapters Gushicon One, Gushicon Two, or Epigush — and gush he does.

"I mean, I had a date with Dylan's brother," he gurgles, and: "I've just finished speaking to the 'Girl From The North Country' on the phone. Right, the very same chick Bob wrote the song about... she was just on the line. Her name is Echo and she has long, Swedish blonde hair that rolls and flows, and she's a friend of mine. Pretty impressive, huh?"

Personally, my toes started to



curl with embarrassment!

An interview with David Zimmerman (Bob's brother) covers just one page and reveals only that Bob's motor-cycle accident was but a mild affair, while the tete-a-tete with Mrs Zimmerman only proves that she's Bob's best press-agent.

"Don't Look Back? That wasn't Bob up there on the screen. Don't think I'm a prude or anything, because I'm not. But that movie wasn't true, it wasn't Bob Dylan." Mr Pen-niman, please note!

Heroine of the whole tome is Echo (please refer back for description) who says of "Girl From The North Country": "Sure, I like to think it's about me. I know it's about me. And even if there was... no, it's about me." Now there's certainty for you.

Add the occasional WOW!!!! or Holy Je-sus, and you have a reasonable idea of Toby's style. And the story's termination is equally predictable:

"I should have kept South. But I made the turn around... what the shit, it's tough to always know whether you're doing the right thing. And besides, I had a kind of itch under my belt to ride down Highway 61 just one more time!"

All right, it's readable and might enliven the daily trip from Wapping to Tooting Broadway. But I think I'd rather save the thirty pence and put it towards the cost of Dylan's next album. That way I might get a little nearer to finding out how he really ticks!

FRED DELLAR

FLYING BURRITO BROTHERS

THE Flying Burrito Brothers were formed during 1968 by two or three ex-Byrds. Chris Hillman led the band and played guitar. Chris Ethridge was on bass, Sneaky Pete Kleinow on pedal steel and Gram Parsons on guitar and vocals. Ex-Byrd Mike Clarke supposedly joined them on a temporary basis on drums, but he ended up staying. That was the first album line-up.

The Burritos coasted into town last week to play the Rainbow and what the audience saw was a completely different band. Only the name was the same. The leader, Rick Roberts, joined the band in the summer of 1970 and contributed some fine songs to the band's third LP. (I'm skipping the details of the re-shuffling due to the complexities.)



FLYING BURRITO BROTHERS: RICK ROBERTS on far left

Matched

Rick's smooth tenor matched the Burrito's sweet country/rock music to a tee. His songs highlighted the album with such gems as "Colorado," "Four Days Of Rain" and several songs written in conjunction with Chris Hillman. His ability proved that he was capable being a front man.

Before he joined the band, Rick did some session work and a little drifting. He worked in quite a few bands in his native Florida before branching out to the West Coast to become a solo artist. He met with the Burritos and asked them to back him on his first solo album but he ended up join-

ing the band instead.

Rick and I met in his hotel in Lancaster Gate where he told me about the new band. "Byron Berline is on fiddle. He's been with the band for about six months and he's played on 'Byrdmanix' as well as the Burritos second album. Kenny Wertz plays acoustic guitar and sings. He's been with us for as long as Byron."

"Roger Bush has been with the band for about five months and he plays bass and sings. Don Beck plays pedal steel and mandolin

and has been with us for two or three months. He came from the Dillard and Clark Expedition.

"Eric Dolton's been playing drums since November and Allan Mundy has been with us for a month-and-a-half and plays guitar and banjo. That's it, all of us."

Dishonest?

Isn't it a bit dishonest to use the Burrito Brothers' name when none of the originals are left?

"When Chris (Hillman)

left, I thought I'd drop it and go on to something else since he was the last of the originals," explained Rick. "But Chris was the one who convinced me that I shouldn't drop the name. It's really strange because at what stage do you decide you can't use the name anymore?"

"So far, people have been really pleased with the music and after all, that's all that counts."

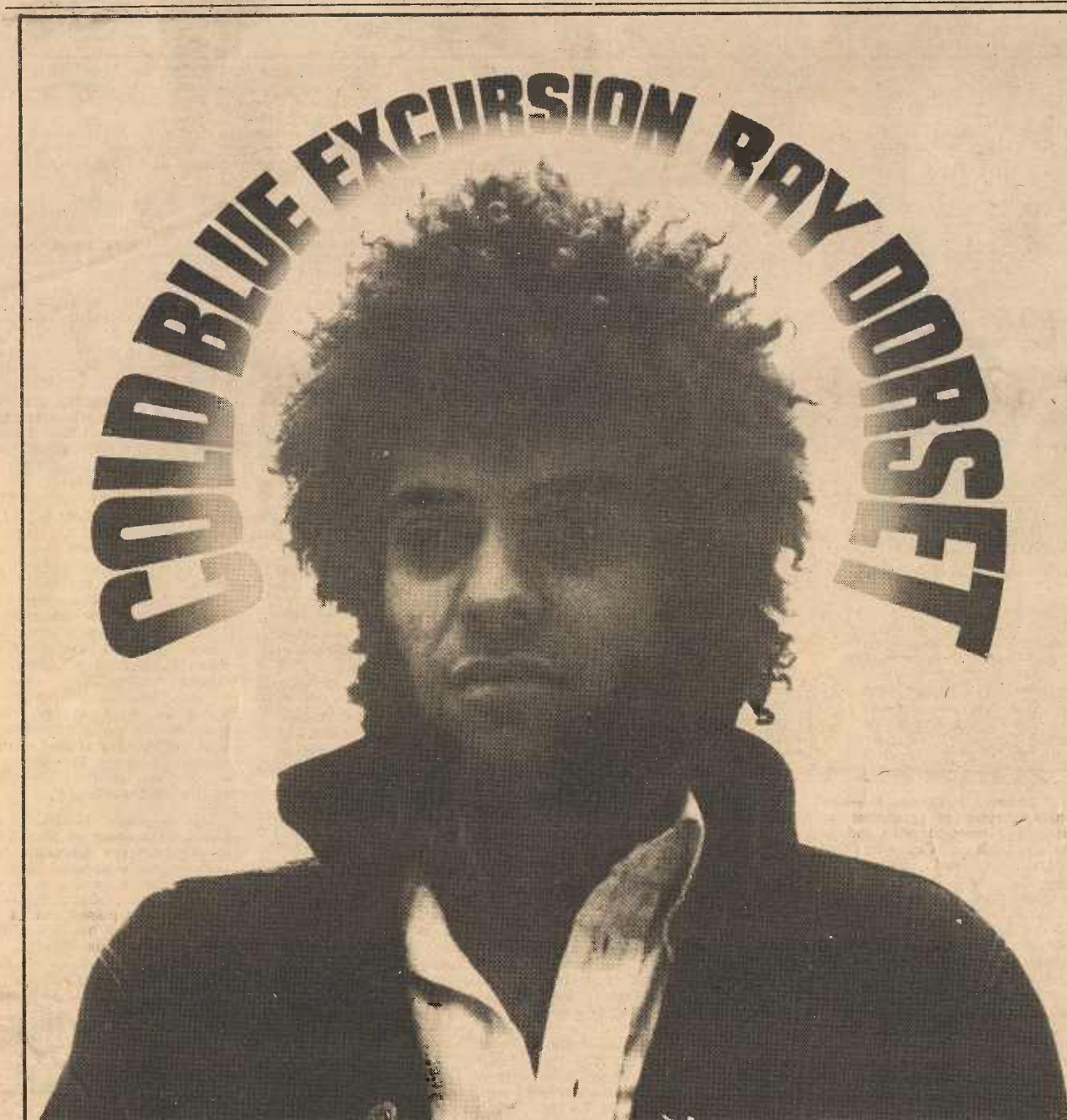
Rick suggested that the next Flying Burrito Brother's album could feature some old members. This

is the situation: "We did a live album in September 1971 with Byron, Kenny Wertz, Roger Bush and Chirs Hillman, Al Perkins (who took Sneaky Petes' place) and Michael Clarke up in the Northwest of the States."

"I spoke to Chris the other day and he suggested that when we all get back to L.A., we go into the studio and make it half live and half studio."

In the tradition of their parent band The Byrds, the Burritos are changing a lot and are struggling to find their feet. Rick explained that the band would continue for as long as they were accepted.

The big test for the band is when they hit New York. e can only pray for the best and wait and see about their future.



RAY DORSET

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From the soul...



JIMMIE AND VELLA: touring with Poco and Catmother.

TWO OR three years ago, Andrew Lauder the man who scooped Creedance Clearwater for United Artists in this country and is in charge of signing new rock bands to the company, turned me on to a remarkably fine album by a brother and sister duo.

"Heartbeat," issued in America on the now-defunct Imperial label (a subsidiary of UA) back in 1968 and never released here, was one of the first "conceptual" soul albums, with songs mainly written by Jimmie Cameron who was and is one half of the duo — Jimmie and Vella.

A luxurious gate-fold sleeve, production by that most under-rated brother Bobby Womack (who has written several hits for his close friend Wilson Pickett but has never made the big

BANNED IN MEXICO... BOUND FOR THE TOP

By ROGER
St. PIERRE

album: "The company wasn't really in our corner and the records didn't happen, though we hear they've now become something of an underground thing and are in demand. I'm amazed the number of people I meet who've acquired copies over the past couple of years — the overall sales must be quite good."

"Anyway, we've never done a lot of live performance work and we were lucky to get good advances as songwriters so we didn't need to go on the road. We've just spent most of the time on writing, and working on an act until the right deal came along."

That deal arose after their appearance in the Mexican production of "Hair": "I really enjoyed that show, I'm only sorry it didn't last longer," remembered Vella, an attractively pert young lady who, like her brother, displays a keen intelligence and a pleasant gentle personality.

Just how long did it last? "One sole performance," she grinned.

It appears the Mexican authorities didn't take too kindly to the show, and claimed it would corrupt the morals of Mexican youth.

"It was a real James Bond trip," added Jimmie. "They gave us 24 hours to get out of the country, which was pretty difficult because it takes more than a day to reach the border from Acapulco by car and most of the flights out were fully booked. To our relief we finally managed to get a plane, though."

"Mexico was worth seeing but there were a lot of things I didn't like — the rich feeding off the poor and the don't care attitude about poverty and social injustice. It wasn't really much different from the States in that respect."

Anyway, while there, they met George Wein, director of the Rainbow Centre and it was he who eventually introduced them to Mike Jeffery, who used to manage Jimi Hendrix and now handles Cat Mother and Jimmie and Vella too.

Meanwhile, on their return from Mexico, they recorded the "Heartbeat" set for Imperial (they had previously recorded a single, "I Know A Place," "Loving You Is Such A Groove" for Warner Bros back in 1965).

The album contains many fine moments, not least Bobby Womack's short (about 10 sec) but remarkable clipped-style guitar break on the rousing "Well," which also showcases the strong gospel influence in their singing.

Most of the numbers, though, are slow ballads with some nice subtle orchestral arrangements by Rene Hall.

But, looking back, Jimmie and Vella aren't too happy with the album: "It was all very restricting. O.K. the music was good but it wasn't really us — we weren't given any freedom to express ourselves as we wanted, the whole format was tightly controlled and we were told what to do," said Jimmie.

The album got good reviews but poor air-play so that was that. Re-enter George Wein: "George got us together with Mike Jeffery and he got us back into the studios to cut a new album which he has leased to Atlantic in the States."

Much of the purpose of putting Jimmy and Vella on the Cat Mother tour was to give British record-company executives the chance to see them in action before Mike starts trying to fix a recording deal here: "You can hustle round with tapes and demos but it's much better to give the people a chance to see an act work and to gauge the kind of electricity they are capable of generating," explained Mike.

I got my chance to make a judgement when Jimmy handed Vella their shared guitar and they launched into a tremendous gospel-led number called "Chic-

A-Boom," creating far more excitement in this very personalised setting — no mikes, acoustic guitar and three listeners — than most outfits can do in a packed auditorium with 10,000 watts of power to back them up.

Their two voices are perfectly matched, Vella's mellow yet earthy, while Jimmie's is high-pitched, almost strained, in best "preaching" tradition. They reminded me of nobody more than the Staple Singers, which can't be bad, and Jimmie put in some nice inflections at the end of each line. The sheer rhythm of the thing was incredible — I wanted to get up and dance (but I'm rather more self-conscious than they are).

The gospel thing obviously comes from their Southern upbringing: "we were raised in Chatanooga, Tennessee, and in that environment it's difficult not to hear gospel and blues music but, unfortunately, there's also little real opportunity for blacks to express themselves professionally in music to any great degree. We started in the Baptist church singing Accapella — without any instrument backing."

Later they moved out to Los Angeles and began backing a brother who was already working out there: "Vella and I are the two babies in a family of eight children. We didn't really decide to work together, fate just brought us closer. It must have been the will of God," said Jimmie. "My English teacher knew somebody at Warner Bros and helped us get our first contract there."

Just to prove that their abilities are not restricted to a soul/gospel bag, the duo launched into a beautiful ballad which had almost a Caribbean air to it, something of a Belafonte thing.

"That's what really excited me about them," said Mike Jeffery. "They are far more than just another soul act. They've got something that's all their own."

FOLK ON FRIDAY

Dulcimer album is a double triumph

By ERIC
WINTER

WITH HIS latest Trailer release (issued today, Friday), Bill Leader scores an unplanned double triumph. The album—one of 45 that Bill proposes to put out this year — is called "Nonesuch For Dulcimer."

Triumph one is that it is a great record. Triumph two is that Roger Nicholson, who plays the dulcimer with skill and sensitivity, is backed by Bob Johnson (guitar, vocals), who, since the LP was first dreamed up, has joined Steeleye Span, and here gives us a taste of what the Steeleye Mark III is likely to sound like.

Roger is music librarian of the British Council, an enviable job that entails selecting and supplying records and sheet music to the 120 Council libraries abroad. You can often catch him playing at the excellent Peelers club, at the Kings Stores, Widegate Street, near Liverpool Street station, London — his wife Kay helps to run the club.

Long before Bob Johnson joined Steeleye Span, he was one half of a duo with Peter Knight, Span's fiddler. On "Nonesuch For Dulcimer," he reveals himself as a fine singer, double tracking here and there to give a harmony effect, and demonstrating that he will be a worthy successor to Martin Carthy when Mark III gets on the road.

As a guitarist, Bob has already unmistakable signs of the sort of playing that has always characterised Steeleye. There is a certain running "thump-thump" (never, I hasten to add, a running "plod-plod") about the guitar work in Steeleye that you could not possibly confuse with anyone else's style.

But despite the massive contribution Bob Johnson has made to the new Trailer release, make no mistake about it, this is Roger Nicholson's album. Since the dulcimer became popular (largely through the efforts of John Pearse) on the English folk scene, there has been nobody who has exploited it quite so expertly and as fully as Roger does. Off and on, I have been

listening for the past fortnight to a test pressing of "Nonesuch For Dulcimer," and the word that leaps at once to my mind each time I play it is innovation.

Now the dulcimer is a firmly traditional instrument. In the Appalachian mountains of America, it is very widely played, though it has been somewhat neglected by folklorists in Britain and on the Continent. In the hands of rather average players, the dulcimer remains traditional, largely because those players learn their techniques from standard methodologies that leave off just about there a player such as Roger Nicholson begins.

Roger is described by John Pearse in the sleeve note as having "phenomenal technique and mastery without peer." That is no exaggeration.

The tracks can be roughly divided into five groups.

Group one embraces three tracks in classical style, equivalent to the classical guitar sound of a concert player (John Pearse has described Roger as the John Williams of the dulcimer). One of this group is a Bach gavotte; a second is Roger's own "mock-medieval" piece, "Medieval Garden"; the third, a fugue for dulcimer, again composed by Roger, is in the classical baroque style, but seems to owe something to guitarists such as John Renbourn of Pentangle, who plays what has come to be called folk-baroque.

Group two is straight dance music: "Nonesuch" — again with contemporary overtones that are, though not imitative, reminiscent of the Pentangle mood; an Appalachian two-step, adapted from a guitar tune of the 'twenties; and a Scots medley, in which Bob Johnson's guitar gives out a lot of that rhythmic "thump" I've mentioned, providing in a subtle way both percussive beat and bagpipe drone.

And the third group consists of two themes with



ROGER NICHOLSON (left) (with dulcimer) and BOB JOHNSON. Steeleye Span's new guitarist.

variations: "God Rest Ye Merry, Gentleman Fantasy," and "Shady Grove," which has many hints of Roger's contemporary approach.

This approach is even more apparent in group four — two non-derivative pieces by Roger. One, "Howie's Tune," is dedicated to "Howard Mitchell, the finest dulcimer player I have ever heard"; if he is better than Roger Nicholson, that is clearly something else. The second, "Spring Season," is a quiet requiem for Dick Farina (husband of Mimi), whose tragic death robbed the folk scene of a sensitive artist.

Group five contains four traditional songs, but they have all been given a decidedly contemporary edge. "In Good King Arthur's Day" has the rolling "thump" (again) of Johnson's guitar. "The Lailly Worm And The Mackrel Of The Sea" is sensibly

abridged from the original to lose five repetitive verses... and Anglicised to lose only the difficult Scots dialect words, without also losing the feel of sorcery that makes the song so powerful. "Newlyn Town" is certainly Steeleye in both song and accompaniment, but, since Bob double tracks, he will need to co-opt (say) Tim Hart, if Span are to adopt the song.

The remaining song in group five, "The Sheep Stealer," is doubtless the most Span-like track of all. This is described as "obscure and atmospheric." The adjectives fit and the mood matches them in the performance.

The general thing I ought to say about "Nonesuch For Dulcimer" is that it is completely contemporary in spirit, and brings out the strength of an instrument that can sound almost effete in inexperienced hands.

REGGAE ROUND-UP

Dandy produces an all-rounder

AT LONG last I've received an album which I first heard about last autumn during my discussion with Dandy, alias Bob Thompson.

Although "Music House. Volume One" (Trojan TBL 170) is released under the Trojan banner, most of the tracks emanate from Bob's Downtown stable.

The generous 14 titles have almost all seen service in single form, and the album demonstrates Thompson's position as a producer of product that falls somewhere between the raw, uncomplicated West Indian original and the anglicised candy-floss of the newly-embraced candidates for British national chart status.

Because of its middle-of-the-reggae-road appeal, this is the sound that should find an audience among expatriot Jamaicans and European converts alike, although it won't do anything to awaken the interest of the teeny-bopper following, whose main interest is in the use of heavily-loaded gimmick-laden intros and the like.

Side one includes two solo cuts from Dandy — "Sincerely" and "Keep On Running" — and a third, "Could It Be True," on

which he shares the vocal with Jackie. In fact, the Thompson name is credited with all, or part, of the composition of no less than five numbers, although, interestingly enough, he doesn't perform any of them himself.

The balance of the collection's first side consists of a self-penned medium-paced number from Rad Bryan called "Girl You Rock My Soul." Boy Friday's rendering of the Thompson song "Shank One-Two-Three," and two cuts from the Stage — "Tic Toc Bill" and "Keep On Running."

Side two kicks off to a nostalgic start, for this country's West Indian population at any rate, with Honey Boy's already best-selling single, "Jamaica." Danny Raymond gives us another version of the soul adaption called "Sister Big Stuff," the Stags return with "Jerusalem Rock" (some title!) and Girl and Boy Friday (sounds like an idyllic relationship!) do

another Thompson number entitled "Don't Let Her."

Two other tracks of Bob's invention — "Elephant Trot" and "Grindin' Axe" — are handled by Ansel Collins and the Music Doctors respectively, and Josh King rounds the whole thing off with a rather repetitive little ditty called "Don't Make Promises."

Although this may not be one of the most melodic sets on the market, it does spare us the sad sound of reggae artists doing an uninspired mis-service to material that has been established in other contexts, and succeeds in capturing an easily-digestible polished result with remarkable economy and without recourse to the more obvious tricks of arranging techniques.

By ROB
RANDALL

from you to us

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



JOHN LENNON: Campaigning against Attica Prison, in the States, which was the scene of a riot in which 43 people were killed.

WHY LENNON HAS A RIGHT TO FIGHT

"THE UNFORTUNATE point," mumbles a grumbling Jim Smith (NME, Jan 22), "is that Lennon, like us all, is out of his league... who, outside of a very select group of prison officials, really knows what happened at the Attica riot?"

What the hell does that mean? That the only people allowed to talk about Attica are "a very select group of prison officials"? Should nobody discuss other people's problems? Should we stop all discussion about Nazi concentration camps unless one happens to have been one of "a very select group...?" Come off it, Smith.

"People have been singing about love, or lack thereof for thousands of years with no tragic results. Or beneficial results either..." I suppose it depends on what Smith means by "results." Does he consider that giving 200,000 dollars to starving kids is a result?

But wait a minute — why was Harrison allowed to do the Bangla Desh concert? The cheek of the man? He never lived in East Pakistan. Back to the Cavern, George. Singers should know their place — to be mindless, and to mindlessly entertain. — DAVID WASON, London, S.W.1.

SOUTHERN COMFORT

I WOULD like to draw the attention of lovers of melody to the Southern Comfort's "Morning Has Broken" which for some reason or other has not yet had the blessing of various disc jockeys who play such a part in the success or failure of so many records.

This record is a joy to listen to and in my humble opinion has been held back because of the Cat Steven recording of the same song. I have heard both and my money goes on the Southern Comfort version.

Incidentally, I have not yet been able to obtain a copy which seems a little ridiculous as it was released weeks ago. — HELEN RENTOUL (Mrs), Wickham Bishops, Essex.

PROCOL HORROR

RECENTLY I went to a Procol Harum concert. They were introduced as the group for '72, and I have never heard anything so ordinary and noisy in all my life. I'm aiming to remain in '71 forever if this is a sample of the music for this year. Congratulations to Amazing Blondel, who deserved to top the bill with their ever-brilliant performance. — HEATHER BAKER, Redditch, Worcs.

WILLIAMS WINNER

CONGRATULATIONS, Andy Williams. Once again the master singer has produced a silky smooth, flawless album.

How Andy does it is beyond my mind. The whole production of "A Song For You" is magnificent, ranging from the up-tempo beat of "It's Too Late" to the smooth arrangement of the former Bee Gees hit "How Can You Mend A Broken Heart?"

The Williams vocal treatment will never cease to amaze me. — MISS J. A. SMITH, Ellesmere Port, Cheshire.



JAGGER ON THAT ALBUM...

"Jamming With Edward" (Rolling Stones COC 39100), featuring Nicky Hopkins, Mick Jagger, and Ry Cooder among others, received a harsh review in NME recently. Mick Jagger gives his own point of view here.

HERE'S a nice little piece of bullshit about this hot waxing which we cut one night in London while waiting for our guitar players to get out of bed. It was probably forgotten (which may have been for the better) until it was unearthed from the family vaults by these two impressive entrepreneurs — Glyn Johns and Marshall Chess.

It was they who convinced the artists that this historic gem of the giants should be unleashed on the unsuspecting public.

As it cost about £1.10 to make the record we thought that a price of £1.49 was appropriate for the finished product. I think that it is about what it's worth. No doubt some stores may even give it away.

The album consists of the Rolling Stones' rhythm section plus solos from two instrumentalists; Nicky "Woof Woof" Hopkins and Ry Cooder, plus the muffled bathroom mumbblings of myself.

I hope you spend longer listening to this record than we did making it. — MICK JAGGER, Rolling Stones Records, London WC1.

POLL POINTS

THE RESULTS of the NME Poll reveal only too clearly the devastating effect the retirement of the Beatles had on the pop scene.

For years all the pundits have been predicting who the "New Beatles" would be — and now we know! From the middle-aged Elvis, transfixed forever in the 1950 image, to Cliff Richard, the all-time Family Favourite; from T. Rex who only seem to know one song which they re-hash from time to time to make a "new" single, to Rod Stewart, the poor man's Mick Jagger; there's not a spark of originality or excitement in the lot! Pop fans, how do you sleep? — MRS M. THOMPSON, Manchester.

A VERY interesting fact emerged in the instrumental group section of the NME Poll. Although CCS polled 2,740 votes and came top, Marvin Welch and Farrar/ Shadows polled a total of 3,707 votes (2,116 and 1,591) respectively. This, I would say, was really a victory for them and not CCS. I am sure most of your readers will agree that this is the case, especially as the two groups are almost one and the same. I hope that next year either the Shadows or MW and F will win outright. — THOMAS W. GRRIN, London E7.

WITH due respect to your fine Poll which I've voted in for the past nine years, I feel that something is missing — and that is a "Best Composer Table." — BRIAN SMITH, Birmingham.

RAINBLOW

I HAVE never in my whole life known a place so lacking in atmosphere as London's Rain-bow Theatre.

The reception the Burritos got from the majority of the crowd at their recent concert was appalling. Such a brilliant group deserve at least, a polite reception. But, I'm afraid, with a few exceptions, most people ignorantly ignored them. — MISS R. NOAH, Clapton, London.

Acorn Artistes in association with CBS, Bell and Decca recording Co's

2 COLLEGE ROAD SHOWS

FEB/MARCH 72

Christie EDISON Lighthouse Worth

FEB
Weds 2 SOUTHEND College Of Technology
Thurs 3 CREWE Speakeasy
Fri 4 CHARD Guildhall
Sat 5 RETFORD Eaton Hall College
Mon 7 BURY The Basement
Thurs 10 LAMPETER St. Davids College
Fri 11 LUDLOW Town Hall
Sat 12 LEEDS Trinity & All Saints College
Sun 13 WHITEHAVEN Civic Hall
Mon 14 BIRMINGHAM Newmans College
Tues 15 LEEK Town Hall
Weds 16 ATTLEBOROUGH Public Hall
Thurs 17 PENARTH Stanwell School
Fri 18 BROMSGROVE Shenstone New College
Sat 19 CARDIFF College
Mon 21 EXETER St. Georges Hall
Weds 23 HARLOW Brays Grove Youth Centre
Thurs 24 CIRENCESTER Corn Hall
Fri 25 STAFFORD North Staffs Polytechnic

MARCH
Thurs 2 LONDON College Of All Saints N.17.
Fri 3 HEREFORD Flamingo Ballroom
Sat 4 PENZANCE Winter Gardens
Tues 7 JERSEY St. Helier
Weds 8 GUERNSEY
Thurs 9 BARNSTAPLE Queens Hall
Fri 10 LYDNEY Town Hall
Sat 11 KINGSTON Gypsy Hill College
Mon 13 LONDON University
Weds 15 SWANSEA Top Rank
Thurs 16 NEWPORT Vine Suite
Fri 17 LIVERPOOL Faculty Of Tech
Sat 18 CHELTENHAM St. Pauls College
Weds 22 ANDOVER Eagle Club
Thurs 23 YARMOUTH Tower Ballroom
Fri 24 CHORLEY Town Hall
Sat 25 WINCANTON Race Course Wincanton Somerset

TWO NEW SINGLES FROM

Christie IRON HORSE

Worth DON'T SAY YOU DON'T



EDISON
Lighthouse
LATEST SINGLE

MR ZEBEDEE

ARRIVAL Barabbas



FEB
Weds 2 COVENTRY College
Thurs 3 TEESIDE Polytechnic
Fri 4 HIGH WYCOMBE College of Technology & Art
Sat 5 LIVERPOOL 'Mardi Gras'
Sun 6 NOTTINGHAM Mary Ward College Keyworth
Weds 9 BILLERICAY Mayflower School
Thurs 10 LAMPETER St. David's College
Fri 11 STAFFORD North Staffs Polytechnic
Mon 14 EXETER St. Georges Hall
Tues 15 BOLTON Technical College
Weds 16 PADGATE College
Thurs 17 SOUTHAMPTON Totton College
Fri 18 LOWESTOFT Technical College
Sat 19 LOUGHBOROUGH Union of Colleges
Weds 23 KENSINGTON Queen Elizabeth College
Thurs 24 EALING Technical College

Fri 25 LUDLOW Town Hall
Sat 26 DURHAM University
Sun 27 DUNFERMLINE Kinema
Tues 29 SILLOTH Solway Lido

MARCH
Weds 1 CONHAS QUAY Flintshire College
Thurs 2 STOKE ON TRENT Alsager College
Fri 3 NEWPORT College of Tech
Sat 4 CARDIFF University
Fri 10 GLOUCESTER College of Technology
Sat 11 HENDON College
Tues 14 BRISTOL Polytechnic
Fri 17 HEREFORD Training College
Sat 18 BOGNOR REGIS College of Ed.
Thurs 23 CREWE Speakeasy
Fri 24 LYDNEY Town Hall
Sat 25 MELKSHAM Town Hall

ARRIVAL

NEW
ALBUM
FROM ARRIVAL



NEW ALBUM
SHADES OF
A BLUE
ORPHANAGE

DECCA

BARRY RYAN IS BACK, WITH...

Music to stop you thinking

THINGS WERE not always rosy, claims Barry Ryan. "Believe me," he said — and I did — "it was a hell of a hard time until 'Eloise,' when, as far as I'm concerned, I proved myself, and Paul proved himself as a writer. Until then it was a pretty topsyturvy kind of existence."

People have prejudiced opinions of Barry. His mother was called Marion, and smelling a rat, many attributed her sons' early success to the mother's fame. Of course it gave promoters a line to take; push the Mum side of it — the surname's familiar. So the fat business men raked in a pretty penny on the interest created.

The hype stigma still, in many ways, hangs over Barry.

True, with "Eloise" he

and brother Paul did show they had ability. The record was a commercial success. But Barry made a mistake by trying to follow it up.

"I think we tried too hard to reproduce the sound — the sort of concept of a record like 'Eloise' — and it just didn't click again. So I've been scraping about trying to get the right sort of song for this country," Barry explained.

He doesn't class "Eloise" as out and out pop, but describes it as a pretentious concept for a record. Even the follow-ups based on similar lines didn't sell, and then he realised he was "flogging a dead horse."

After a year of silence, his latest single, "I Can't Let You Go," is now doing fine. It's the sort of song he's been looking for, and he says it represents his stage act better than the songs with 65-piece orches-

tras did.

I don't suppose a great many people noticed Ryan's absence from this country. Or at least they weren't unduly concerned. But he has been breaking into Europe. His records shoot up the charts on the Continent, so he's stayed where the success and bread is.

Now, however, he's taken a different line of thought, and admits there's no place like home.

His single impressed me. Not because it's a straightforward sort of rock thing, but because he sounds very similar to Colin Blunstone — and that guy has a nice voice. Barry's has something too. And at last he is reaching the audiences.

A Mum's a great thing to have behind you — but Ryan knows only too well that you must have that talent to capture the

market.

Obviously his partnership with twin brother Paul, which enabled telepathic communication between the two, has finished. That's good.

Continued Barry: "Oh yes, that's good, because it means I'm not tied down to that type of music, and he doesn't feel obliged to write for me, and he can just write for whoever he likes."

True enough. They weren't doing too well as a team, and that probably resulted in Barry concentrating on the European market.

It's very easy to get pissed off in this profession," said Barry, "and we put a lot of effort and time and energy into those records (the follow-ups). The fact that they weren't paying off in this country was a bit of a deterrent. So we decided to stick to the



BARRY RYAN: no deep meanings, no messages.

market where we were popular, and obviously we're making money over there, and doing good gigs.

"But now I really want to get back here. It all boils down to that, eventually. You really want to click in your own country."

Click, click, click, plug, and the record gets air play,

a "Top Of The Pops," and Ryan comes home again. Oh, he feels real good about the record selling. Mind you, it is very much a new direction for him.

"It's very direct, simple music. I think, in Britain especially, people don't like to think too much about music — I'm talking about

by TONY STEWART

the top 20, I'm not talking about the albums side.

"If a record comes into the chart people just like to listen to it on a surface level. There's nothing wrong with that. You shouldn't have to sit and listen to a song, and be distracted by a song. You just want it there, so that if floats almost above you. You don't have to sort of get into the moral, or political implications, or the musical structure, or anything like that.

"So that's exactly what the song is. It's a good dance song, it's as simple as that." And that's the market the boy is going to concentrate on. What's more he really enjoys playing it live. Great.

"It's my market, that type of music... at the moment I'm aiming for a sort of commercial kind of market. I don't want to have to educate people about the way I think, or anything like that, with my music, because pop is a sort of surface level anyway — morally, socially and politically you can't really say too much.

"Therefore I don't really want to get involved in the ethical side of pop music. I just want to bring out good simple, music, which you can enjoy and listen to."

ANDY GRAY reports

MIDEM 72 à Cannes

BRITAIN did have a representative in the second Midem Gala in Cannes, France, after all. Brought from London at last moment was David Gell, who runs the popular European pop programme, "International Pop Jury," to compeer the show.

This Canadian-in-London did a very good job, speaking fluently in French and English, and adding a bit of Russian, Czech, Yugoslavian, Dutch, Italian and even Japanese. He was also humorous and got a big hand for his efforts.

Americans took top honours, with Al Green asked for more after "Tired Of Being Alone" (in which he enacts the lyrics a bit), "Driving Wheel" done with a Motown swing-rhythm, and "Let's Stay Together".

He wore a grey suit, with waistcoat, yellow shoes with brown Cuban heels, tie and blue shirt — looking very smart, and for backing his own guitarist led three guitars from the band, plus drums and organ and it went fine.

Australian-from-Los Angeles Helen Reddy, petite in a multi-coloured tie-dyed velvet cloak, generates a lot of power into her voice as she sings "I Don't Know How To Love Him" and "Sing Me No Sad Song", a loud swinger with a lyric about a tough guy who gets murdered, and "Come On John", a sort of "Frankie And Johnny" song about a fellow who says he can't take it but takes it every night, featuring some attractive 'rough piano' from Tom Hensley. Other musicians with her are Mike Berkowitz (drums), Mike Warren (guitar) and Jack Conrad (bass). She's a good performer, scoring with three numbers when she

usually does an hour's act. She travels with her husband-manager Jeff Wald.

Another American act, Buffy Sainte Marie in an abbreviated red play-suit with white hearts on it, showing plenty of leg, sang four numbers. "Jeremiah" was done in a shrill, nervous voice as she played guitar for herself, then at the piano she sang "Soldier Blue," added some humour with her hill-billy "Crickle Creek," sung while she played a mouth-bow — in her mouth; and ended playing a giant acoustic guitar as she sang her song Elvis Presley has just recorded, "It's Time For You To Go." She closed the show to a big hand.

Yet another American, Shawn Phillips, impressed with folk songs with heavy messages of warning to the way the USA was heading. He plays his own guitars — one a double necked 12-string — first alone and then with the orchestra, conducted by his conductor Morto Ford, but he didn't seem happy with things.

Russia's "Pop" singer, six-foot-three Vouatchitch, in flowered shirt with a belt, yellow trousers, small gold boots, boyish and short haired, sang rather like a light opera baritone, strongly but woodenly, with such exaggerated gestures the audience had a laugh.

But his group — good trumpet and trombone, 2 guitars, organ and drums were better, though it proved Russia isn't into pop at all.

French singers Nicoletta ("Oh Mamy Blue") and Jean-Francois Michael did solid Gallic jobs, and Maria Betania, from the Biha district of Brazil, was loud and aggressive, with a group of five passable musicians.

Danyel Gerard sang his world popular "Butterfly," aided by a girl trio, with plenty of verve, did a softer, sad mood song to good effect, and ended with a happy song about France coming to America. He plays acoustic guitar and looks good on stage, but his act is far from exceptional.

On the Thursday night the innovation of having a circus tent, with its side flaps open to



DANYEL GERARD, the popular "Butterfly" hitster, with DAVID GELL, the British dj from Canada who saved the compering side of the second Midem with his brilliant multi-lingual repartee (Picture by Dezo Hoffman).

allow even more youngsters to stand around outside it, to house a rock show was a great success.

In this way some got a free show, headed by the Byrds and Poco from America (and both very excellent and much appreciated), along with Titanic, the Anglo-Norwegian group, and several other Continental units of varying skills — Birth Control, Zoo, Triangle, Martin Circus, Stray (from England and a big success), and finally Cat Mother.

The show went on almost non-stop, thanks to two stages side by side, from 8 pm until almost dawn.

But as the world over, there were masses of police and in France they have guns on their hips — however I heard of no incidents in which they had to be used.

The final gala on the Friday was well attended, despite the fact that many who came by car had departed. Billy Preston started a new vogue by appearing first on the bill — and stop-

ped the show with his fantastic organ playing, in which he played his own brand of swinging rock and after the fashion of Bach and Ray Charles during his "Summertime" number.

He sang his "I Wrote A Simple Song" and "The Bus," from his current album, and also "That's The Way God Planned It" and "My Sweet Lord" to go off to enormous applause.

Why did he go on first? "I was hungry and wanted to go to dinner," he said with a big guffaw. Nobody "followed him," but impressive were Francis Lai, playing on a complicated accordion his "A Man And A Woman" and "Love Story" movie music; Marcos Valle, singing his own Brazilian samba songs; and Gerard Lenorman (France) and Esther Galil (Israel) singing with great gusto and appeal.

But Caine And Able, a noisy seven-piece coloured band from America, failed to get it together.

One of Rod Stewart's earliest influences was ex-Temptations lead singer David Ruffin and by way of a personal appreciation, Rod included the Temp's big hit "I Know I'm Losing You" on his gold selling "Every Picture Tells A Story." During the Faces last successful tour of America the said Mr. Ruffin turned up at one of their gigs and on the invitation of Mr. Stewart joined the lads on stage to duet on this particular song to the delight of both band and audience.



FRONT ROW REVIEWS

Mayfield/Bloodstone

WITH the Curtis Mayfield / Bloodstone show, the Rainbow Theatre proved conclusively that the Albert Hall has lost its place as the capital city of bad acoustics.

All the subtleties of Bloodstone's harmonies and most of Curtis Mayfield's lyrics were lost. Indeed, the only three words I was able to discern in Bloodstone's act were the three least memorable — "Little Green Apples," though their arrangement of that hackneyed number was a high light.

Perhaps as in the golden days of the Beatles, the idea of "live" rock music is not that you should go to listen but to watch, to soak in the aura created by the artists and, on that score, Bloodstone certainly could not be faulted.

The audience too was something of a puzzle. Where were all the soul freaks who were raving about Curtis during the lean years of soul music? — at home playing the records I expect.

As for those who did turn out, apart from a fair leavening of blacks, they were the kind of audience you'd expect at any rock show — none of the suit-wearing ex-mods who fill the tanks of the various soul appreciation societies.

Perhaps the long-hairs have suddenly belatedly but pleasingly, turned on to soul music; perhaps they've always secretly dug it anyway; perhaps they were there just because it's the latest trendy thing. But, maybe it's because

at long last — the barriers between musical forms are really coming down and good music perse is the new fad.

Bloodstone's act could have been that of a white rock band with the Temptation's type harmony things as an added bonus while Curtis's music too has an inter-racial immediacy.

Returning to the scene of their first British triumph, Bloodstone were rather less enthusiastically greeted than before, if only because people now know what to expect.

Their version of Sly's "Family Affair" did raise some enthusiasm though — deservedly so — and I particularly liked their original "Take These Chains From Me."

If Curtis's vocals suffered from the acoustics — and he made several apologies for this — the hollow effect to the hall ironically added to the impact of Henry Gibson's conga work and his several fine solos were well received while the bass-player was just out of sight.

Curtis stuck almost entirely to his own songs — understandably since they are so good — but, without being able to hear much of the lyrical content, I concentrated on other things and realised for the first time that when it comes to the music they are all much the same.

"Check Out Your Mind," "This Ain't Livin'," "Mighty Mighty, Spade and Whitey," "Move On Up," "Keep on Keeping On," were all full of the same urgency while the words of "Stone Junkie" won the approbation of the audience and the one solid-soul item was his old hit with the Impressions, "Gypsy Woman."

The one non-original in the set was Bill Withers' "Ain't No Sunshine" but its impact was lessened by my having heard Stevie Wonder's definitive version two nights earlier.

As concerts go, it wasn't a bad one but both Bloodstone and Curtis Mayfield deserve a better setting in which to project their undoubted talents.

ROGER ST PIERRE

Camel

"WELCOME to the late, late, late show," said Peter Bardens when he and his new group Camel eventually appeared at the London School of Economics at dawn last Sunday morning.

Most groups would have got rather fed up at consistently having the time of their act postponed, but Camel stuck it out and did very well under the circumstances.

The music was an interesting mixture of most forms of contemporary music, ranging from jazz to rock, and they performed a large selection of their own compositions, including "Slow Yourself Down," "Separation," a country-type number called "Guiding Light" and "Arubaluba," an

instrumental written by Bardens.

They did their blues number "Simone," and something which appeared on Bardens' first album ("The Answer") called "Homage To The God Of Light."

By the time they finished their finale, "Trouble," the drowsy audience were well and truly awake and ready for more. But there was just no more. — PAMELA HOLMAN.

Black Sabbath

BLACK SABBATH, Birmingham's own wreck-ers, took the second city's dignified Town Hall wide apart in the first of a new nationwide series of concerts this week.

Lead singer Ossie Osbourne showed no signs of a throat condition which had led to the group's cancellation of a tour last November. With Tony Iommi, Geezer Butler and Bill Ward, he had the packed house standing and dancing in the aisles, giving the group an ecstatic welcoming home.

Sabbath's set lasted for over an hour and besides featuring their specials such as "Iron Man" and hit single "Paranoid," they also gave their followers a hint of good things to come with "Snowblind," which is one of the tracks from their forthcoming album.

An acoustic number, "Foxes," revealed the possible future development of Sabbath sound, a more lyrically-based offering which did not dampen the enthusiasm.

Tony Iommi showed he had lost none of his power when he played a long, shrieking solo which brought thunderous applause from the fans and proved that fast, powerhouse playing does not require a fine inventiveness to raise fans to their feet.

Sabbath did not entirely overcome the Town Hall's acoustics which have presented other bands with difficult balancing problems. At times, it was obvious that even Ossie Osbourne's voice was being made to go full stretch in order to compete with Iommi's lead guitar.

Glenn Cornick's Wild Turkey, supporting, showed that since the release of "Battle Hymn" they have tightened up and are developing a sound which is not reliant on Cornick's bass riffs. — TREVOR MURPHY.

Hey! Did you know you got your face upside down.

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TAIL-PIECES

By ALLEY CAT

THE following singles amassed highest number of points in NME Top 30 during 1971: Rod Stewart "Maggie May" (352), Dawn "Knock Three Times" (336), Middle Of The Road "Chirpy Chirpy Cheep Cheep" (324), George Harrison "My Sweet Lord" (312), Judy Collins "Amazing Grace" (306) and T. Rex "Hot Love" (289). . . . Hollywood report says Frank Sinatra cut three titles for Reprise last week. . . . Is Dusty Springfield parting from recording manager Johnny Franz at Philips? . . .

This spring, Caterina Valente marries British pianist-composer Roy Budd . . . One of Lovelace Watkins' greatest admirers — Richard Harris . . . London Weekend TV executive Cyril Bennett announces appointment of Titb Burns as Variety Consultant . . .

Opening March 23, Bernard Delfont's Coventry spring show stars Norman Wisdom. . . Writing stage musical: Tony Hatch and wife Jackie Trent — based on Bugs Bunny characters. . . Unlike Ted Heath would name Ink Spots his favourite group! . . .

Three Marmalade members own music companies — Dean Ford, Hugh Nicolson and Pat Fairley. . . Austrian singer Jeremy Faith renamed himself Jesus! . . . In Top 30, Greyhound are chasing Cat Stevens again. . .

Where is Guy Mitchell? . . . Once a hit for Lesley Gore, "It's My Party" Grazina's new single produced by Mitch Murray — her husband. . . In North London, Marc Bolan, Helen Shapiro, singer Robert Earl, agent Harry Dawson and NME's Maurice Kinn attended same school. . .

Separated: Shirley Jones and actor-husband Jack Cassidy, father of David Cassidy. . . Last Saturday, booker Alec Fyfe spared no expense for Sir Lew Grade's ATV variety show. . . Is Dorothy Squires gaining a following like Judy Garland had? . . .

Doesn't current Middle Of The Road hit remind you of Beatles' "Twist And Shout"? . . . Another Bob Dylan composition for new Rick Nelson single. . . Rock group Country latest signing by Peter Asher. . .

In America, Eleanor Lambert's Ten Best Dressed List

includes Cher. . . Reissue of Pat Boone's "Friendly Persuasion" . . . Mel Brooks cracks: "I think Barbra Streisand considers herself a Jewish planet!" . . .

Besides Ringo Starr, new neighbour for Lulu is screen star Joan Collins in Highgate. . . Japanese poll voted Carole King top girl singer. . . Dorothy Solomon (agent for Bachelors) now represents Neil Reid. . .

Producer of America's current hit is Ian Samwell, original member of Cliff Richard's first backing group. . . Norman Newell lyrics for Stuart Gillies vocal version of Vienna Philharmonic Orchestra hit. . . "Oklahoma Sunday Morning" (new Glen Campbell single) composed by Britain's Tony Macaulay. . .

For next release, Dawn have coupled Del Shannon's "Runaway" with Turtles' "Happy Together." . . Planned by Tony Bennett: TV Special with Count Basie Orchestra. . . His version of Buffy St Marie's "Until It's Time For You To Go" "Elvis Presley's next single. . .

At Detroit concert, Rod Stewart duetted with David Ruffin. . . U.S. guest Melba Moore vibrant on Sunday's BBC-TV Engelbert Humperdinck show. . . Who calls Neil Reid the white Michael Jackson? . . .

Cabaret dates for Billy Eckstine, Lovelace Watkins and Tony Bennett at Derby's Talk Of The Midlands. . . Martin Luther King Humanitarian Award received by Isaac Hayes. . . Invitation for Rod Stewart to produce

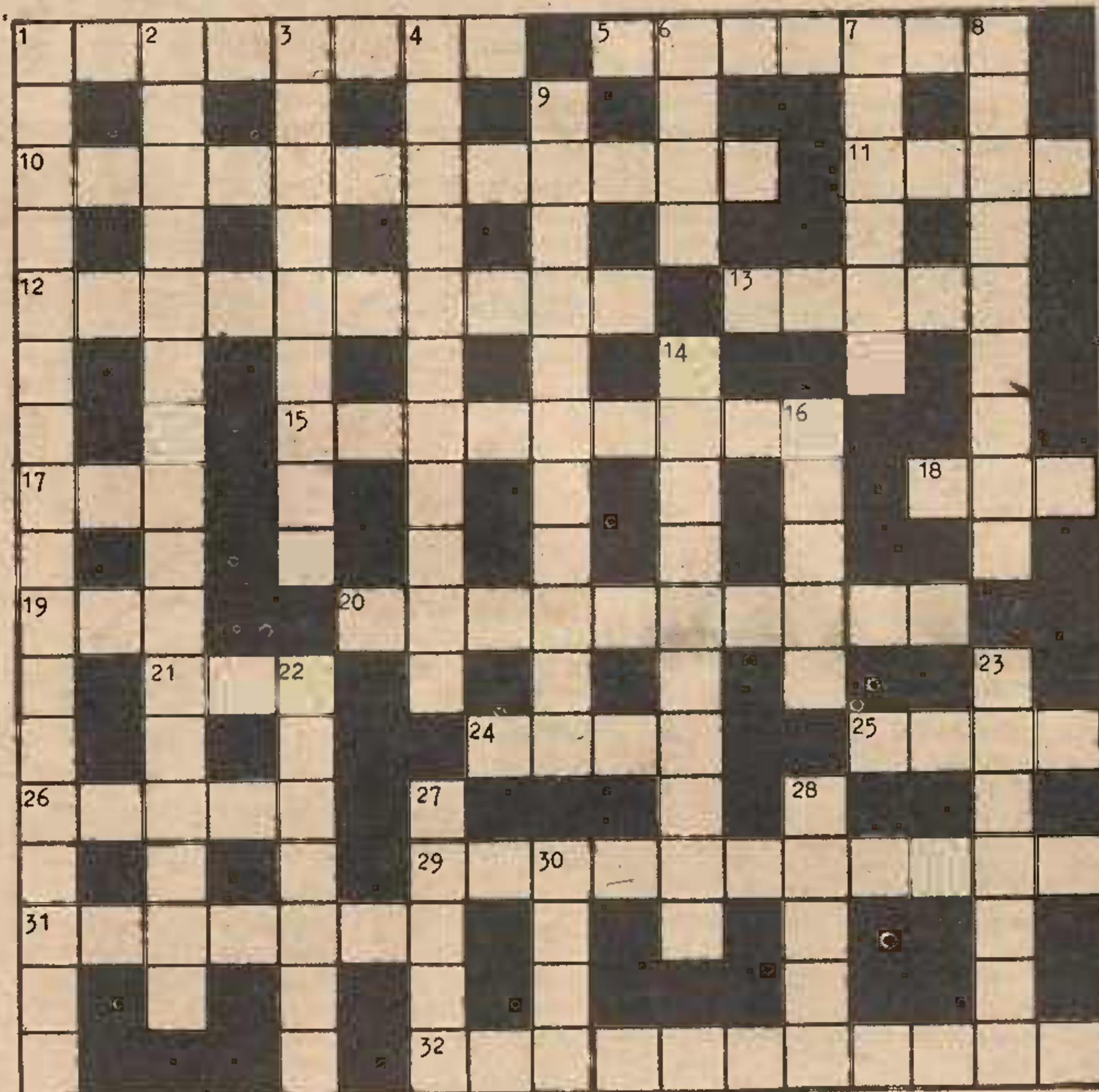


Three years and three days after Terry Sylvester replaced the departed Graham Nash in the Hollies Alan Clarke's replacement was announced at a reception held in London's Westbury Hotel on Friday. He is Mikael Rickfors from Sweden who has had a number of hits in Scandinavia as a solo singer. After unsuccessfully holding auditions for three months to find a lead singer Hollie Tony Hicks recalled Rickfors when he appeared as a support act in Scandinavia with the group three years ago. He was contacted and flew over twice before being finally signed. He replaces Clarke only in the sense of being the new lead singer. Their voices are different as can be heard on the first single Rickfors has cut with the group, "The Baby" released on Polydor next Friday. The group pictured at the reception are (l to r) TONY HICKS, TERRY SYLVESTER, BOBBY ELLIOTT, BERN CALVERT and MIKAEL RICKFORS.

future David Ruffin LP. . . Silver Wedding for Geoffrey and Maria Everitt on February 18. . . Expect manager Derek Boulton to announce new Tony Bennett recording deal. . . Shouldn't Labi Siffre revive some of Nat "King" Cole's songs? . . . Fifty-two-year-old David Seville (creator of Chipmunks) has died. . . Brilliant Elvis

Presley impression by Freddy Starr. . . First BBC date for Fred Hedley band on Radio 2 Charlie Chester show this Monday. . .

Touring Europe with Helen Reddy — her husband-manager Jeff Wald. . . Visiting London: Liberace's personal manager Seymour Heller. . . After eating "American Pie," does Don McLean his teeth?



ACROSS:

- 1 McCartney in the animal world! (4, 4)
- 5 See 17
- 10 Israeli singer (6, 6)
- 11 "It Must Be Love" man
- 12 Dave Arbus is their fiddler (4, 2, 4)
- 13 See 28
- 15 As is JC, that omnipresent bill topper of the Broadway musical and hit album!
- 17 and 5 across Beatles single — to Southend and back!
- 18 Santana label
- 19 Fondly remembered underground club/or upcoming new band
- 20 Wild Turkey and Jude are two bands formed by ex-members of this outfit (6, 4)
- 21 An engagement
- 24 and 7 down Former band was Atomic Rooster
- 25 and 6 down. Youngest — and yuckiest? — artist in the current chart
- 26 It takes eight
- 29 . . . Mildred on Wednesday, Beryl on Thursday . . . ? (4, 7)
- 31 One of earliest progressive-minded U.S. labels
- 32 Drummer/British progressive band leader (4, 7)

DOWN:

- 1 Formerly a hit for Supremes (5, 3, 3, 4, 2)
- 2 Al Green's plea for loyalty? (4, 4, 8)
- 3 The "Working In The Coalmine" man (3, 6)
- 4 The trend that lifted Scott Mackenzie, for instance, to No 1 (6, 5)
- 6 See 25
- 7 See 24

- 8 Left, then re-joined his brothers' band (5, 4)
- 9 '69 hit — sounds like an Indian barrow boy! (4, 7)
- 14 Carole's hot on punctuality! (3, 3, 4)
- 16 The "Walkin' The Dog" man
- 22 . . . or bang a gong if you feel like it! (3, 2, 2)
- 23 A supernatural happening in Smokey's band!
- 27 Who label!
- 28 and 13 across The disappearing guitar star
- 30 As in the song is the colour of love, or the Strawbs keyboard man

ANSWERS NEXT WEEK LAST WEEK'S BELOW

Across: 1 "Family Affair"; 7 (Brian) Auger; 8 Isaac Hayes; 11 "Power To The People"; 13 "Ram"; 14 Clive Bunker; 15 Conn; 16 Amen; 18 A Dog; 19 Dave (Edmunds); 20 Len; 21 Faces; 23 (Kenny) Everett; 25 Roe; 26 Astrud (Gilberto); 28 Noon; 30 Ike (and Tina Turner); 32 Del (Shannon); 33 (Kiki) Dee; 34 Neil (Young); 35 Eyes; 36 Noel (Harrison); 37 Yes; 38 C.C.S.
Down: 1 Fairport Convention; 2 "Mean Woman Blues"; 3 (Brian) Licorice (Locking); 4 (Four) Freshmen; 5 Ray; 6 Peddlers; 9 Atomic Rooster; 10 "Bookends"; 12 Paul McCartney; 17 New Seekers; 18 Anderson; 21 Floyd; 22, 29 & 24 Grand Ole Opry; 27 "The Good, The Bad And The Ugly"; 31 Eve (Graham); 32 Des (O'Connor).

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SIFFRE on religion

MELLOTRON MUSIC

FRANK ZAPPA:
On rock and porn

DOCTOR JOHN: Putting
some Church in British bands

MAGGIE BELL'S corset

ROY CARR in Harlem

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BARCLAY JAMES HARVEST: York University (28); Durham University (29).
BILLY PRESTON: Nottingham Trent Polytechnic (28); Walford College (29); Lancaster Arts Festival (3).
BLACK SABBATH: Glasgow's Green's Playhouse (28); Edinburgh Empire (29); Carlisle Market Hall (30); Liverpool Stadium (31); Portsmouth Guildhall (3).
STRAWBS: Cambridge Homerton College (28); Croydon Fairfield Hall (30); Harlow Civic Centre (29); Aberystwyth University (3).
OSIBISA: Edinburgh University (28); Glasgow University (29); Redcar Coatham (30).
LINDISFARNE: Bournemouth Winter Gardens (28); Salisbury Alex Disco (29).
FLASH: Porthcawl Manor Suite (28); Watford Technical College (29); Letchworth Youth Centre (31).
STEVIE WONDER: Croydon Fairfield Hall (28); Bournemouth Winter Gardens (29); Edmonton Regal (30); Wakefield Theatre Club (31); Manchester Odeon (2).
FIFTH DIMENSION: London Royal Albert Hall (28); Birmingham Odeon (29); Liverpool Empire (30).
CURTIS MAYFIELD: Bournemouth Chelsea Villa (28); Watford Top Victoria Hall (30); Birmingham Barbarell (31).

BURNS FOLK

TUESDAY, the birthday of Robert Burns, it was all down to Radio Rabbie on the BBC wavelengths. For the cultured, Radio 3 put out Schumann settings of translations of the bard's work.

Radio 2's programme was aimed at entertaining without falling into the mawkish sentimentality that tinges most Burns suppers. Robin Hall and Jimmie Macgregor, the McCal-mans, Alistair McDonald, and Isla St. Clair (what a voice!) supplied the music, not souped up, but rather short on unfancy accompaniment.

Bill Simpson did an honest job on reciting the bard's poems. Frances Line produced the show as if it were "Folk On Sunday" gone Scottish — which was a Good Thing.

Radio 3 looked at Burns in the social-history-through-song manner one expects from producer Charles Chilton. The programme "Whistle And I'll Come To You" was not at all dull, but a bit lightweight on Robbie's radicalism and fierce contempt for the kirk.

Chilton also had recruited

Robbie and Jimmie (so why did the programmes overlap by 15 minutes?) with Andrew Faulds and Duncan McIntyre as narrators.

Twice at least the programme fell down badly. Chilton used "John Anderson" to point a comment on Burns' waning sexual prowess. He should therefore have used the unexpurgated text.

And, in presenting "My Love Is Like A Red Red Rose" to its original folk tune, why on earth did he entrust the singing to Duncan Robertson, a concert singer, with full (and syrupy) orchestra?

BBC-TV later put on "There Was A Lad," with Moira Anderson and a cast of thousands — well, several. It was sentimentalised in places, but producer Iain Macfadyen did include a powerful recitation of the two warring anti-aristocracy verses of "A Man's A Man," and Burns the ale-house poet came clearly through.

But when all the programmes were finished, I turned to read extracts from Burns' own description of his life... and I wondered if the BBC and I might just be thinking about two different persons. — ERIC WINTER.

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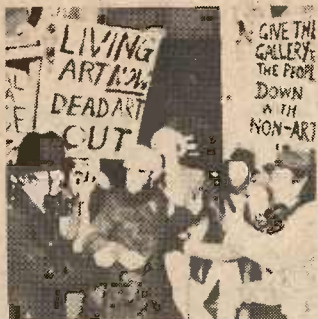
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THICK AS A BRICK

JUDGES DISQUALIFY "LITTLE MILTON" IN LAST MINUTE RUMPUS

ART DEMO FORCES CLOSURE

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Following the release of the policeman by a number of construction workers who were close at hand, the demonstration moved inside the Gallery where several works were damaged and obscene appendages were drawn on some fine old paintings of racehorses. The arrests took place following a scuffle involving the artists and a group of Womens Lib supporters from Burnley on a three-day outing. Several of the ladies were badly bruised and unfortunately their match with Chelsea F.C. tomorrow has had to be cancelled.

THE SOCIETY FOR LITERARY ADVANCEMENT AND GESTATION, (SLAG), announced their decision late last night to disqualify eight year old prizewinner Gerald (Little Milton) Bostock following the hundreds of protests and threats received after the reading of his epic poem "Thick as a Brick" on B.B.C. Television last Monday night.

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The Literary Competition, which was for children aged from 7 to 16 years of age, was sponsored by leading national newspapers and received thousands of entries from schools all over Britain. Mr. Humphrey Martin, the Headmaster of Moordale Primary School said Gerald, nicknamed "Little Milton" by his English master because of his poetic ability, was mentally advanced for his age, although inclined on occasions to obscure and verbose assertions which led him to being somewhat unpopular with his schoolmates. He went on to say that without doubt the child had a great future academically and that his progress was unsurpassed in the history of Moordale Primary. Gerald and his parents moved to St. Cleve four years ago from Manchester when Mr. Bostock decided for health reasons to live away from the City. David Bostock now does occasional gardening work while his wife

Daphne is well known to the Congregation of St. Cleve Parish Church for her activities in social work and her wonderful buffet luncheon at the fete last Saturday. Well done, Daphne! Mr. Bostock said this morning of "Little Milton's" disqualification. "We are heartbroken at the way the Judges changed their minds, and the loss of the prize money and scholarship means we shall find difficulty in paying the instalments on Gerald's Encyclopaedia Britannica. I shall have to do Dr. Munson's roses next week after all." When he heard of the decision against him, Gerald went to his room and locked the door. "Mrs. Bostock and I are sorely vexed at the way this has turned out", said Mr. Bostock of No. 6 Pollitt Close, St. Cleve.

Many local residents are also annoyed and hurt by the news and as some consolation to Gerald and his parents the St. Cleve Chronicle prints the full text of the disqualified



Flashback to last week's presentation dinner held in Gerald's honour by the Committee of the St. Cleve District Art and Literary Society at the Parrit Rooms. Left to right: Lord Clive, Polly Parritt, Mr. and Mrs. Bostock, Gerald Bostock, Lady Parritt, Julia, Gerald's chum with whom he writes poems.

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"We have come to expect that sort of language from adults on television these days, but to hear it from a child of eight is particularly depressing. When I was his age I did not even know what the word g — r meant."

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A statement has been issued following last Tuesday's night's alleged spotting of an unidentified flying "Object".

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"I was proceeding towards the junction of Tremlett Avenue and High Street, St. Cleve at approximately two minutes past eleven on Tuesday evening when my attention was called to a strange noise."

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Fortunately I was able to make a photographic testimonial of the "Ship in the sky" (Reproduced above)."



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The "photograph" and P.C. Grimpace are being forwarded to East Anglia Divisional Headquarters for "further enquiries".

LITTLE MILTON IN SCHOOL - GIRL PREGNANCY ROW

A fourteen-year old schoolgirl this week blamed her pregnancy on Gerald Bostock, the eight-year old poet at the centre of this week's major St. Cleve controversy.

The girl, 14-year old Julia Fealey, a junior member of the St. Cleve District Art and Literary Society and a poet in her own right, is known to have been friendly with Gerald for some time and has often written poems with him.

The accusation was outrageous, said her family doctor, and there was no question of Gerald Bostock being called upon for a medical test, since the girl was obviously lying to protect the real father, but in her state of anxiety showed no sign of changing her story.

Mrs. Daphne Bostock, Gerald's mother already much upset over the events of this

week, told our reporter: "It's disgusting. She's always been jealous of my Gerald."

DIRECTOR ACCUSED

John Bowden, 35, managing director of Tremlett Avenue, St. Cleve, was remanded on bail until December 19 at the Assizes accused of dishonestly handling two blouses at the High Street, St. Cleve between October 13th and October 15th. Bowden was bailed in his own recognisance of £50.

Mongrel dog soils actor's foot

The cameras were rolling film actor Robert E. Levi was addressing his men in the making of his new film "Biggles and the snake-women" when a mongrel dog soiled his foot. The dog belonged to Japanese make-up artist Tatu Tuyu who recently became resident in St. Cleve. He explained later poor Poopsie was taken short. Picture on page 8.

"BRICK" ALBUM DUE

The Jethro Tull record of Gerald Bostock's "Thick As A Brick" poem will be released by Chrysalis Records Limited on Friday February 18th.

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week, told our reporter: "It's disgusting. She's always been jealous of my Gerald."

DIRECTOR ACCUSED

John Bowden, 35, managing director of Tremlett Avenue, St. Cleve, was remanded on bail until December 19 at the Assizes accused of dishonestly handling two blouses at the High Street, St. Cleve between October 13th and October 15th. Bowden was bailed in his own recognisance of £50.

Mongrel dog soils actor's foot

The cameras were rolling film actor Robert E. Levi was addressing his men in the making of his new film "Biggles and the snake-women" when a mongrel dog soiled his foot. The dog belonged to Japanese make-up artist Tatu Tuyu who recently became resident in St. Cleve. He explained later poor Poopsie was taken short. Picture on page 8.

"BRICK" ALBUM DUE

The Jethro Tull record of Gerald Bostock's "Thick As A Brick" poem will be released by Chrysalis Records Limited on Friday February 18th.

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