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No 1301

Week ending January 8, 1972

WIN A BANGLA DESH ALBUM SET

# FAMILY, AIR, MAC DATES

**FAMILY**, Fleetwood Mac, Curved Air and Procol Harum swing back into action on the British scene this month with a series of British concert appearances. Most comprehensive tour is by Family who visit Glasgow Green's Playhouse (next Thursday, 13), Dundee Caird Hall (14), Edinburgh Empire Theatre (15), Ipswich Odeon (21), Cheltenham Odeon (22), Swansea Top Rank (24), Southampton Guildhall (25), Watford Town Hall (26), Crewe University (29) and London Imperial College (February 3). Following these British dates, Family spend two days in Switzerland, then tour France (February 8-20) and Norway (25-March 5).

Fleetwood Mac are set for five major British dates this month, prior to commencing a ten-day tour of Germany on January 22. They visit Derby King's Hall (next Thursday), Huddersfield Polytechnic (14), Folkestone Leascliff Hall (15), Sunderland Top Rank (20) and Leeds Polytechnic (21).

Curved Air will also be undertaking five concert appearances in this country during January. They are at Manchester Free Trade Hall (14), Nottingham University (15), Exeter University (21), Bristol Colston Hall (22) and Lancaster University (29).

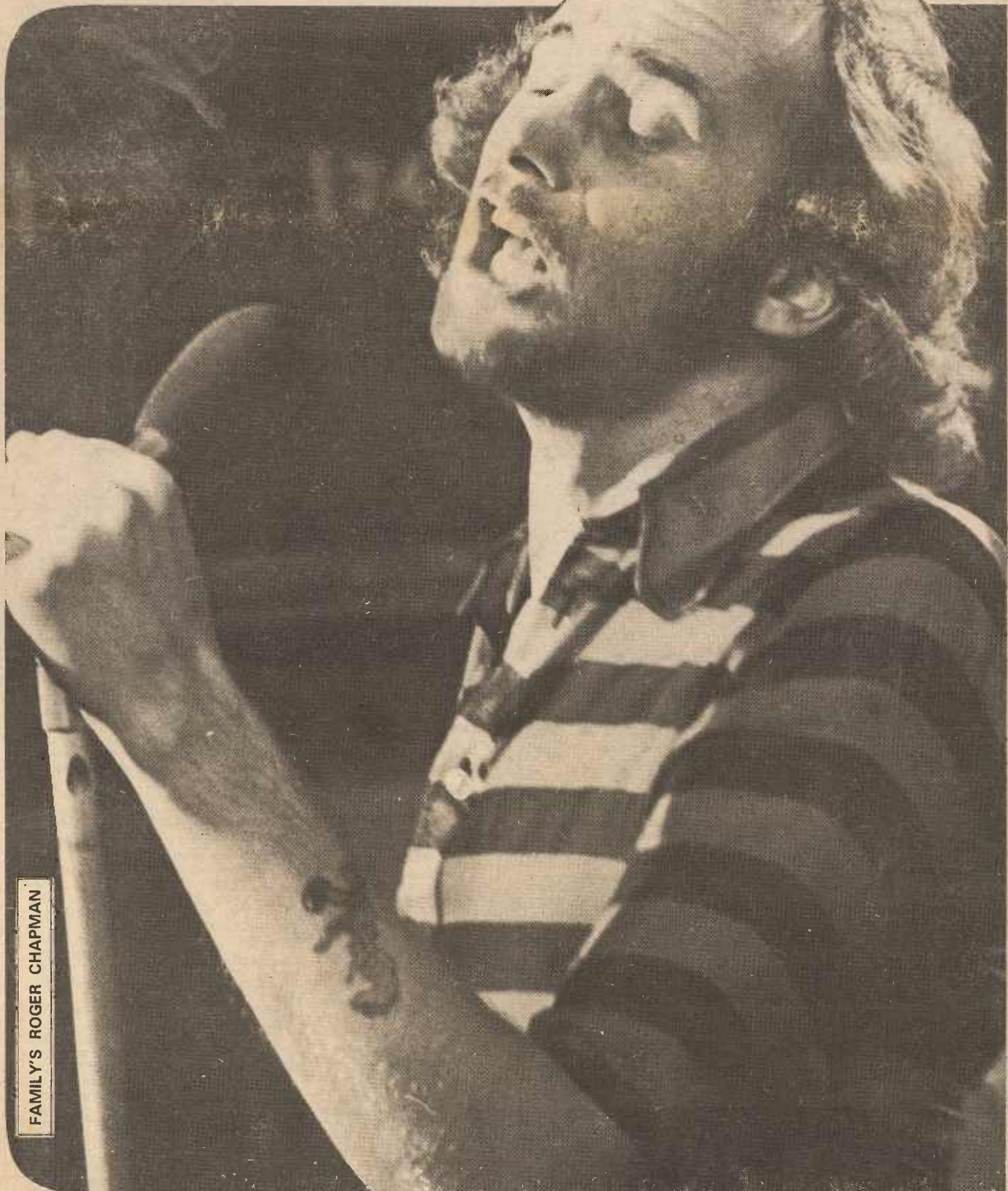
## PROCOL TOUR

Procol Harum make one of their rare excursions on to the British concert circuit later this month when they play Manchester Free Trade Hall (18), Birmingham Town Hall (19), Newcastle City Hall (21), Bristol Colston Hall (23), Portsmouth Guildhall (24) and Sheffield City Hall (25). Dates in Scotland in early February have still to be announced.

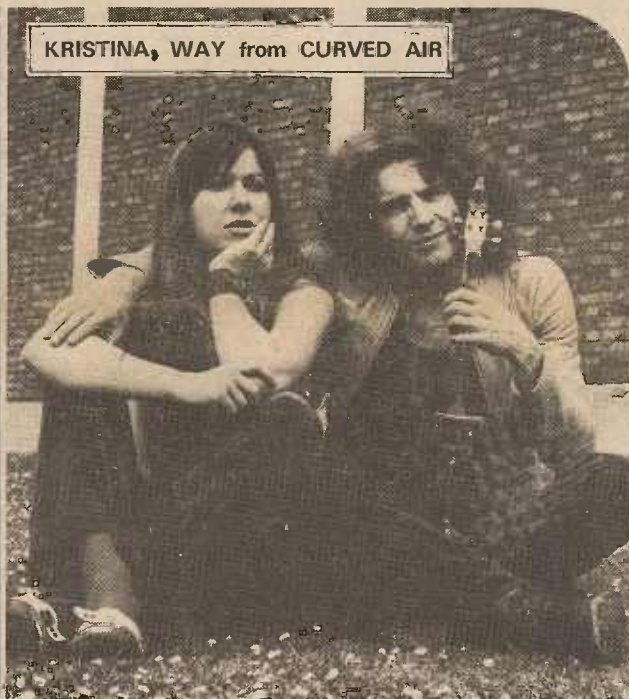
## Elvis in Paris, so they say

**JUST** one week after the NME revealed that — as yet — there are no plans for Elvis Presley to visit Britain or Europe in 1972, the rumours have started up all over again.

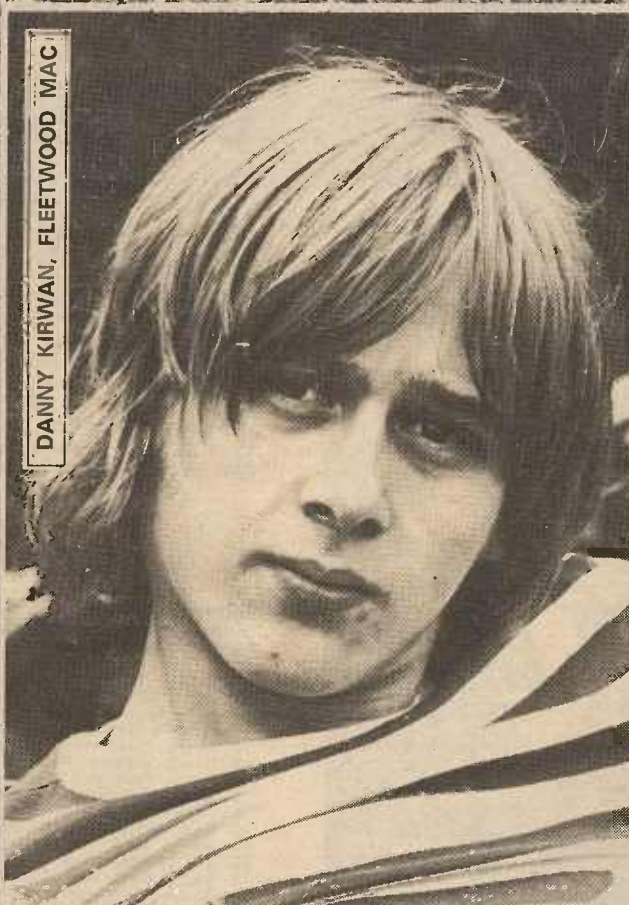
The latest reports stem from France, where it is being widely proclaimed — both by press and radio — that Elvis is to star in two concerts at the 100,000-capacity Stade de Colombes in Paris on Saturday, May 27. The deal has allegedly been set up by the Charles Aznavour Society and guarantees Presley a minimum 250,000 dollars. The NME has no reason to believe the accuracy of these reports, in view of Tom Diskin's denials which we printed last week — but a last-minute change of heart is always possible, so the Paris speculation cannot be dismissed irrevocably.



FAMILY'S ROGER CHAPMAN



KRISTINA, WAY from CURVED AIR



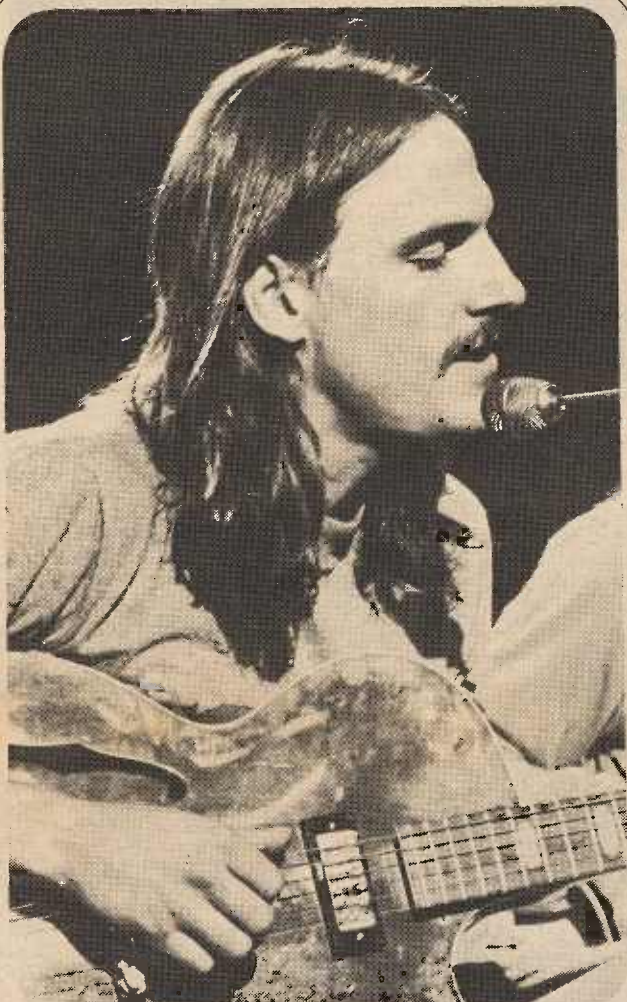
DANNY KIRWAN, FLEETWOOD MAC

**INSIDE: 208 TIMES 8 PAGE SUPPLEMENT**



# NME Chart Survey of 1971

DEREK JOHNSON analysis



JAMES TAYLOR: the "new pop messiah."



PAUL SIMON (right) and ART GARFUNKEL: top album for the second year.



LED ZEPPELIN'S John Paul Jones (left) and Jimmy Page: three albums in the top 50.

THE OUTSTANDING feature of the 1971 NME Points Championship is not merely the fact that T. Rex won the title, so much as their manner of doing so. Because in the final analysis, Bolan and Co are streets ahead of their next nearest rivals. There has not been such a decisive victory since the Beatles were at their peak. And it is patently obvious that Rex have emerged as the most influential force in 1971, so far as singles are concerned, in particularly convincing style.

Full credit to newcomers Dawn for occupying runners-up spot, and to delicious Diana Ross for boosting the female challenge by grabbing third place. Elvis Presley fans will be delighted to see that he has retained a commanding fifth position even though this means a slight drop from his title-winning achievement of last year. And most of us will be pleased to acknowledge the artistry and individuality of Neil Diamond at no 6.

But for the most part, the past 12 months have been especially noteworthy for the success of British artists. And this at a time when many critics are implying that the Americans are regaining their supremacy. In the accompanying Top 50 list, no fewer than 28 acts are British (which, for the purposes of this table, includes Australian and West Indian artists) and 21 are American. Leaving Waldo de

loss Rios as the odd man out to represent Spain!

Even more impressive is the breakdown of the Top 20 artists — the ones who have played the greatest part in moulding the shape of pop during the past year. And there we find no fewer than 14 British acts, leaving the Stateside challenge with a representation of only six acts. I am convinced that this preponderance of Brit-

ish talent is the most significant and vital fact to be gleaned from this latest points table.

Also worth noting is the strength of the girls' comeback during 1971. Although several long-established favourites, like Lulu and Dusty, are missing from the list, the girls have nevertheless fared better in '71 than for many previous years. With Diana Ross (3),



MARC BOLAN of T. REX: "streets ahead of his nearest rivals."

## T. REX IS KING

### 1971 SINGLES CHART POINT SCORES

SIXTEEN YEARS ago, the NME was the first British publication to launch an annual Points Championship — and here now is our league table for 1971. As usual, it is based upon the weekly Top 30 published by the New Musical Express — 30 points are awarded for a no. 1 position, 29 points for no. 2 and so on down to one point for no. 30.	4. Middle of the Road ... 590	18. McGuinness Flint ... 324	35. Redbone ... 222
1. T. Rex ... 980	5. Elvis Presley ... 496	19. Andy Williams ... 319	36. Ray Stevens ... 216
2. Dawn ... 658	6. Neil Diamond ... 459	20. John Kongos ... 311	37. Blue Mink ... 215
3. Diana Ross ... 600	7. George Harrison ... 408	21. Slade ... 306	38. Paul McCartney ... 213
	8. Mungo Jerry ... 399	22. Judy Collins ... 306	39. Temptations ... 211
	9. Supremes ... 380	23. Perry Como ... 299	40. Who ... 210
	10. Dave and Ansell Collins ... 368	24. Mixtures ... 281	41. R. Dean Taylor ... 207
	11. Atomic Rooster ... 364	25. Rolling Stones ... 280	42. James Taylor ... 206
	12. Rod Stewart ... 352	26. New World ... 265	43. Lobo ... 200
	13. Olivia Newton-John ... 336	27. Lyn Anderson ... 261	44. Cher ... 196
	14. CCS ... 333	28. Tams ... 260	45. Ashton, Gardner and Dyke ... 193
	15. New Seekers ... 329	29. Jackson Five ... 259	46. Buffy St. Marie ... 192
	16. Tom Jones ... 328	30. Gilbert O'Sullivan ... 256	47. Delfonics ... 192
	17. Sweet ... 326	31. Clive Dunn ... 242	48. Four Tops ... 190
		32. Tony Christie ... 242	49. Kinks ... 189
		33. Shirley Bassey ... 234	50. Family ... 186
		34. Waldo De Los Rios ... 229	

## S. AND G. DOUBLE, AND A TAYLOR TRIUMPH

BY FAR the most successful album of the past 12 months has been "Bridge Over Troubled Water" by Simon and Garfunkel, which notched up over 500 points more than its next nearest rival. This is a tremendous feat,

particularly bearing in mind that this same disc also topped the 1970 list — though on that occasion its winning margin was less than 200 points. So S and G — who we are told are now defunct — join "The Sound Of Music" in the

rare distinction of taking the album title for two years running.

Although the album field is often alleged to be the prerogative of progressive and experimental groups, who cannot express themselves adequately by way of singles, it is significant that

Andy Williams has overcome great competition to secure runner-up spot. And with the same LP with which he came seventh last time! Andy also figures at no. 11 — which ain't bad going for a so-called square!

1971 has been a year of triumph for James Taylor, acclaimed the "new pop messiah" by many critics. Whether the title is justified is a moot point, but the guy's impact cannot be denied — and the fact that he takes third and fifth places in the accompanying table is indisputable proof of the measure of esteem in which he is held.

Led Zeppelin are, in many respects, the epitome of the new breed of album artists — since they confine their releases strictly to this territory. So it is not surpris-

ing to find three of their albums in the Top 50 (at 15, 33 and 42) — and incidentally, two of these same LPs also figured prominently in last year's list. Credit also to Emerson, Lake and Palmer — another outfit specialising in albums — for having three in the table.

The Motown sound continues to exert a considerable influence, though it is noticeable that Tamla's comprehensive collections seem to be more in demand than albums by the label's individual attractions — of whom only Diana Ross squeezes into our list of the year's top 50 LPs. Yet we find three different volumes of the "Motown Chartbusters" all extremely well placed.

Among acts which have each secured two entries in the table are Deep Purple, T. Rex, Elton John and Santana. And I'm quite sure that the Rolling Stones and the Moody Blues, to name but two, would also have been in the dual bracket had they both had more than one album apiece issued during the year.

It is gratifying to see groups like Yes and the Groundhogs figuring so strongly, when they are virtually unknown quantities in the singles market. And it is also good to see Paul and Linda McCartney, George Harrison and John Lennon in the list — albeit individually. At least it is vast compensation for the absence of the Beatles as a group.

The strength of the LP has grown immeasurably in 1971, and competition has never before been so fierce. But rest assured that 1972 is destined to be a year of even fiercer rivalry!

### THE TOP FIFTY ALBUMS OF 1971

BASED UPON the weekly Top 30 albums published in the NME — with 30 points awarded for a no. 1 placing, 29 points for no. 2 and so on down to one point for no. 30.

1. Bridge Over Troubled Water (Simon & Garfunkel) ... 1425	24. Teaser and the Firecat (Cat Stevens) ... 316
2. Andy Williams' Greatest Hits ... 862	25. Easy Listening (Various Artists) ... 316
3. Mud Slide Slim (James Taylor) ... 679	26. Emerson, Lake & Palmer ... 310
4. Motown Chartbusters Vol. 5 ... 677	27. Imagine (John Lennon) ... 307
5. Sweet Baby James (James Taylor) ... 637	28. Symphonies for the 70s (Waldo de los Rios) ... 296
6. Every Picture Tells A Story (Rod Stewart) ... 607	29. Fireball (Deep Purple) ... 280
7. Frank Sinatra's Greatest Hits ... 568	30. Motown Chartbusters Vol. 6 ... 270
8. Sticky Fingers (Rolling Stones) ... 554	31. Cry of Love (Hendrix) ... 269
9. Tapestry (Carole King) ... 552	32. Song of Love and Hate (Leonard Cohen) ... 268
10. Ram (Paul & Linda McCartney) ... 541	33. Led Zeppelin II ... 260
11. Home Lovin' Man (Andy Williams) ... 520	34. After The Goldrush (Neil Young) ... 246
12. All Things Must Pass (George Harrison) ... 497	35. Air Conditioning (Curved Air) ... 245
13. Every Good Boy Deserves Favour (Moody Blues) ... 492	36. Paint Your Wagon (Soundtrack) ... 243
14. Deep Purple In Rock ... 484	37. Aqualung (Jethro Tull) ... 209
15. Led Zeppelin III ... 394	38. Master of Reality (Black Sabbath) ... 207
16. Tarkus (Emerson, Lake & Palmer) ... 384	39. Love Story (Soundtrack) ... 195
17. Tumbleweed Connection (Elton John) ... 370	40. Elton John ... 192
18. Motown Chartbusters Vol. 4 ... 366	41. Free Live ... 187
19. The Yes Album ... 365	42. Four Way Street (Crosby, Stills, Nash & Young) ... 185
20. Electric Warrior (T. Rex) ... 361	43. Led Zeppelin IV ... 185
21. Split (Groundhogs) ... 354	44. Carpenters ... 184
22. Blue (Joni Mitchell) ... 350	45. Pendulum (Creedence Clearwater Revival) ... 174
23. Who's Next? ... 318	46. Santana 3 ... 162
	47. Abraxas (Santana) ... 159
	48. Best of T. Rex ... 155
	49. I'm Still Waiting (Diana Ross) ... 140
	50. Pictures At An Exhibition (Emerson, Lake & Palmer) ... 138





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## British schedule for Mountain is revised

### RAINBOW SHOWS: JANUARY 29-30

THE British tour by Mountain, which is being promoted by Track International in association with Buffalo Artists, has been completely re-scheduled. Although all but one of the venues remain unchanged, the dates have been re-shuffled with only four of the original itinerary remaining unaltered. Most important change is that, instead of appearing at London Rainbow for three days at the end of the tour, Mountain will now play two days at this venue at the outset of the schedule — on January 29 and 30.

Other re-jigged dates are Newcastle City Hall (February 2), Edinburgh



Mountain's LESLIE WEST

Empire Theatre (4), Glasgow Strathclyde University (5), Manchester Free Trade Hall (8) and Liverpool Stadium (9). The four dates remaining unchanged are Birmingham Kinetic Circus (7), Warwick University (10), Sheffield University (11) and Leeds University (12).

● As previously reported, Isaac Hayes stars at the Rainbow on January 27 and 28. These appearances by Hayes and Mountain mean that bookings already announced for Ashton, Gardner, Dyke & Co. at the Rainbow on January 28 and 29 have to be switched. Revised dates are now being finalised for the outfit.

## SHA NA NA SPRING VISIT IS FINALISED

THE projected British visit in the late spring by Sha Na Na, plans for which were revealed in the NME four weeks ago, is definitely ON! The tour was confirmed this week by the William Morris Agency, and it will include three days at London Rainbow Theatre on June 8, 9 and 10. Sha Na Na will also play three other concerts in this country — details have not yet been finalised — as well as

various engagements on the Continent, giving a total of 21 days in Europe.

The Morris office is also bringing Canadian star Anne Murray to Britain for a string of live appearances and TV dates in mid-March, culminating in a guest booking in the Country Music Festival at Wembley on April 1 and 2 (see separate story). And the agency is also setting up British dates for Bobby Rydell towards the end of April, after he completes a German tour.

## Rice, Webber now plan Peter Pan — superfilm!

TIM Rice and Andrew Lloyd Webber, the British team whose contemporary treatment of the Gospels emerged as the internationally successful "Jesus Christ — Superstar", are now turning their attention to another of the world's great best-sellers. They have signed to write the music and lyrics for a film musical version of J. M. Barrie's classic "Peter Pan".

The movie will go into production early in 1973 with an estimated budget of £1,250,000, and it will be directed by Lionel Jeffries. The film rights of "Peter Pan" were acquired two years ago by Universal Pictures from the Great Ormond Street Hospital for Children in London, to whom Barrie originally bequeathed the rights. But the hospital still retains some interest in the book, and will have to be consulted over the casting of the film.

A spokesman for Rice and Webber told the NME: "We anticipate that, with the reputation they have now established, the 'Peter Pan' soundtrack album will develop into another monster seller." Meanwhile, executive producer Robert Stigwood commented: "It is our intention in the film to stick closely to J. M. Barrie's original concept."

### McKendree: plans for return visit

McKendree Spring, the U.S. soft rock group which returned to America a month ago following a four-week tour of British clubs and colleges, plans to make a second visit here this spring — during which it hopes to record live tracks at a concert date. The band is completing its next album, titled "Three," this month for simultaneous release by MCA in America and Britain in February.

## STEAMHAMMER STICKING TO ITS INSTRUMENTAL POLICY

STEAMHAMMER is going ahead with its plans for a club tour this month and a college tour in March, even though it is still without a permanent singer — and there is as yet no sign of a regular vocalist being engaged. Also set for the group in March are dates in Holland and Germany. The outfit is to release a new album in February — with a guest singer on two tracks, and guest musicians on others — and it will continue working as an instrumental trio for the time being. Commented bassist Louis Cennamo: "Our music is valid as it stands. The introduction of a singer would be a logical development, but we're in no hurry!"

## Tony Christie is heading for Gold with 'Amarillo'

WITH "Is This The Way To Amarillo" currently at No. 1 in Germany and Belgium — as well as in the Top Twenty in eight other countries — Tony Christie's world sales on this single are fast approaching the million mark, and it seems certain that he will qualify for a Gold Disc within a matter of days. Meanwhile, Tony's tour of Australasia — opening in Auckland, New Zealand, on January 21 — has been extended right up to the start of his South African tour on March 8. This means that he will be absent from Britain for nearly four months.

## Pop withdrawn at Doncaster!

DONCASTER'S Race Committee has banned all public dances by name groups at the Grandstand, situated on the town's racecourse. The venue was opened 15 months ago at a cost of over £1 million — it houses three dance halls, one of which has a 5,000 capacity, and many top groups have appeared there. Appearances cancelled include the Showstoppers (who were to have appeared on Christmas Eve) and Johnny Johnson and the Bandwagon (due for New Year's Eve) as well as an up-coming date by the Syd Lawrence Orchestra.

## HUMBLE PIE TOUR—OVER 20 VENUES!



Humble Pie's STEVE MARRIOTT

HUMBLE PIE are to undertake an extensive nation-wide tour starting at the beginning of February and running through into March. It will be the group's first British tour for 2½ years, and will give provincial audiences their first opportunity of seeing new member Clem Clempson, who recently replaced Peter Frampton in the line-up. The tour itinerary is at present being finalised, but it will comprise over 20 dates in key cities, including two major London concerts. Pie this week received its Gold Disc award to mark sales in excess of one million dollars of its "Rocking At The Fillmore" live album.

## 25p. ADMISSION FOR CHICKEN SHACK & SAVOY BROWN TOUR

CHICKEN SHACK and Savoy Brown are to co-star in a major British package tour, which will run for 18 days from February 7. Venues are still being lined up, but the itinerary will include leading halls throughout the country, one of which will be London's Rainbow Theatre. A feature of the tour is that the price of admission will be restricted to 25p.

Shack's first album for over two years, "Imagination Lady," will be issued by Decca at the end of January as a prelude to the tour. Meanwhile, although Stan Webb continues to be showcased on some vocals, the outfit is still seeking a new lead vocalist to bring the line-up back to quartet size.

Savoy Brown tours Italy for five days from next Wednesday (12), and is also



STAN WEBB of Shack

set for three days in Switzerland from February 4. Immediately after its British tour with Shack, Savoy flies to America to begin a two-month tour there.

## Floyd at Lanchester

PINK Floyd will interrupt its tour of British concert halls — dates for which were reported in the NME four weeks ago — for a ballroom appearance at Coventry Locarno on February 3, as part of the Lanchester Arts Festival. Floyd will play an early evening show from 7 to 8.30 pm, and this will be followed at 10 pm by the previously-announced bill featuring Chuck Berry, Slade and Billy Preston.

## DEEP PURPLE: TWO MAJOR U.S. TOURS

DEEP Purple is confirmed for two major American tours during the first quarter of this year. The first commences next Thursday (13) and replaces the tour which Purple had to abandon last autumn because of singer Ian Gillan's illness — it opens in Hollywood and visits a total of 14 venues before terminating on January 31. The second U.S. tour runs from March 17 to April 17, and negotiations are in progress for the outfit to continue on to Japan and Hawaii for further dates.

Also set for Purple are short concert tours of Germany and Scandinavia during February and March — the group visits Germany for six days from February 7, and plays dates in Sweden and Denmark from February 29 to March 4. Purple's new "Machine Head" album, recorded in Switzerland before Christmas, will be issued in Britain on the Purple label in late March or early April — but U.S. release is planned for about the middle of February.

## Group formed by Andy Roberts, Ian Matthews

IAN MATTHEWS — who separated from Southern Comfort a year ago — and Andy Roberts have teamed together to form a new touring band, of which the other members are Dave Richards and Bob Ronga. The outfit, which will be known as Plainsong, has been assembling and rehearsing material over the Christmas period and will undertake its first dates towards the end of this month. TV and radio dates are also being negotiated, as well as a French tour.

Although Matthews and Roberts have pursued individual careers during the past 12 months, they have become increasingly closely associated during that time. Roberts accompanied Matthews on his summer U.S. tour, and there has been reciprocal "guesting" on each other's solo albums.

Commented a spokesman: "The creation of Plainsong came from a mutual desire to perform more frequently and further afield in public." In the band, Dave Richards (until recently with Sandy Denny) will be on keyboards and Bob Ronga on bass.

### Monkee tours Britain

Davy Jones has his first acting role since the Monkees disbanded, when he stars in the play "Forget-Me-Not Lane" which is to go on a three-month British provincial tour. It opens in Bournemouth on January 17.

## NEW OUTFIT LAUNCHED BY EX-SKID ROW MAN

EX-SKID ROW member Gary Moore is at present working in Ireland with a new five-piece band. Line-up includes Gary and Skid's former American road manager Chuck Carpenter on dual lead guitars—plus drums, electric piano and bass. The band's music, according to manager Clifford Davis, is similar to the Allman Brothers' brand of powerful blues rock. The group will be named simply Gary Moore and will start gigging in Britain next month. Moore left Skid Row shortly before Christmas because, according to Skid bassist Ben Sheils, "everything happened too fast for him!"

## FREEDOM'S FEBRUARY TOUR

FREEDOM—the rock outfit which recently expanded from a trio to a quartet—is to undertake a lengthy tour of British clubs, concert halls and colleges starting in early February. A new single will be issued by Vertigo to coincide with the tour, followed by the group's second album in March. Freedom has been lined up for its second American tour—a three-week schedule of college dates beginning in mid-March.

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SAVILE, O.B.E.

## COMMENT

CONGRATULATIONS to Jimmy Savile on his award of the O.B.E. in the New Year Honours List. It is an honour well deserved, in view of his unstinting efforts for charity and his regular unpaid work at Leeds Infirmary, Broadmoor and other hospitals. Jimmy's O.B.E. ranks as one step higher than the M.B.E., which each of the Beatles received in 1965.

It is unfortunate that the Government does not see fit to recognise other aspects of pop—a field in which numerous artists have worked near miracles in boosting British prestige abroad, and assisting our balance of payments. Possibly the outspoken attitude of certain members of the pop fraternity has reflected badly on others. But in any event, pop is as deserving of awards as those sportsmen—who seemingly were honoured simply for doing their handsomely-paid jobs!

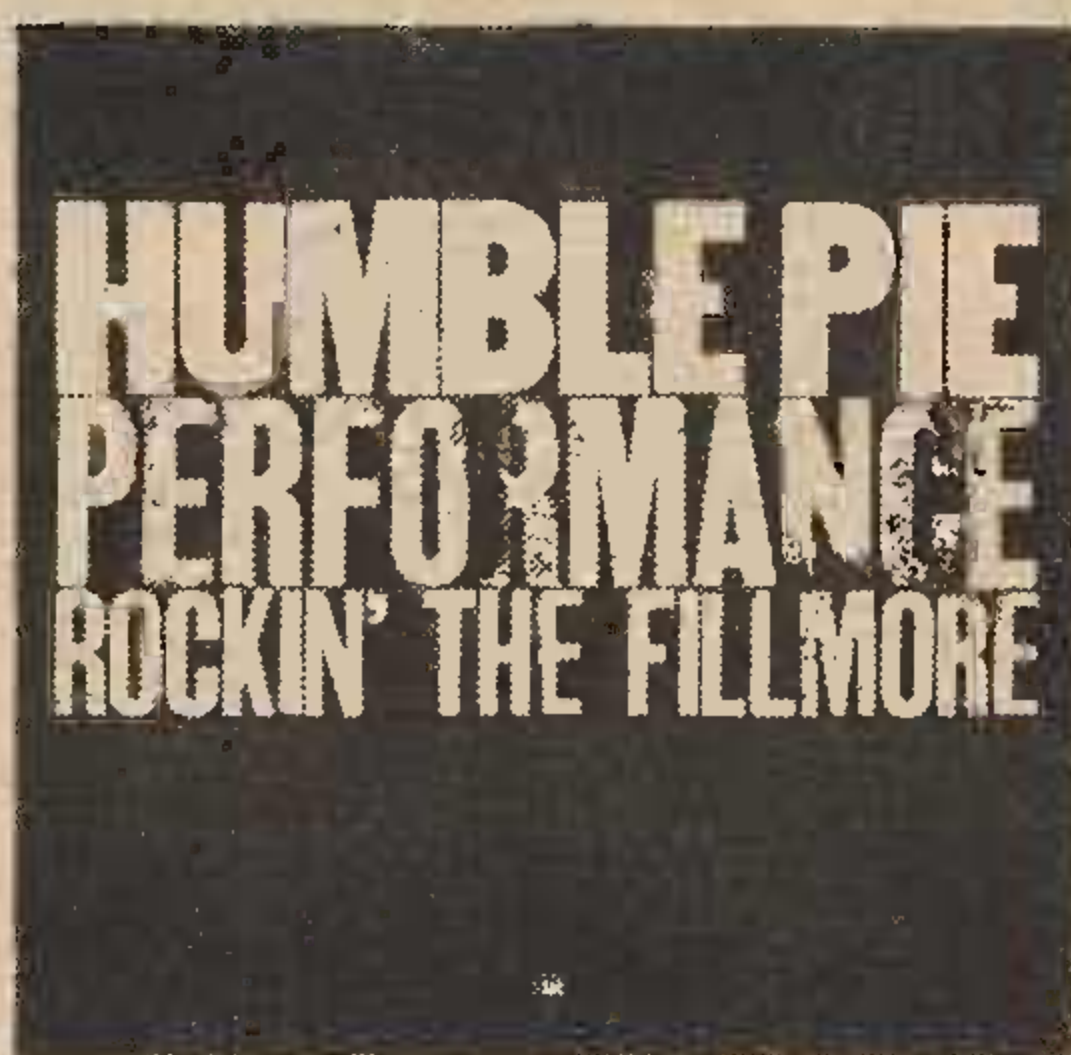


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AMLH 67013

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AMLS 63037

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## Mimi Farina & Tom Jans Take Heart

AMLS 64310

A beautiful collection of songs from a very talented pair of folk artists, Mimi Farina and Tom Jans, both well established in America.

## England Dan & John Ford Coley

AMLS 64305

Two young musicians from Texas who sing simply about the human condition... already they are building a strong following here after their recent tour with Elton John.



## Leon Russell & the Shelter People

AMLS 65003

An exciting album capturing all the intensity of Leon Russell's live performances. A colourful portrait of one of America's most forceful artists today.

## Carole King Tapestry

AMLS 2025

The album that established Carole King in this country, featuring her hit single "It's Too Late"... this must be the album of 1971.



## Joe Cocker Mad Dogs & Englishmen

AMLS 6002

The almost legendary album featuring Joe Cocker/Leon Russell on their frantic Mad Dogs & Englishmen tour of the States.

## Lee Michaels "5th"

AMLS 64302

Those who have heard Lee Michaels' single "Do you know what I mean" already know why Lee Michaels is such a success. On this his fifth album he has received the acclaim he deserves.



## Freddie King Getting Ready

AMLS 65004

The first album from blues guitarist Freddie King, whose recent visit to England with Leon Russell won him a huge following.

### A&M Records & Tapes



## NME POPULARITY POLL

# REX SET FOR WORLD TITLE

Elvis, Cliff, Cilla, Rod, New Seekers ahead



Rex's MARC BOLAN

**T. REX** — virtually unknown this time last year — are now poised to win the World Vocal Group section of the NME Poll, by capturing top spot from Creedence Clearwater Revival. Rex are also clear leaders in the British Vocal Group category, besides being well placed for a third honour as their "Electric Warrior" leads the field for the Best Album title. Additionally, Marc Bolan is battling against Rod Stewart for the New Disc Singer crown. After starting 1972 with a No. 1 Chart hit, the New Seekers are strongly favoured to top the Best New

### Group voting.

These observations are made after an analysis of the first thousand coupons received in our latest Poll.

In the other World Sections, Elvis Presley is in little danger of losing his two titles... but, although Diana Ross is currently leading in the Female Singer section, she is facing a fierce challenge from both Melanie and Carole King.

Cliff Richard is strongly placed to retain both his British titles — but Marc Bolan, Tom Jones, George Harrison and Rod Stewart are among his closest rivals, and are at present contending the runner-up positions.

Rod Stewart is also closely involved in the voting for the best British records of 1971. "Maggie May" has a slight lead over George Harrison's "My Sweet Lord" single, while Rod's "Every Picture Tells A Story" album is hot on the heels of Rex's "Electric Warrior" and slightly ahead of John Lennon's "Imagine."

### CCS LEADING

Although Cilla Black is likely to remain top British girl singer, Olivia Newton-John is within striking distance and cannot be discounted. In view of their break-up, the Shadows will undoubtedly relinquish their Instrumental Unit title after many years — with CCS favourites to replace them.

Once again, those consistent annual DJ rivals Jimmy Savile and Tony Blackburn are in extremely close contention, with Savile just having a slight edge — and specially noteworthy is the strong support for Dave Lee Travis. As usual, it looks like being a runaway win for BBC-1's "Top Of The Pops" as the most popular TV or radio programme.

No more votes can be accepted in this Poll, and a large team is now tabulating all the coupons received. There could still be some interesting and unexpected surprises when all the votes are counted, and next week's NME will publish the winners and runners-up in each section.

### DRIFTERS START ON FEBRUARY 11

The Drifters open their British ballroom and club tour on February 11 with a double date at Doncaster Top Rank and Hull Malcolm's Disco. Dates already set for the group include London Bumpers (February 23) and Purley Orchid (24).

### Paul Brett minus his Sage outfit!

Paul Brett's Sage has ceased to exist as a unit. Paul has pared down the band, and he will in future be working as an acoustic act with violinist Mike Piggott. The duo will be known simply as "Paul Brett," and it has been booked as special guest attraction on the Status Quo college tour starting in February.

## JORDANAIRE'S TOUR BRITAIN IN MARCH

**THE Jordanares**, the Nashville-based outfit which has backed Elvis Presley on many of his hit records, are to make their debut in Britain in March. The visit is the outcome of a deal with Ember Records, for whom the Jordanares have just recorded a new album titled "Monsters", which will be issued here in March to tie in with their arrival. A schedule of TV, radio, concert and club dates is being set for the Jordanares who still comprise the original four founder-members — Gordon Stoaker, Neil Matthews, Hoyt Hawkins and Ray Walker. Next week, Ember is to release the Jordanares' cover version of "I'd Like To Teach The World To Sing."

## Tony Bennett concerts

**TONY Bennett**, who arrived in Britain this week to begin work on his previously-reported Thames-TV series which is being filmed at London's Talk Of The Town, will make two concert appearances during his three-month stay in this country. Promoted by Arthur Kimbrell, Bennett stars at Portsmouth Guildhall (February 17) and Birmingham Theatre (February 20). He will be supported by a 32-piece orchestra conducted by his U.S. musical director, John Bunch.

## FINANCIAL DISPUTE, SO LULU QUILTS HER FILM!

**LULU** has walked out of her role in the British film comedy "The Cherry Pickers" in which she was the leading lady — and as a result, the picture may be scrapped altogether. Terry-Thomas, Spike Milligan, Patrick Cargill and Wilfrid Hyde-White are among the other stars in the picture, which stopped filming shortly before Christmas when it encountered financial problems.

Producer Peter Curran commented: "These difficulties have now been ironed out, and we had intended to resume shooting next week." But a spokesman for Lulu said: "Her professional and artistic advisers took the view that, as things failed to run smoothly, she should not continue in the film."

## Rock & Roll Allstars' big Chinese tour is still on!



**THE Rock & Roll Allstars'** visit to Red China, plans for which were reported in the NME last autumn, is still ON! Prior to the group's trip to the People's Republic of China, it plays British dates at Chelmsford Magnet (tomorrow, Saturday), Glasgow Strathclyde University (January 15), Glasgow Electric Garden (16), Fife St. Andrew's University (21), Bishop's Stortford Road Centre (27), Cambridge Hamilton College (28) and York St. John's College (29). The outfit records a sequence on January 14 for BBC-2's "Old Grey Whistle Test." It flies to China on January 30.

## Sacha Distel on tour

**SACHA DISTEL** sets out on a British tour in mid-March, topping an all-star international variety bill. He is set for appearances at the following venues: Southampton Gaumont (March 17), Bournemouth Winter Gardens (18), Bristol Colston Hall (19), Derby Talk Of The Midlands (21 and 22), Peterborough ABC (23), Ipswich Gaumont (24), Birmingham Odeon (25), Coventry Theatre (26), Plymouth ABC (28), Stockton ABC (30), Blackpool ABC (April 1 and 2), Wakefield Theatre Club (3 to 5 inclusive), Glasgow Kelvin Hall Arena (6), Newcastle Odeon (7) and Manchester Odeon (8).

## Yes: further concerts

**YES** is to headline three major provincial concerts at the end of this month. They are at Boston Starlight (January 29), Bristol Colston Hall (30) and Manchester Free Trade Hall (31). Apart from its previously announced two nights at London Rainbow on January 14 and 15, Yes had not planned any British dates until the start of its 15-day concert tour in mid-April. But a spokesman explained: "The boys felt it would be nice to do a few provincial dates to aid promotion of their current chart LP." Yes begins a five-day tour of Belgium and Holland on January 19, and opens its third American tour in Rhode Island on February 15.

## HOST OF STARS FOR 2-DAY WEMBLEY COUNTRY FESTIVAL

**IMPRESARIO Mervyn Conn** this week announces initial plans for his fourth International Festival of Country Music, which is to be staged this year at Wembley Empire Pool on Easter Saturday and Sunday, April 1 and 2. Among artists already confirmed for the event are George Hamilton IV, Hank Williams Jr, Anne Murray, John D. Loudermilk, Loretta Lynn, Conway Twitty, Dottie West, Tom T. Hall, Bill Anderson, Jan Howard, Del Reeves, Earl Scruggs, Bobby Bare, Tex Withers and the Stoneman Family. Two 45-minute specials will be screened from the festival by BBC-TV, and there will also be four radio shows broadcast from the event. Additionally, there will be a competition for British country talent, with the winner guaranteed a Nashville recording session!

## Poppy Family due soon ALSO FELICIANO & NANCY SINATRA

**TOP** Canadian group, the Poppy Family — who scored a massive world-wide hit with their Decca single "Which Way You Going Billy" — are to visit this country in March as part of a full European tour. A new album will be released to coincide with the visit. It is expected that the Poppy Family — comprising Susan and Terry Jacks — will play concert and TV dates in Britain, and these are at present being lined up by Anglo-American Attractions.

Jose Feliciano is to undertake an extensive European tour, starting in February and running through into March. He will be playing selected dates in this country, as well as concerts in Belgium, Scandinavia, Germany, Austria, Italy, France and Yugoslavia. Exact dates and venues have still to be finalised.

Nancy Sinatra is expected to visit Britain next month. She is set for a guest appearance in the annual record gala in Amsterdam during the first week of



JOSE FELICIANO

February, and then plans to fly to London for promotional appearances on radio and TV. It is unlikely that she will play any live dates here.

### Peter Sarstedt's London concert

Peter Sarstedt makes one of his rare live appearances on Friday, January 14, when he guests with Tim Hollier and David McWilliams in a concert at London Queen Elizabeth Hall. The concert is being recorded by BBC Radio for March transmission.

## MUNGO FLY OUT EAST; DORSET SOLO LP DUE

**MUNGO** Jerry flew out this week to begin its Far East tour which lasts until the end of the month and includes concerts in Tokyo, Kuala Lumpur, Singapore (2), Perth, Adelaide, Melbourne, Sydney and Auckland. Ray Dorset's first solo album is now scheduled for late January release, while fellow group member Paul King has his solo LP issued at the end of February — both on Dawn. Meanwhile the Dorset-produced single "I'm Sorry" by Country Jug is released by Dawn next Friday (14).

## NOW MEET 'SON OF SHAFT'!

**FOLLOWING** the enormous success of Isaac Hayes with "Shaft," stand by for the advent of "Son Of Shaft." A single of this title has just been released in America on the Volt label, a subsidiary of Stax. It is by the Barkays, who were the featured musicians on Hayes' soundtrack "Shaft" album — and who also, function as part of the Stax label's resident house band. The "Son Of Shaft" single is being tipped to follow in its famous father's footsteps by scooping another Gold Disc for the Stax organisation.

## DISC SNIPPETS

### Sonny and Cher's live album

● Sonny and Cher's first album for more than two years is released by MCA next Friday (14). Titled "Sonny And Cher Live," it includes their early hits "I Got You Babe" and "What Now My Love" as well as a nine-minute version of "The Beat Goes On."

### BANGLA DESH SET: EXORBITANT PRICES

Apple Records this week expressed anger because certain shops have been selling imported sets of George Harrison's triple-album "The Concert For Bangla Desh" for £10. Apple points out that the set is officially released in Britain next Monday at a retail price of £5.50, with profits going to the UNICEF Fund for Bangla Desh.

### Bridget St. John maxi-single

● Bridget St. John has just completed a new maxi-single, produced by John Anthony, for Dandelion release on February 11. She is now about to commence work on her third album for the label. Meanwhile, she has been signed to an exclusive deal by Shurwood Management, who already represent John Peel and Pete Drummond.

### 8½-minute American hit out

● Because of the huge U.S. success of Don McLean's single "American Pie," United Artists are withdrawing the edited version which was issued here in December. And with immediate effect, they are releasing instead the full 8½-minute track as a double-sided single. Don's similarly-titled album will be released here on February 4.

### Metal sleeve for Mama Cass!

● Mama Cass Elliott's first solo album for RCA is released in America this month. Copies are having to be specially imported into Britain, as the sleeve is made of thin sheet metal. Titles include "I'll Be There," "It's All In The Game" and "Jesus Was A Cross Maker."

## GIGGING AROUND BRITAIN

### SLADE

● Further January dates have now been set for Slade, in addition to those reported in last week's NME. The new bookings are at Brighton Top Rank (19), Newcastle (21), Scunthorpe Municipal Baths (22), Watford Top Rank (24), Bisleys Pavilion (27), Manchester De La Salle (28) and Colchester Essex University (29).

### ASHTON-GARDNER

● After their dates with Ashton, Gardner, Dyke & Co at Brighton Dome (next Wednesday) and Portsmouth Guildhall (Thursday), Osibisa visits Watford Technical College on January 15 prior to appearing at the Midem Festival in Cannes two days later. Subsequent dates include Keele University (19), Bangor University (22), Edinburgh University (28), Glasgow University (29) and Redcar Coatham (30).

### WONDERWHEEL

● Two extra dates have been added to the previously-reported college tour by Gary Wright's Wonderwheel — the outfit formed last year by the ex-Spooky Tooth member and Israeli group Jericho Jones. They are at Carmarthen College of Education (February 17) and Newcastle University (21).

### CLIMAX CHICAGO

● Climax Chicago visits London Marquee (tonight, Friday), Epping Wake Arms (18S Sunday), St. Andrew's University (next Wednesday), Glasgow Strathclyde University (January 15), Winsford Civic Hall (20), Banbury School (21) and Birmingham Aston University (22). As previously reported, the group leaves for an American tour next month.

### AMON DUUL II

● German rock group Amon Duul II arrives for its previously-reported British tour on January 26 and the same evening plays Atherstone Memorial Hall. Also set are Penance Winter Gardens (27), Plymouth Van Dike (28), London University College (29) and Brighton University of Sussex (February 4).

### PALADIN

● Paladin spends much of this month in the recording studios, but is also set for selected live dates at London Speakeasy (January 14), Wolverhampton Civic Hall (21), Twickenham St. Mary's College (22) and Birmingham College of Education (28).

### SOUTHERN COMFORT

● Southern Comfort, currently undertaking a Dutch tour, returns to Britain to appear in Radio 1's "Speakeasy" on January 16. The outfit then plays Salford College of Technology (January 21), Kingston Polytechnic (22) and Hammer-smith Greyhound (23).

### DANDO SHAFT

● Dando Shaft appears at Cambridge (January 16), St. Albans City Hall (18), Teesside Finnegans Halls (21), Birmingham University (22), Grimsby Wing-tringham School (27), Bath University (28), Sheffield High-cliffe Hotel (29), Kingston Polytechnic (February 3) and Boston Gliderdrome (5).

### NAZARETH

● Nazareth appears at Newcastle Mayfair (tonight, Friday), Glasgow Strathclyde University (Saturday), Bexley Black Prince (Sunday), Devizes Town Hall (January 14), Plymouth Van Dike (15), Birmingham Kinetic (16), London Marquee (18), Tolworth Toby Jug (20), Hanley Victoria Theatre (21), Sutton Coldfield Belfry (22) and Colchester Essex University (29).

### SPIROGYRA

● Spirogyra visits Waltham Forest College (January 14), Watford Technical College (15), London South Bank Polytechnic (18), Bournemouth Technical College (19), Nottingham University (21), Leeds University with Ten Years After (22), Canterbury Art College (26), North London Polytechnic (28) and Manchester University (29).



# T. Rex own label

IT was officially learned this week that T. Rex are to launch their own label in the near future. Following the termination of their contract with Fly, they have now signed a new three-year deal with EMI, effective from January 1. The agreement covers the United Kingdom only (Rex remains with Warner Brothers in America) and it provides for the group's output being released under its own logo. This will make its debut shortly when the new Rex single is issued — it will comprise three titles, recorded during the outfit's recent sessions in Denmark.

## JONATHAN, BADFINGER, GEES, BUFFY, DOORS: NEW SINGLES

JONATHAN KING'S follow-up to his "Hooked On A Feeling" hit is released by Decca next Friday (14), titled "Flirt." Out the same day are "Girl Of My Dreams" (Chapter One) by Gerry Monroe, "My World" (Polydor) by the Bee Gees, "Where Did They Go" (Pye) by Sandie Shaw, "I'm A Greedy Man" (Polydor) by James Brown and Harry Nilsson's new recording of his own composition "Without You" (RCA). Rushed out today (Friday) by Apple is a new Badfinger single titled "Day After Day" — it was penned by Peter Ham and produced by George Harrison.

## SOVEREIGN, JAM —labels launched

BEN NISBET, for many years a director of the Feldman music company, has formed a new label called Sovereign Records — plus a music publishing company named Big Ben Music, and an artists management firm called Two Worlds Management. Associated with Nisbet will be Sir Max Rayne, Lord Goodman, John and Roy Boulting, Derek Lawrence, John Sherry, Miles Copeland and Jacques De Lane Lea.

Sovereign will be distributed in Britain and Europe by EMI and in America by Capitol. First releases will include a debut album by Flash, a new group featuring ex-Yes member Peter Banks — also an LP by Canadian folk duo Morin and Wilson.

Apart from its other activities, Big Ben Music will represent Bob Dylan's own company Ram Horn Music, and it will publish the compositions of Gordon Giltrap and Stackridge.

A series of pop films, featuring the artists on the Sovereign label, is to be made at Jacques De Lane Lea's studios. Shooting starts on January 17.

DJM is to launch a new label called Jam Records at the beginning of March. This is to enable pop music and progressive music to be given separate labels and separate promotion within the company. The DJM label will henceforth be devoted to progressive areas and will feature such artists as Elton John, Hookfoot and Phillip Goodhand-Tait. The Jam label will concentrate on pop and Vanity Fare, Deep Feeling and Edward Woodward are among acts which will transfer to this new outlet. Stephen Brown will head DJM and Dennis Berger takes charge of Jam.

Buffy St. Marie's new single is one of the most popular numbers in her concert repertoire — titled "I'm Gonna Be A Country Girl Again", it is issued by Vanguard on January 21, with her album of the same name to follow in February.

Other singles scheduled for January 21 include "Tightrope Ride" (Elektra) by the Doors, "Just For Me And You" (CBS) by



DAVE & ANSELL COLLINS: new single

Poco, "Oklahoma Sunday Morning" (Capitol) by Glen Campbell, "Space Captain" (CBS) by Barbra Streisand, "Bless The Beast And Children" (A & M) by the Carpenters, "Iron Horse" (CBS) by Christie and "Hey Big Brother" (Tamla Motown) by Rare Earth.

Rush releases just announced for today (Friday) . . . "Karate" (Techniques) by DAVE & ANSELL COLLINS and "I Can't Stop" (Deram) by WHITE PLAINS.

### RCA captures Nancy Sinatra

Nancy Sinatra has been signed to an exclusive recording contract by RCA, and her first release under her new outlet is scheduled for today (Friday) — it is an album titled "Did You Ever" featuring ten songs, seven of which were penned by Lee Hazlewood.

## TELEVISION SYMPHONY SPECIAL BY PROCOL HARUM!

NEGOTIATIONS are under way for Procol Harum to film a British television special, for spring screening, with a full symphony orchestra and choir. Plans for the special have been inspired by Procol's new album, as yet untitled, which was recorded during the outfit's last tour of North America. It features Harum with the 46-piece Edmonton Symphony Orchestra and the 24-piece De Camera Singers. The group's Gary Brooker wrote all the arrangements for the LP, which includes adaptations of some of Harum's earlier material as well as newer songs.

ATV's new Saturday-night variety series — the commercial network's first live series for four years — begins on January 22 with a show headlined by Dorothy Squires, making her first TV appearance for ten years. Subsequent editions of the show, which is titled "Saturday Variety," will star Petula Clark and Val Doonican.

Freddie and the Dreamers are to star in their fourth children's TV series of "Little Big Time" which will be fully networked by Southern TV. Filming starts on March 5, and screening begins in June. Discussions are in progress for Freddie and the group to star in a BBC-TV series later in the year.

The Bee Gees and Sandie Shaw are the guests in ATV's "The Golden Shot" on Sunday, January 23.

## GLASGOW'S NEW VENUE NETS RICHARD HARRIS

ONE further venue has been added to the previously-reported British concert tour by Richard Harris. He is to play two performances at the new Kelvin Hall Arena in Glasgow on Saturday, February 12.

This means that acts already booked for the Kelvin Hall — described as "Glasgow's answer to London's Rainbow" — include Pentangle (February 10), Richard Harris (12), Elton John (March 3), Sacha Distel (April 6), New Seekers (15), Corries (20-21), Nana Mouskouri (May 3) and Shirley Bassey (18).

## Bown gets Satisfaction!

DEREK GRIFFITHS, former lead guitarist with Satisfaction and the Art Woods, has joined Alan Bown. He replaces Jim Lacey who took over from Bown's original guitarist, Tony Catchpole, only a month ago. Commented Bown: "Things didn't work out with Jim — it was just one of those things. But Derek has already injected so much new life into the band." Apart from isolated club dates, the Bown outfit is spending most of January recording.

## Plans for New Seekers movie

THE New Seekers — currently at No. 1 in the NME Chart — are likely to star in their first full-length feature film at the end of this year. Manager David Joseph said this week: "We have been approached by two companies,



and we are now considering scripts. We are looking for a comedy with a plot, which would give the group a chance to show their acting talents. What we don't want is a film with a string of songs and very little else!"

Joseph added that he is also discussing the offer of a major TV series for the New Seekers. He commented: "As they are already heavily committed for 1972, it is quite possible that we shall eventually have to choose between their own TV show and starring in a film." Following their appearance in "A Song For Europe" and the Eurovision Song Contest, the New Seekers will undertake concert dates in Britain and Europe and an extensive American tour.

The New Seekers will appear in a one-night show at the new £500,000 Kelvin Hall Arena in Glasgow on April 15.

## RADIO 1 STAR GUESTS

JIMMY YOUNG SHOW (all next week, January 10-14): Labi Siffre, Gilbert O'Sullivan, Marmalade, Fantastics, Barry Ryan, Baron Knights, Sweet, Pattersons and Mamma Bear.

DAVE LEE TRAVIS SHOW (all next week): Greyhound, Scott English, Lou Christie, Dave and Ansell Collins, Coasters, Hollies and Redwing.

JOHNNIE WALKER SHOW (all next week): Slade, Mungo Jerry, Al Green, Badfinger, Mick Greenwood, James Royal, Fairfield Parlour, the Hermits, Tony Burrows, Paul Brett's Sage and Autumn.

TERRY WOGAN SHOW (all next week): Val Doonican, Rolf Harris, Wild Angels, Ralph McTell, Sensations and Rockin' Berries.

IN CONCERT (tomorrow, Saturday, January 10-14): Mott The Hoople and John Martyn.

TOP GEAR (next Tuesday, 11): Osibisa, Stoneground and Natural Gas.

SOUNDS OF THE SEVENTIES: Soft Machine, Home and Dave Evans (next Monday, 10); Man, Brinsley Schwarz, Ralph McTell and Vinegar Joe (next Thursday 13); Jeff Beck, Medicine Head, Arthur Brown's Kingdom Come and Barclay James Harvest (next Friday, 14).

Jimmy Young's widely-publicised tour of Common Market countries will be broadcast on Radio 1 from Brussels (January 26), Cologne (27), Luxembourg (28), Rome (31), Hilversum (February 1) and Paris (2).



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## Tom Jones —American itinerary this year

TOM Jones's 1972 tour of America — which as reported last week, runs from February 21 to September 6 — will be his most comprehensive and impressive to date. As already announced, provision has been made for the tour to be interrupted if his movie debut is brought forward from its scheduled October start. Otherwise, his American itinerary opens with seven days of Caribbean dates (from February 21) and ten days of concerts in South America (from March 3).

Tom will play seasons at Cherry Hill Latin Casino, New Jersey (March 17-23), Miami Deauville Theatre (31-April 6), San Carlos Circle Theatre (17-23), Las Vegas Caesar's Palace (27-May 17 and August 24-September 6), Gaithersburg Shady Grove Music Fair (May 22-28), Cleveland Musicarnival Theatre (June 5-10), Buffalo Melody Fair Theatre (12-17), Wallingford Oakdale Theatre (19-24), Windsor Elmwood Casino, Ontario (28-July 8), Warwick Music Theatre, Rhode Island (10-15), Westbury Music Fair (17-23), Los Angeles Greek Theatre (31-August 6) and Lake Tahoe Sahara (8-21).

One-night concert appearances include visits to Atlanta (March 14), Birmingham (15), New Orleans (26), New York Madison Square Garden (June 2) and Boston (3). This schedule is far from complete, and many other engagements have still to be confirmed.

## Jefferson Airplane

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# Sometimes we even agree on what day it is



JON ANDERSON (left) and STEVE HOWE

It can sometimes be embarrassing interviewing a band who have just returned from an American tour. They feel duty bound to say how well they went down. They might even add tales of the wild hysteria they've stirred up in their audiences in New York, and they'll hint at the enormous amount of money they were paid. All of which, at best, is rather boring, unless you were actually there. Or at worst (and this is most often) rather sad, because you realise it's a pack of lies.

Fortunately for Yes they didn't have to lie about their American tour. You know they went down well from the extra time they stayed on doing a gig where they'd been rebooked. And the fact that their album jumped from 192 to the top 30 during the tour speaks for itself.

Despite all this, they are glad to be back.

Organist Rick Wakeman informed me: "When we stepped off that plane Bill (Bruford, the drummer), turned to me and said: 'I don't want to see or hear from you till after Christmas.' He didn't mean it maliciously. I know exactly how he feels. We'd been together for 48 days in America and before that we'd done the British tour together. So it's good to have a rest from one another."

## Yelling

If you went backstage after a Yes gig, it's 10 to one you'd hear them yelling at one another. All part of the Yes musical therapy it seems.

"We do argue a lot," Rick admits. "But it's much better than letting things boil up. If someone thinks someone else is a berk then they tell him.

## YES JOKE ABOUT PERPETUAL ARGUMENTS BUT CLAIM THEY LEAD TO BETTER MUSIC

And no one ever says he's sorry. We have ridiculous arguments over things other than the music, but arguing gets us better results musically."

Most of their arguments, however, are about music, as Wakeman explained: "It's much better to turn around to someone and say you think something is bloody dreadful than play along and say you think it's good just because he's a nice person. And the good thing with us is that if someone suggests a particular part of a number should be changed then we all listen and

talk it out. We don't row all the time — sometimes we agree on things, like what day it is.

"When I first joined I couldn't believe the arguments they had. Now I think it's all very funny. I'm shouting with the rest of them. But when you realise that mainly we argue about sound, then it's not too bad. Someone will say, after we've been on stage, 'didn't like the moog sound' and maybe another one of us will say he did. So an argument follows. But the end result will probably be a compromise of sounds, which are

far better than the original."

While talking of sounds, I asked Wakeman if the band had added any new instru-

ments to their line-up.

"Yes, I've bought this 'thing' in America, which has to be made up and is being sent over to me. It's a little instrument that sounds a cross between a choir and the Queen Mary sailing under London Bridge.

"It hasn't got a name and it's not even a keyboard instrument. A guy came up to me when we were in Cincinnati and brought out this amazing contraption. He said he'd only made three — one he had with him, one didn't work and the other one he's sending to me!

"If I get it in time we might be able to use it in our act, say at the Rainbow in London. But there again it might not be right and we may never use it on stage — and I'll just play it at home."

"In view of the fact you're returning for another tour of America in February don't you think you may be accused by some people of 'selling out' to America?"

"No, that's a load of old cock. We'll be doing quite a few dates here before we go away, and when we come back in March we'll do some more. You've got to remember

America is a big place. You can do a tour of Britain in 23 dates, but you need many more to cover America. If we stayed here and did say 36 gigs in London, we wouldn't expand. We get ideas from our environment and by doing different places and getting different influences we have more to offer when we do come home! Unless you see what other bands are doing, you are not really going to get anywhere. But we'd never do the sellout bit."

## Detracting

Do they find touring is detracting from the writing and recording side of the band?

"No, we've already got ideas for the next album, although we haven't started working on it. We're not great believers in bringing out two albums a year because you have to. It's a waste of time bringing out albums if you have nothing new to offer. We've been asked to do part of a sampler album for Atlantic — just one track. It might be a re-work of 'America,' though I doubt it. Or it might be 'Dear Father,'

we really haven't decided. But whatever it is, it has to be done before we go back to America.

"I don't think touring stops us from writing material. John is the one who usually comes up with a song, and then we all get together and work out the arrangement. And John seems to be able to write anywhere. Sometimes he just locks himself in his hotel room when we're on tour and works out a song on his guitar.

"One advantage of doing a lot of gigs is that our stage act keeps changing, only slightly, but the change is evident. If, for instance, you saw us at the beginning of our British tour and came to see us now you'd notice the changes.

"The music is still heavily arranged, and there's a definite format to the way things are written and worked out, but the changes are there.

"You see, if you only change a slight thing each night, after 70 gigs it is bound to get better. Personally I think our music is now a lot tighter and a lot better because everyone is more confident."

JULIE WEBB talks to RICK WAKEMAN



RICK WAKEMAN

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## FRONT ROW REVIEW

### Tommy Hunt

"I'M NOT gonna let anyone sit there with their hands between their kneecaps," said Tommy Hunt when he bounced on-stage at Balleys in Sheffield for the third night of a one-week residency and he meant it.

Just who is Tommy? Well, he hasn't had a record out in a couple of years but already he is building a massive following on the Northern cabaret club circuits and is set for a half-hour TV special in February.

Tommy is black, he's a soul singer — remembered by R and B enthusiasts for his big American hit "Human" — but he's more than that.

Unlike other soul singers, Tommy is just as comfortable when he departs from that idiom and, in fact, it's his big ballads which are likely to turn him into everything they've tried to make of Lovelace Watkins but more so.

True, he hasn't yet developed Watkins' big-star projection on-stage but, on the other hand, this lack of show business schmalz means he comes across with greater sincerity and he's twice the voice of his rival and of Tom Jones, the man they are both being compared to.

Opening with a rousing "Get Ready" and some sparkling

dance steps, Tommy showed he is just as happy with a small combo — in this case a four-piece — as with a big orchestra.

A really down-home version of "Tobacco Road" proved he hasn't lost his roots, while his humorous patter — "You can turn that sexy light on me now so I'll look like Frank Sinatra in colour" — showed he knows how to keep an audience hooked once he's got them on his side.

"My Girl" never sounded sweeter, "I'll Never Forgive" was an unfamiliar but show-stopping message-song, he romped through "Up On The Roof" and then switched from soul into a straight rendition of

"With These Hands" which would have done Mario Lanza credit.

The Tops' "Baby I Need Your Lovin'" was well received by the younger elements and the novel arrangement — using the riff from "Get Back" — made the song his own.

Closing with "My Way," Tommy rounded off a well-conceived set which had something for everyone in the widely varied audience. That he's already on the way to star status is evidenced by a coachload of fans who travelled up from Dunstable to Sheffield to see him after being sold on his performances at Caesars Palace in their own town. — ROGER ST. PIERRE.

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# SINGLES NME TOP 30 ALBUMS

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

LAST WEEK	THIS WEEK	(Week ending Wednesday, 5th January, 1972)	WEEKS IN CHART	HIGHEST POSITION
1	1	ELECTRIC WARRIOR T. Rex (Fly)	15	1
2	2	IMAGINE John Lennon (Apple)	12	1
3	3	LED ZEPPELIN ALBUM Led Zeppelin (Atlantic)	8	1
4	4	TEASER AND THE FIRECAT Cat Stevens (Island)	15	4
6	5	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	100	1
5	6	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	25	1
7	7	A NOD'S AS GOOD AS A WINK Faces (Warner Bros.)	4	5
10	8	TAPESTRY Carole King (A & M)	23	1
13	9	SHAFT Isaac Hayes (Stax)	6	9
9	10	MOTOWN CHARTBUSTERS VOL. 6 Various Artists (Tamla Motown)	13	5
8	11	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer (Island)	7	5
15	12	CARPENTERS Carpenters (A & M)	14	10
22	13	MUSIC Carole King (A & M)	2	13
16	14	WILD LIFE Wings (Parlophone)	4	11
29	15	MEDDLE Pink Floyd (Starline)	9	5
24	16	MUD SLIDE SLIM James Taylor (Warner Bros.)	33	7
21	17	RAINBOW BRIDGE Jimi Hendrix (Reprise)	5	17
23	18	FIREBALL Deep Purple (Harvest)	6	12
27	19	HIMSELF Gilbert O'Sullivan (MAM)	2	19
30	20	WHO'S NEXT The Who (Track)	19	3
11	21	MEATY BEATY BIG AND BOUNCY The Who (Track)	5	11
12	22	FRAGILE Yes (Atlantic)	8	8
14	23	SANTANA 3 Santana (CBS)	10	6
24	24	STONES Neil Diamond (UNI)	1	24
18	25	FOUR TOPS GREATEST HITS VOL. 2 Four Tops (Tamla Motown)	2	18
19	26	THIS IS POURCEL Frank Pourcel (Studio Two)	7	19
20	27	WORDS AND MUSIC Benny Hill (Columbia)	4	20
25	28	12 SONGS FOR CHRISTMAS Jim Reeves (RCA)	5	14
29	29	BOB DYLAN GREATEST HITS VOL. 2 Bob Dylan (CBS)	1	29
30	30	FOG ON THE TYNE Lindisfarne (Charisma)	7	11

# SINGLES U.S. TOP 30 ALBUMS

LAST THIS WEEK	(Tuesday, 4th January, 1972)
2	1 AMERICAN PIE Don Maclean
3	2 BRAND NEW KEY Melanie
4	3 CHERISH David Cassidy
1	4 GOT TO BE THERE Michael Jackson
5	5 FAMILY AFFAIR Sly & Family Stone
8	6 LET'S STAY TOGETHER Al Greene
7	7 SCORPIO Dennis Coffey
11	8 SUNSHINE Jonathan Edwards
9	9 HEY GIRL Donny Osmond
12	10 SUGAR DADDY Jackson Five
6	11 ALL I EVER NEED IS YOU Sonny & Cher
17	12 CLEAN UP WOMAN Betty Wright
16	13 DROWNING IN THE SEA OF LOVE Joe Simon
15	14 YOU ARE EVERYTHING Stylistics
10	15 AN OLD FASHIONED LOVE SONG Three Dog Night
21	16 I'D LIKE TO TEACH THE WORLD TO SING New Seekers
20	17 IT'S ONE OF THOSE NIGHTS Partridge Family
19	18 ONE MONKEY DON'T STOP NO SHOW Honey Cone
29	19 DAY AFTER DAY Badfinger
14	20 HAVE YOU SEEN HER Chi-Lites
23	21 SUMMER OF '42 Peter Nero
26	22 I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers
13	23 RESPECT YOURSELF Staple Singers
40	24 NEVER BEEN TO SPAIN Three Dog Night
31	25 ANTICIPATION Carly Simon
28	26 HEY BIG BROTHER Rare Earth
25	27 NOTHING TO HIDE Tommy James
32	28 KISS AN ANGEL GOOD MORNING Charley Pride
30	29 HALLELUJAH Sweathog
33	30 GEORGE JACKSON Bob Dylan
33	30 GEORGE JACKSON Bob Dylan

Courtesy "Cash Box"

LAST THIS WEEK	(Tuesday, 4th January, 1972)
2	1 MUSIC Carole King
1	2 CHICAGO AT CARNEGIE HALL Chicago
3	3 NEW LED ZEPPELIN ALBUM Led Zeppelin
4	4 E PLURIBUS FUNK Grand Funk Railroad
7	5 ALL IN THE FAMILY The Family
9	6 AMERICAN PIE Don Maclean
5	7 THERE'S A RIOT GOIN' ON Sly & The Family Stone
10	8 WILD LIFE Wings
6	9 BLACK MOSES Isaac Hayes
8	10 TEASER AND THE FIRECAT Cat Stevens
11	11 THE NEW SANTANA Santana
12	12 SHAFT Original Soundtrack
17	13 BOB DYLAN'S GREATEST HITS VOL. II Bob Dylan
13	14 TAPESTRY Carole King
16	15 MADMAN ACROSS THE WATER Elton John
18	16 GATHER ME Melanie
20	17 JESUS CHRIST SUPERSTAR Various Artists
14	18 EVERY PICTURE TELLS A STORY Rod Stewart
15	19 IMAGINE John Lennon
23	20 MEATY BEATY BIG AND BOUNCY The Who
26	21 A NOD'S AS GOOD AS A WINK Faces
30	22 KILLER Alice Cooper
24	23 THE LOW SPARK OF HIGH HEeled BOYS Traffic
27	24 QUIET FIRE Roberta Flack
22	25 HARMONY Three Dog Night
29	26 SOUND MAGAZINE Partridge Family
21	27 STONES Neil Diamond
25	28 TO YOU WITH LOVE Donny Osmond
28	29 CARPENTERS Carpenters
31	30 CHER Cher

Courtesy "Cash Box"

## FIVE YEARS AGO...

LAST THIS WEEK	TOP TEN 1967 Week Ending January 7, 1967
1	1 GREEN GREEN GRASS OF HOME Tom Jones (Decca)
2	2 MORNINGTOWN RIDE Seekers (Columbia)
7	3 SAVE ME Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
4	4 SUNSHINE SUPERMAN Donovan (Pye)
3	5 WHAT WOULD I BE Val Doonican (Decca)
9	6 HAPPY JACK Who (Reaction)
14	7 ANY WAY THAT YOU WANT ME Troggs (Page One)
8	8 DEAD END STREET Kinks (Pye)
12	9 IN THE COUNTRY Cliff Richard (Columbia)
5	10 YOU KEEP ME HANGIN' ON Supremes (Tamla-Motown)

## TEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1962 Week Ending January 5, 1962
2	1 STRANGER ON THE SHORE Acker Bilk (Columbia)
1	2 MOON RIVER Danny Williams (HMV)
2	3 TOWER OF STRENGTH Frankie Vaughan (Philips)
6	4 LET THERE BE DRUMS Sandy Nelson (London)
5	5 JOHNNY WILL Pat Boone (London)
4	6 MIDNIGHT IN MOSCOW Kenny Ball (Pye)
8	7 HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka (RCA)
9	8 I'D NEVER FIND ANOTHER YOU Billy Fury (Decca)
10	9 MULTIPLICATION Bobby Darin (London)
11	10 SO LONG BABY Del Shannon (London)

## FIFTEEN YEARS AGO...

LAST THIS WEEK	TOP TEN 1957 Week Ending January 1957
2	1 SINGING THE BLUES Guy Mitchell (Philips)
1	2 JUST WALKING IN THE RAIN Johnnie Ray (Philips)
3	3 GREEN DOOR Frankie Vaughan (Philips)
3	4 ST. THERESE OF THE ROSES Malcolm Vaughan (HMV)
6	5 CINDY OH CINDY Eddie Fisher (HMV)
17	6 SINGING THE BLUES Tommy Steele (Decca)
5	7 TRUE LOVE Bing Crosby/Grace Kelly (Capitol)
16	8 HOUND DOG Elvis Presley (HMV)
9	9 RIP IT UP Bill Haley's Comets (Brunswick)
12	10 WOMAN IN LOVE Frankie Laine (HMV)

## SLEEPY SHORES

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## NEW TO THE CHARTS

## America met in British school

AMERICA, the band who recently topped the bill at London's Marquee, enter the charts this week as No 21, a breakthrough for the group who started their career by being compared to Crosby, Stills and Nash and who desperately wanted to prove their own identity.

They are Dan Peek from Florida, Gerry Beckley from Texas and Dewey Bunnell who, although born in Yorkshire, "defected" to the States in his early youth.

Originally they met at an American school in Bushey, Hertfordshire — played in various different bands, before coming together again when they realised their musical tastes had something in common.

They chose London as their stomping ground, because as Gerry says, "London is very much the centre of the industry. If you want to get

By JULIE WEBB

started in America, you don't know whether to go to California, New York or Memphis." Another advantage of London is, according to Dewey, "You can live much more without fear and you don't have to freeze every time you see a cop."

As well as the single "Horse With No Name," the group also have an album entitled "America" on current release.



AMERICA, new to the charts this week with "Horse With No Name" (l to r) GERRY BECKLEY, DAN PEEK and DEWEY BUNNELL.



# SINGLES

# BY DEREK JOHNSON

**OSIBISA:** Music For Gong Gong (MCA). A 4-minute cut from Osibisa's first MCA album, and strictly instrumental. It's tribal, erotic, tropical Afro-jazz given a commercial slant with the introduction of a clean and precise front line of brass and woodwind. Insistent, hypnotic and palpitating. Of course, it's not to everyone's taste by a long chalk—though anyone who can resist the sheer excitement of the lengthy percussion solo ought not to be reading this paper! Seems to me that Radio 1 fights shy of non-vocal discs, and the fact that this is such a long track won't help its chances. Which is a great pity!

**SAMANTHA JONES:** He Moves Me (Penny Farthing). Sammy is one of our most competent diplomats, having enhanced British prestige in numerous countries. Last year she represented Britain in several song contests—winning two and second in another, and that's no mean achievement. Yet she remains a sadly under-rated performer here at home. This is a beautiful ballad, sensitively and expressively handled. Alas, it's none too commercial. Nevertheless, this song with which she won the Polish Song Festival is an admirable showcase for her artistry.

**JIMMY JUSTICE:** English Rose (B & C). A name from the past staging something of a comeback. Some of you may recall that one of Jim's hits of yesteryear was "Spanish Harlem," and he's chosen to make his disc return with something strongly reminiscent of that song—both melodically and in chord structure. Apart from that, it makes attractive listening—smoothly sung, with a lush orchestral backing, vocal group singing along in the chorus and tambourine emphasising the captivating rhythm.

**HELEN REDDY:** No Sad Songs (Capitol). Seems that the accordion is coming back into favour. I've heard several discs in the last few weeks featuring the squeeze-box. This is another! A story-in-song with a robust sing-along chorus, it's expressively delivered. But despite its commercial flavour, I feel it hardly does justice to this enterprising new talent, who has already carved a considerable niche for herself on the American scene. However, it should satisfy the more mainstream DJs.

**GEOFF GILL:** Ah-Radi-Ra-Dada (RCA). You may not be able to pronounce it, but you'll have a hell of a lot of fun dancing to it! Based upon traditional Greek dancing (like a double-time "Zorba's Dance") it's lively, sparkling and hand-clapping. Sounds like a band of gypsies having fun round the camp fire, and the Balkan instrumentation completes the illusion. It's already been no. 1 in Greece and, although that is no guarantee of similar success here, there's no doubt that the ballrooms and disco clubs will latch on to it in a big way.

**SWEATHOG:** Hallelujah (CBS). The title implies that it's gospel rock, but it ain't! Admittedly there's a solid rock beat, but this is actually a rip-roaring hunk of what—three or four years ago—was called rhythm and blues. The lead singer gives a passable imitation of the early Mick Jagger, tambourine and maracas accentuate the beat, and scorching brass adds depth to the backing. Plenty of excitement in the performance, though the material is uninspiring.

**THE EBONY:** Determination (CBS). The songwriting team of Gable and Huff has played a major role in establishing the

Philadelphia sound, and this is another of the duo's distinctive compositions. A punchy rhythmic ballad, it features a gruff-voiced lead singer, supported by falsetto close-harmony chanting. Sounds a bit like the Four Tops transported from Detroit to Philly! I have my doubts about its hit potential, as there are so many records in this mould these days, but it's a great discotheque routine.

**QUINCEHARMON:** Stubborn As A Mule (Columbia). An English version of a Spanish song, which you may have heard if you've been holidaying out there recently. In much the same bubbling style as another Spanish number, "Dancing in The Sun," which became so popular over here. The beat is contagious, there's a la-la chorus, Tijuana-type brass and a pleasant close-harmony rendition by the Sheffield quintet. An ideal party disc.

**JIM NELSON:** Madame (Columbia). Jim is a Scottish artist, well known North of the Border for his cabaret and TV appearances. He has a husky virile voice, which he projects forcefully in this rhythmic ballad penned by Jackie Trent and Tony Hatch. Melodic and lilting, it erupts into an expansive chorus with a massive swirling orchestral scoring. Not at all bad, if you happen to prefer romanticism in pop. (N.B. Accordion in evidence here too!)

**CLAIRE HAMILL:** What Are Your Smiles At (Island). A new name to me, but a young lady of whom we shall hear a great deal in the future, I suspect. She's another of the new breed of singer-composer girls who are making such a marked impact. She is blessed with a crystal-clear voice and just a touch of tremolo, and she handles this introspective ballad to perfection, aided only by acoustic guitar and accordion.

**HORIZONTAL:** Jennifer Generator (RCA). Not a bad performance—colourful backing harmonies enhance the lead vocal, and there's an infectious mid-tempo beat with which the dancing fraternity will find little complaint. But this is teenybopper stuff of the kind we've heard over and over again, and it lacks the redeeming feature of a strong melody line. Straight off the conveyor belt, it's mass-produced undistinctive pop.

**RONNIE HILTON:** The Ballad of Billy Bremner (Columbia). A sing-along ditty paying tribute to the Leeds United captain, with accordion and rat-a-tat rhythm providing a slight Scottish flavour in keeping with Bremner's heritage. A rousing and lusty song with a rollicking rhythm which will be sung with gusto on the terraces at Elland Road (and in the local hostellers' for many a season. But with less enthusiasm elsewhere!

## Tipped for the Charts

### Stevie Wonder

If You Really Love Me (Tamla Motown)

**PENNED** by Steve and his wife Syreeta, this comes from his new album "Where I'm Coming From." It features the lad soulfully outpouring the verses, accompanied only by his own clanking piano—then it breaks into an up-tempo swinging routine with scorching brass, fervent background chanting and persistent hand-claps.

The contrast between the slow and poignant verses and the effervescent chorus will present a problem to dancers, but it admirably showcases Stevie's versatility.

Although the hook is fairly catchy, I don't rate this as one of his strongest singles—but this is counter-balanced by the fact that Stevie is in Britain this month and will be promoting it on television.



STEVIE WONDER with wife SYREETA WRIGHT.

### Fortunes

Storm In A Teacup (Capitol)

**A CHANGE** of composers for the Fortunes' follow-up to "Freedom Come, Freedom Go" which was penned by the Cook-Green-away team. The two Rogers retain an interest in this new one by producing it, but the writers are Ron Roker and Lynsey Rubin.

It's another immensely catchy number with a commercial hook, rich in gold-

en harmonies and dancing strings, plus a honking sax obligato.

The routine is instantly ear-catching, for which full marks to arranger Lew Warburton. Somehow I think the disc lacks just a little in comparison with the group's recent smash hit, and it could well be the overwhelming desire to sing along which the "Freedom" routine generated.

I don't reckon it will be as big as the last one, but now that the lads have re-established themselves, they could cash in.



DAVID BOWIE: observations on the world.

### DAVID BOWIE

Changes (RCA)

**A PENETRATING** self-analysis of David's outlook on the ever-changing world and the attitudes of society. And let me assure you that it's not nearly so highfalutin as that description sounds!

A catchy little medium-pacer with a hook chorus, it has the commercial benefit of a stuttering gimmick on the frequently-repeated title word.

Not a disturbing or fantasy disc like some of Bowie's previous singles, but a shrewd insight into the contemporary scene, cleverly presented in a manner designed to have mass appeal.

By the way, it also marks David's disc debut as a sax player! Not an obvious hit but with sufficient exposure, definitely in with a chance.

### JEFFERSON AIRPLANE

Pretty As You Feel (Grunt)  
**THERE** are still those today who rebel at the very

mention of Jefferson, in the belief that they're way-out, loud and freaky. Well, those cynics ought to take a listen to this one from Airplane's new "Bark" LP—because it's haunting, free-flowing, gentle and altogether beautiful.

Rich in pungent guitar sounds, with the electric

fiddle weaving delicate patterns in the backing, it has a subdued yet compelling rhythm—plus a tune that quickly stamps itself upon the brain.

Providing the disc-jockeys aren't also beset with a Jefferson phobia, this thoroughly commendable item could deservedly go places.

In with a chance

**MOUTH AND MACNEAL:** How Do You Do? (Decca). An absorbing duet, this. The girl's contributions are, for the most part, tender and intimate. Then the guy takes over for the catchy hook chorus, which is fervently sung and has a wallowing beat. There's also an attractive guitar figure running through the arrangement—and this, coupled with the quick-to-register tune, makes it an

extremely commercial mainstream disc.

**THE HILLSIDE SINGERS:** I'd Like To Teach The World To Sing (CBS). A rather more folksy treatment than the New Seekers, with some delightful counter-harmonies and vocal interchanges, and banjo and tambourine prominent in the backing. Very reminiscent of the New Christy Minstrels a few

years back. But although this may be claimed to be the more authentic version of the TV jingle, it doesn't stand a chance against the New Seekers.

**ALASDAIR GILLIES:** O Miorbhùill Grais (Beltona). Of special interest to the Scottish—indeed, I might say of sole interest. Because this is a Gaelic version of the Judy

Collins hit "Amazing Grace." Sung in a rich tenor voice, with organ and chorus for support, it will probably sell in substantial quantities North of the Border—if nowhere else!

**JIMMIE HASKELL:** William Tell Overture (Probe). This is the immortal Rossini classic, adapted and slightly modernised for the soundtrack of the new film "Zachariah." Apart from a

contemporary beat in one or two passages, a few minor liberties with the original score and an exaggerated frenzied climax, it sticks fairly closely to the composer's interpretation.

**BUCKWHEAT:** Movin' On (London). Buckwheat are a hard-driving rock quintet from America's West Coast. And they dispense an electrifying atmosphere in this blockbuster. It's fiery, attacking and spellbinding. The beat is funky, the guitars are penetrating and strident, and the vocal blend is coloured by the inclusion of a girl singer.

**KIN:** King Herod's Song (MAM). One of the lesser-known numbers from "Jesus Christ Superstar" treated in happy-go-lucky style. There's a delightfully dated feel—in fact the rhythm is virtually a Charleston—and the chirping girls, plucking banjo and doo-wacka-doo backing complete the illusion.

**SIR ADRIAN BOULT:** A Family At War—Theme (Decca). We're obviously in for a deluge of TV themes following the success of "Owen MD", "The Persuaders" and "The Onedin Chestra in the first movement of Vaughan Williams' sixth symphony—the music which heralds Granada's seemingly interminable "Family At War" Line. And here one of Britain's top conductors fronts the London Philharmonic Orchestra. Truly great music to top and tail the programme—it's the bit in between that bores me!



Arrival's Dyan Birch: "We're going to concentrate on colleges."

## THE SURVIVAL OF ARRIVAL

By JULIE WEBB

**FEW GROUPS** gained as much respect with their first single as Arrival did with "Friends." Live gigs were always well reported, on TV their sound couldn't be faulted—in fact it seemed they had everything made. "I Will Survive" was another hit, and then for a long time there was silence.

Changes in line-up evolved—few gigs were undertaken and Arrival seemed to disappear under a mist of oblivion.

Then last November came a new single and next month they undertake their first major college tour. Arrival are back—this time with a little more wisdom, a change in musical policy and a stronger sound than ever.

Dyan Birch, one of the original members, speaks slowly and quietly and is either too shy or reticent to talk about the past few months. But the underlying determination to succeed a

second time is evident in her words.

"We couldn't record for some time and we didn't do any work for nine months because the band had legal problems. But now we have a new manager, Brian Longley, and we're going to concentrate on college gigs. At the moment we've been doing all sorts of gigs, but colleges are what we really want to do."

Arrival's musical concept has changed, Dyan told me.

"We're not doing Fifth Dimensions sort of stuff. With the change or line up we now have a change of harmony. There's still a strong vocal sound, but it relies mostly on feel. Even-

tually we'll establish a sound of our own."

She doesn't like to be remembered just for the records they brought out in the beginning and the new line-up aren't keen on featuring those songs.

"At some places we have to sing them because the manager asks us to—but we prefer not to. I get a bit tired of them, although I still appreciate them as songs. Also, with new people in the band, we've been concentrating on new numbers."

As the old Arrival sound was so well received, wouldn't it be safer for the time being to stick to that musical policy, rather than risk losing the people who admired the group before?

"Yes it would be safer, but we're not after safety.

Anyway, people tend to forget. I agree that people who did like us before may not like what we are doing now, but every group goes in some direction and it's usually a progression.

"The main change is that we now have the musicians we've always looked for. It took quite a long time to get the right ones together. It is like starting from the bottom again. But during the time we didn't work we were able to gather material together and also we've had time to rehearse."

Most of the material they now feature on stage is original. "There are only two or three numbers by other people," Dyan says. And the new album which should be released end of January or February is all original.

"It's simpler and more basic—we're striving to get a more solid sound. Hit records aren't the most important thing to us now—we just want to be recognised for our music."

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## ALBUMS

# HARRISON, DYLAN, STARR, RUSSELL, CLAPTON

## 'BANGLA DESH' LP MAKES INSTANT HISTORY

But some stars seem a little out of in-performance practice

CONCERT FOR BANGLA DESH (Apple STCX 3385; £5.50 for six sides).

**A**FTER a long hassle between the various recording companies, principally Capitol and CBS, the boxed album of the Bangla Desh concert on August 1, 1971, is released.

The performances are not all that the stars — George Harrison, Leon Russell, Ringo Starr, Bob Dylan — might have wished for, but most of them are out of practice when it comes to live shows. However, in the circumstances they did well and the audience was in a mood to forgive them anything. The acclaim was absolutely tremendous. For of course, they were seeing history. Bob Dylan and George Harrison and Ringo Starr don't appear every day, or even every year.

The music is accompanied by a handsome 64-page brochure, which gives full details of the artists on the tracks, the running order in coloured pictures, and a photostat of the cheque paid over by Madison Square Gardens Centre to the United Nations Children's Fund for relief to Refugee Children of Bangla Desh for 243,418 dollars!

Now here are the sides and my impressions of what you will hear on them:

### SIDE ONE

**GEORGE HARRISON** comes on just after a far-off singer in the audience is picked up by the mikes. George, in immaculate white suit and yellow shirt (vide pics in brochure) thanks all for coming and explains the first part will be Indian music, so please settle down and listen to Ravi Shankar and his musicians.

Ravi Shankar continues to talk after being presented, asking the vast audience to be patient and listen, because Indian music demanded some concentration. He says the music would tell about the sorrow and suffering in Bangla Desh. He knew they were impatient to see the big stars but hoped they would bear with him.

They did. Offered on side one is...

**BANGLA DHUN:** This is in three parts — first a sitar and sarod duet, with Ravi Shankar, the master, on sitar and Ali Akbar Khan on sarod. The music quickens for Dadra Tal (6-beats), with Alla Rakha joining on tabla, and goes even faster

for Teental (16 beats), with the music fairly bubbling out, faster and faster until I had to check if the speed was correct. **Kamala Chakravarty**, on the drum tamboura, is sore pressed to keep up with Ravi's magic music. The crowd loves it all and asks for more.

### SIDE TWO

**THREE** numbers by George Harrison and one by Billy Preston get the main show on the road.

**WAH-WAH** is a nondescript raver, which gets plenty of applause throughout. George Harrison on vocal with a lot of vocalists behind him.

**MY SWEET LORD** — better, quiet and tuneful, with a half-hearted handclap from the audience which soon dies. The backing is very rich throughout and George takes the vocal with considerable sensitivity. **Eric Clapton** is noticeable in the backing on guitar. Terrific applause for this one.

**AWAITING ON YOU ALL** — George Harrison again vocalising on this beaty spiritual type number, with the vocal telling how the Lord is waiting for everyone and if you open your hearts and live in the name of the Lord you'll be free. The instrumental and vocal backing is tighter and two

drummers get a big beat going.

**THAT'S THE WAY GOD PLANNED IT** — George introduces an old friend, **Billy Preston**, who sits at the organ and plays and sings in his forthright way. They get a great beat going and girls in behind start a screaming sound to add to the excitement. Very Sunday-meeting in sound. It gets very big applause.

### SIDE THREE

**IT DON'T COME EASY** — introduces **Ringo Starr**, vocalising his song and with the accent on his drums as he does so. But the result is rather ordinary, though the crowd loves it.

**BEWARE OF DARKNESS** — George Harrison again, and you can tell he still has his Liverpool accent by the way he says cur for care, and bewurr for beware. The backing is really swinging now and George is loose, too.

After the number he introduces various people on stage, saying they'd come at short notice and given up gigs to appear for nothing — starting with **Ringo Starr**, who gets big applause and the band go briefly into "Yellow Submarine," then second drummer **Jim Keltner**. Next bass player **Klaus Voormann**,

and then the first of guitarists, **Jesse Ed Davis**. Very big applause greets **Eric Clapton** and also **Leon Russell** on piano.

**Badfinger** are introduced as acoustic guitarists, and George just says there are loads of singers who have come a long way to be there, but doesn't attempt to name them all (they are all listed in the brochure). He names **Jim Horn** and the **Hollywood Horns** and almost forgets **Billy Preston** on organ.

**WHILE MY GUITAR GENTLY WEEPS** — a wistful vocal by George Harrison, with a bit of echo effect, before he and **Eric Clapton** make their guitars weep, not gently but powerfully!

### SIDE FOUR

**GEORGE HARRISON** announces "A couple of numbers from Leon..." and we hear...

**JUMPIN' JACK FLASH** — the **Jagger-Richard** classic with **Leon Russell** bawling out the vocal as he lambasts the piano, with **Carl Radle** close by on bass and **Don Preston** on lead guitar. They make plenty of noise, but even more on

**YOUNGBLOOD** — by **Leiber and Stoller**, with a bluesy lyric, which is part talked. They stir up a storm on this number and get huge acclaim for it.

**HERE COMES THE SUN** — back to a George Harrison number, sung by George, to a soft accompaniment of two acoustic guitars, played by George and **Pete Ham**, of **Badfinger**. A quiet, almost whispered number in complete contrast to Leon's offerings.

### SIDE FIVE

**ALMOST** 20 minutes of **Bob Dylan** performance! Oh, he sounds a bit out of practice all right and if anything is singing with more nasal diction, more high pitched voice than ever before, but it is historic to have Bob back, singing five of the songs he's written and which are legend today.

Very simply George Harrison announces: "Like to bring on a friend of us all — Mister Bob Dylan." The applause is stupendous. In blue denim jacket and grey trousers, with harmonica on his chest and guitar held in his hands, he's there again after such a long lay-off.

**A HARD RAIN'S GONNA FALL** — the song full of questions, sung in Bob's famous monotone, making the song seem to be all on one note. Ringo is on tambourine, Leon on bass and George on electric guitar to supplement Bob's acoustic guitar. After, Bob says a small "Thank you" to the terrific applause.

**IT TAKES A LOT TO LAUGH / IT TAKES A TRAIN TO CRY** — bluesy, with a harmonica solo in between the words which was a bit shaky compared with the rock-steady rhythm and good guitar from George.

**BLOWING IN THE WIND** — big applause as it starts, then the nasal, high pitched voice, sounding more Brooklynese than before. Harmonica is rather bad and the accompaniment is a bit thin at times, but there's no mistaking the plea in Dylan's voice as he asks "How many times

**MR. TAMBOURINE MAN** — big applause as it commences, but it sounds rather dis-spirited and badly constructed hand-clapping by audience doesn't help. But this dies out and then number improves and ends well.

**JUST LIKE A WOMAN** — a ragged start; then Dylan takes over and gets it going. He sings the verse rather uncertainly but is helped by Russell and Harrison coming in on the words: "Just like a woman." It's a dirge-like piece with a bit of wailing, but the crowd love it and give him encore applause when he goes off stage.

### SIDE SIX

**SOMETHING** — very sentimentally sung number by composer George Harrison, who gives this wonderful song everything he can give it. Drum backing is specially accented, with good guitar as well and a big chorus and the **Hollywood Horns** adding to the volume.

But this is nothing to the sheer avalanche of sound from the audience as the players leave the stage after George Harrison's "thank you very much." It is sustained for quite a time, until they come back for the encore number...

**BANGLA DESH** — which George Harrison sings with great feeling, the entire assembly backing him with great fervour, including **Jim Horn** on sax. There's a lot of strident rhythm and a plea from George to save lives in the stricken land. A fitting climax to a memorable show, well produced by George Harrison and **Phil Spector**.



The Bangla Desh multi-million line-up: (from left) Ringo Starr, George Harrison, Bob Dylan, Leon Russell.

WIN A BANGLA DESH SET: SEE PAGE 18

# An American Smash... Heading for the British Charts

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# ALBUMS

## The sound of Simon minus Garfunkel



PAUL SIMON: as great without Art Garfunkel

PAUL SIMON (CBS.69007. £2.49p).

A PART from the immediacy of the material, the first thing that strikes you when listening to this, the first album that Paul Simon has recorded since severing his partnership with Art Garfunkel, is that you don't — not even for one minute — miss the latter's presence.

No disrespect to Garfunkel's talent, but on this album Simon has attempted and achieved all those things that his name-sake McCartney has been endeavouring to perpetuate — with only limited artistic success since he too decided to go it alone.

As a lyricist Paul Simon has the consummate ability to pen highly-descriptive documentaries, either observations or autobiographical, which he then enhances with easily-absorbed melodies which range from sheer delicacy to hard bluesy rockers. And this trait is more than evident throughout the entire album.

When I spoke to Simon during his recent stop-over in London, he admitted to being more than satisfied with his efforts, but didn't show undue concern over how it might be received when he stated:

"As far as records are concerned people are always making comparisons. When I put out this new album, it's inevitable that people must compare it to when I sang with Artie and to what I wrote on the 'Bridge Over Troubled Water' album. So what... it doesn't matter. It's their prerogative to stand up and boo when they don't like it and scream when they love it."

### Emulate 'Bridge'

Though for the sake of controversy, there will be those among us who will thumb their noses and align themselves to the former opinion, I feel confident that it will prove to be a demonstrative majority who will be responsible for making this album emulate the same kind of sales figures enjoyed by the "Bridge" album.

Recorded in New York, Los Angeles, San Francisco, and Paris, the opening cut Mother And Child Reunion was recorded in Kingston, Jamaica, with a host of local musicians. A potential single and a song which I'm sure will warrant many "covers," it features Simon adding an almost Jimmy Cliff inflection in his voice over a pronounced reggae beat. Quite a departure from his usual accepted style for girlie voices led by Cissy Houston swell out the hook-line chorus.

This is followed by Duncan, a poor-country-boy-comes-to-the-big-city saga sung in Simon's familiar lonesome detached voice. With his flair for subtle underplay, he describes Duncan in the first person singular as having "Holes in my confidence/Holes in the knees of my jeans." Having befriended a girl lay-preacher, he surrenders his innocence thus: "Well, she took me to the woods/Saying here comes something and it feels so good/And just like a dog I was befriended, I was befriended."

Everything Put Together Falls Apart is two minutes of intimacy with Simon's guitar supplement by Larry Knechtel on harmonium and electric piano. A very relaxed, almost throwaway performance.

### Conversation

With a classic three guitar, drums plus vibraphone backing, Run That Body Down is a domestic two-way conversation which when you read between the lines infers more than it reveals.

Armistice Day concludes the first side and among the back-up musicians there's BS and T horn player Fred Lipsius and Miles Davis Brazilian percussionist Airtio Moreira.

The second side opens like the first side with a very commercially orientated song, Me And Julio Down By The Schoolyard, which has more than just a passing touch of the La Bamba concept. It's the kind of song you would expect Shirley "The Clapping Song" Ellis to excel on because the scan of Simon's lyrics are quite masterful.

Peace Like A River is very intense, has some nice guitar licks creeping in behind the multi-dubbed voices.

Papa Hobo features Knechtel yet again in company with Charlie McCoy on bass harmonica and jazz violinist Stephane Grappelly work their way through a syncopated progression depth; he doesn't waste a word. A perfect example being: "It's carbon and monoxide/The ole Detroit perfume/And it hangs on the highways in the morning." Nuff said.

Hobo Blues is a short instrumental and has Simon and Grappelly working their way through a syncopated progression which brings back memories of the Hot Club Of France recordings.

Paranoia Blues is a thumper with staccato horn punctuations and some excellent bottleneck guitar interjections from Stefan Grossman. This song in many ways sums up the syndrome that exists in America... whether this is autobiographical (I think it is, or the observations of a friend, is up to you to decide).

Congratulations brings the album to a close and this country soul song yet again could come in for a lot of cover versions for it has a great deal of meaning in the lyrical content.

It has been a long wait since the "Bridge" album, but Paul Simon is a writer who firmly believes in quality as opposed to quantity and within the context of this album there is suffice to sustain the listener until he chooses to collate another folio of his work.—R.C.

ROLF HARRIS: INSTANT MUSIC

(Columbia SCX 6476 £2.05). 12 good songs which will appeal to children their parents alike, including Tie Me Kangaroo Down Sport and Hurry Home and Carra Barra Wirra Canna. For the budding musicians, there's also a book, published separately, which gives Rolf's own "music shorthand" for all the tunes on the album. He calls it "instant music" — it's supposed to be that easy to understand.

posed to be that easy to understand.

TEDDY AND DARREL: THESE ARE THE HITS, YOU SILLY SAVAGE! (Joys 201, £1.30). And the hits include Wild Thing, These Boots, Strangers In The Night, and Hold On I'm Coming among others, with talking vocals (mainly) and pretty insipid backings and arrangements. Put more succinctly, a diabolical waste of wax. TS.



JUDY COLLINS: LIVING (Elektra K 42102 £2.29)

"Ultimately I must use the vehicle of communication to say what it is I really want to say," Judy Collins told me when she was last in this country. And her new album is that vehicle of communication, giving some of Judy's feelings through her writing, and her refreshing interpretation of her contemporaries' songs.

The withdrawal of her recent compilation set "Both Sides Now" was more than a disappointment, but it is easily compensated for by this selection of new material. Part of the album is recorded live, and the other part cut in the studio, though because of the high standard of production it is difficult at times to define between the two.

Cohen's Joan Of Arc, opens the first side with a simple guitar, bass and drums backing. And the relaxed mood, created by Miss Collins' fine voice is continued through Four Strong Winds, with some exciting harmony by back-

## Judy Collins communicates

ing musicians Richard Bell, Gene Taylor and Susan Evans.

Vietnam Love Song, an Arnold Black / Eric Bentley composition, has a haunting yet powerful quality, which is again continued through to Innisfree, though the latter has a more melodious approach. And Song For Judith (Open The Door), her only self-written song, concludes that side, and it is more in the soft rock vein, showing the more exuberant side of the lady, who can tend to become a little melancholy.

Two such songs in the melancholy mode are All Things Are Quite Silent, an unaccompanied ballad about English press gangs, and the following track, Easy Times, written by Judy and her old man, Stacey Keich, based on a prison documentary, both having the theme of separated lovers.

But the interesting point is that if the beautiful fluency and remarkable range of Judy's voice is ignored, the lyrics take on a harsh, heart piercing significance.

Chelsea Morning, the Joni Mitchell composition recorded by Judy some years ago (here an in-concert version), Cohen's Famous Blue Raincoat, a revealing melodic piece, with an amazing chord structure and progression, and a new version of Just Like Tom Thumbs Blues (Dylan) concludes the tracks.

And certainly this is the finest album Judy has brought out for a long time, showing her true ability as a performer. Leaving aside the over-depressing mood on many of the tracks, there is much to recommend this selection which firmly established the lady as one who does communicate. — T.S.

## THE DOORS ALONE

THE DOORS: OTHER VOICES. (Elektra. K42104. £2.15).

The Stones without Jagger — the Doors sans Morrison — the implications are forbidding, but Other Voices is just that. The Doors first album since the passing of Jim Morrison.

When approaching this album one must remember that prior to his untimely death, Morrison had already relinquished his role with the Doors, though it was conceivable that they would reunite at a later date. As far as Robby Krieger, John Densmore and Ray Manzarek were concerned, they had every intention of continuing. Morrison's death just speeded up the process.

If the Doors last album with Morrison, L.A. Woman, caused a certain amount of controversy and divided opinions, this, the Doors first album as a trio will delight those who have written them well and truly off as a spent force in rock music.

It would be far easier to judge this if the presence of Morrison wasn't still so noticeable. The truth is, that though Morrison was the voice, the Doors music was a collective entity as this record exemplifies. It was the macabre and sexual theatrics of Morrison that made them

legend.

Despite the tragedy which has surrounded the group, Other Voices sounds remarkably happy in its overall concept, but perhaps this is just an about-face reaction to what has come to pass. Whatever the reasons, one can easily detect an extension of their "return-to-the-roots" journey which made L.A. Woman, for this reviewer, a praiseworthy album.

The Doors rock hard and fast from the very first cut. In The Eye Of The Sun which borrows freely from the bass riff of I Heard It Through The Grapevine. A feeling which they retain throughout Variety Is The Spice Of Life, Tightrope Ride and the explicit two-in-the-bar I'm Horny, I'm Stoned (oh really?).

In contrast Ships / Sails and Hang On To Your Life utilise an almost soft Santanaesque approach complete with added latin percussion from Francisco Aguabella.

Instrumentally the group play well, with their usual economy and their virtue of underplaying their respective roles. Manzarek on keyboards and Krieger guitar have long been overshadowed by the Doors imagery and the prowess of much flashier players, but perhaps this album will help to draw at-

tention to their talent.

Naturally, the prime focus is the vocals, which are shared yet again between Manzarek and Krieger (Manzarek taking the majority). So the vocals for the most part sound like a younger Morrison, so what? I don't think anyone expected anything else. O.K. so they might not have the immediacy or the sinister purpose but they're still quite acceptable.

The worst thing the Doors could have done would have been to take a completely different course — it would have been their ruin. In their present form they are in there with a chance.

The Doors have made a major contribution to rock Americana. It would be criminal to write them off at this point, for even without Morrison they can still produce music which is more acceptable than that of many of their contemporaries. — R.C.

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# Patto

By Roy Carr

MIKE PATTO is amongst the last of a fast dying breed. An arch-looner, who with a smile, a song and a maniacal leer, tears hell-for-leather along the thin line that separates sanity from insanity.

Looning may well be an entertaining preoccupation — for many it helps to detract from a limited amount of talent — but the fact remains, Patto the singer and Patto the band that carries his name, have at this moment in time, an abundance of creative energy.

If the lip-service paid to them from within the confines of the music business were sufficient, then Patto (singular and plural) would be giving the proverbial elbow to more established purveyors of electric rock. As it is, and as it has always been, Joe Public are calling the shots and the result is a most unanimous thumbs up.

On the surface, it would appear that both on and off the stage Patto (Mike) plays everything strictly for laughs when he skits such songs as "Stairway Of Love" or chooses to evaluate the band's present position with straight off - the - top - of - head statements like: "No longer are we that ten quid - a - night audition group . . . we now take home all of eleven quid - a - week, but that's only in case the taxman's reading this."

At times he seems to cocoon himself in the same kind of impregnable shield favoured by the likes of Jimmy Savile, but knowing Patto on more than just a casual basis, I can state

## THEIR MOTTO IS: 'NEVER DO THE OBVIOUS'

with conviction that beneath his most warm and amiable exterior, he not only cares a great deal about the validity of his music, but he is also totally aware of the instability of his chosen profession.

Patto is a veteran. Having campaigned under such banners as the Timebox, Tarzan, Little Nesbit & the Boothog Pallify Five Hatfield & the Nuts, then after one gig as Dick & the Firemen, it was decided that it would be make or break as Patto.

"Lots of people say we are on the verge of making it, but they said that when we had Timebox going," Patto begins in one of his

rare moments of sobriety. "They are saying the very same things that they used to say about the Faces a year ago. That's ace (a word which he frequently employs to emphasise a point) but we're not masochistic whereby we would flog on regardless without making it."

"The worst thing that any band can do in our position is to start pricing yourself out of those venues where you have built up a following, for you only loose contact."

"It's important for bands like this one, when after a gig people come up to you and say that you gave them a thrill. Not 'Hey Man — it

was a gas,' those are the people you must be wary of, but those who take the time to discuss the songs and how we perform them."

When one is faced with the problem of actually interviewing Patto, one doesn't apply the usual techniques, but is forced to a hard and fast line in interrogation. Unfortunately, this doesn't always work. For at any time, the "star" is liable to spring to his feet, leap about to the music emitting from the stereo and shout at any innocent intruder entering the room: "Be off with you . . . we're doing a play."

Then without pausing for a breath, this craggy faced

extrovert threatens: "When I eventually overthrow Tom Jones, I won't go in for silk suits and Hollywood or even Las Vegas night clubs. I'm just going to sit at my piano and the kids in the village will all snigger and talk about me."

"Everyday I'll buy expensive sweets for the children, much to the annoyance of their parents, but being a good wholesome young Catholic lad, it'll just be sweeties."

It was only then with supreme effort upon my part and a plea of "Let's talk about the band, Mike" that I managed to curtail this endless stream of verbal eccentricity.

"Ace," he muttered with a knowing twinkle in his spacey eyes.

"Yeah . . . the band . . . Ace," was his reiteration.

"Ummmmh . . . right," he continued as with a sudden flourish he pulled his waistcoat together tightly across the front of his chest, grinned, burst into laughter, checked himself and at a rapid pace informed me, "I want this band to be a human band . . . love to hear boobs and burps on our records. You can dig listening to a cat trying for a note and not just quite making it . . . yeah."

"The physical thing is that when you're up there on stage turning yourself

on, you tend to open your ears to what's happening all around you."

"The audience burbling . . . you can hear that better, and consequently the looning becomes far more acceptable and the liberties taken."

"This all helps to break down the intense inhibitions of both band and audiences . . . Ace. I can tell you that it knackers everybody but at the end you're grabbing energy from the audience."

"But then, I feel that the audience can cop so many feelings from the band. By that I mean, as a member of the group I can hear things

Contd. on page 18



MIKE PATTO

## MARMALADE

**John Peel-BBC "In Concert" December 14th 1971**  
**"-For the Marmalade, who played a beautiful set which would have knocked a lot of trendier 'Image groups' flat on their arses"**

**MARMALADE: "Songs" (Decca).**

Perhaps one of the most satisfying things for any young group of musicians to achieve is to break the rules and still succeed. The Marmalade, whose very name is enough of a handicap, were launched on a tidal wave of gimmicks several years ago. It's been a lot to live down, but they've more than done that — they've stayed the pace with some mighty fine music. Scepticism about their future reappeared some months ago when they declared they would get more progressive after a healthy run of hit singles, and were working on a medium-heavy LP. This is it, and it's nice to be able to report that it's as excellent as anything they've done, progressive without being strident, and extending their harmonic strength to the full. "Empty Bottles" is by far the best track, with a distinct "Sergeant Pepper" feel to it, throbbing guitar solo and pained vocal from Dean Ford about the man who drinks too much. A wailing Hendrix

guitar workout gives it a feel of great intensity, reminding the listener of Cream's memorable "Badge" — tough but instantly infectious. The song was written by Graham Knight, and the back-up vocals by the rest of the group together with some fine guitar work make it an eventful track, cleverly constructed, imaginatively played. In lead guitarist Hugh Nicholson, who joined the group last April, they have a talented and original songwriter, "How Wrong Can You Be" is a sample of his simple yet effective style, perfect for the Marmalade. And on "Bad Weather", the familiar up-tempo Marmalade reappears with a tune that's a neat mixture of easy melody and aggressive instrumental work. This is not an album that grabs you immediately on one play. But after three or four listens, the subtleties are more evident. A superb, well-written, and cleanly-executed album by one of the best purely British groups.

Ray Coleman, Editor, Melody Maker 27th November 1971

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# AMERICA CALLING

## A LETTER TO LENNON

From NME Los Angeles man CHRIS VAN NESS who was criticised by John Lennon in last week's edition.

**A**N Open Letter to Mr. and Mrs. John Lennon (or should I be cute and write "John Lemmon" to reflect the sourness of your note?):

Yes, I was referring to your "Live Jam" album, unless you have already completed another that Capitol Records don't know about. Further, the story was given to me by a very respected employee of Capitol who has never, to my knowledge, gone around indulging in idle gossip. Therefore, I took the story to be accurate (the person in question would have had no point in relating it to me, otherwise) and, when the time seemed appropriate, printed it.

From your postscript, there has been some talking between you and the record company — please accept my apology, I had no idea I was treading on a sensitive area.

For me, the item (true or not) seemed to be the kind of harmless, fun note that should have been good for a chuckle and little more. Obviously you took it a bit too seriously. I might also point out that the phrase "steal a march on" was the work of one of the paper's sub-editors rather than myself. I had originally written "So Lennon is screaming, because he apparently doesn't want Paul to be that far ahead of him with new product. And if the word I get from EMI/Capitol here is good, he can scream all he wants. Sometimes the best thing to do with a child having a tantrum is to just let him holler and ignore him."

I am very happy to see that you are defending Paul McCartney as well as yourself. Perhaps the two of you are speaking again — or aren't we supposed to know about things like that? If you choose to be cryptic about your relationship with Paul, you are leaving yourself open to people like myself who enjoy trying to solve puzzles. You could quickly put an end to the kind of idle rumours that ensue by simply making some kind of a public statement on your feelings about Paul McCartney — perhaps by illuminating the lyrics of "How Do You Sleep?" Finish what you start, John. Or is it all just good publicity?

Speaking of "publicity," I noted that you got in quite a good plug for your new album. It's a pity I don't write for more publications, otherwise you could write bitchy letters to them as well. But don't worry, I'll be issuing my "Ten Best Albums Of The Year" list in New York ("After Dark") and Los Angeles ("Los Angeles Free Press") next week; and "Imagine" is safely ensconced near the top of both of them. You won't be forgotten.

Actually, I should probably stop here and thank you for writing to the paper about my column. It will probably do me a lot of good. Just think: in 1963 I was a sophomore in college listening to the Beatles on television, and today one of the Beatles is writing about me. Thank you, John. (And if that qualifies me as a "groupie" — as opposed to an admiring fan — I accept the appellation.)

There is just one thing which puzzles me about your letter, though. It's the last sentence of your third paragraph: "As for the Dylan and God and Buddha rumours, we'll see about that one..." My question to you is: Which are you? God or Buddha? Peace — CHRIS VAN NESS.

## Lighthouse are really starting to shine

**L**IGHTHOUSE, AFTER two years of struggling, seem at last to have put it all together. With sales of the "One Fine Morning" album approaching the million-dollar mark, the Toronto band's most recent release, "Thoughts Of Moving On," is getting an even warmer reception.

Armed with those credentials, Lighthouse embarked on a rewarding tour of the American South East this month.

But at home in Toronto nothing has changed. Sad to say, what may be one of the world's truly great big rock bands can't draw crowds here.

Recently Lighthouse played at Hamilton, near Toronto, and a lot of people missed a great show. Not having seen the band in several months, I was struck by how dramatically the repertoire has been altered, leaving a 90-minute set that never lets up.

Essentially the repertoire now depends almost entirely on the two new albums. Only "Chest Fever," which nobody does with the impact of Lighthouse, remains of the borrowed compositions. Everything else is original material.

Most important, drummer-leader Skip Prokop has taken over arranging responsibilities from keyboard man Paul Hoffert. Hoffert leaned heavily towards introspective solos which were musically impeccable but tended to slow the action. So Prokop has cut back on the solos

## From JIM SMITH in Toronto

(he's one of the world's best drummers but doesn't take solos himself) to the point where there are highlights, with one instrument dominating but other instruments playing in the background, and no empty space.

The result remains intellectually stimulating but has taken on a wonderfully visceral feel as well.

● **RICHARD NEWELL**, alias King Biscuit Boy, has been rushed off his feet since returning from Britain last week. His wife said that, on the basis of his reception in Britain he has been booked until late spring.

As a result of this success Richard is now winning some accolades here. When he left Canada, Richard was respected by a few but a nonentity to the masses.

● **DON'T EXPECT** Crowbar in Britain during January as originally planned. Leader Kelly Jay Fordham says the band won't leave home until a few guarantees are made. So he could be sitting in

Hamilton, waiting, for quite a while.

● **KENNY ROGERS** unveiled his new double album this weekend at his Toronto apartment. Called "The Ballad Of Calico," it's his first concept album. The unifying theme is the history of Calico, a silver-mining town in California during the last century. Kenny swears that all events described are real. If so, Calico must have been a fascinatingly bawdy, rowdy, dirty town.

The music got some competition from Kenny's neighbours who weren't too thrilled with the volume. However, Kenny expressed deep satisfaction with the product and I heard enough to believe that he could have a sleeper album. It lacks the fire of "Tommy" or the unconventionalality of "Jesus Christ Superstar" but should turn on quite a few people. It'll be out next month.

● **DELANEY** and Bonnie have been cancelled out of Toronto at the very last minute. Promoters scheduled two shows, an optimistic step if there ever was one, and finally had to back off entirely when ticket sales couldn't justify even a single concert. Past D and B concerts have been artistic disasters because of a poor sound system.



JOHN and YOKO: Battle over album release date — See Lennon's letter in last week's NME.



THE WHO'S gold records battle begins: Keith swings one... and Pete Townshend wrestles for another

## THE WHO HAVE A SMASHING TIME

**S**HORTLY AFTER midnight on December 10, 1971, in front of several hundred of their peers, the Who proceeded to destroy 28 gold and four platinum records which had just been presented to them by Mike Maitland, president of MCA/Decca Records.

The Who had just finished their concert at the Forum here in Los Angeles — an average gig at best, as they were admittedly tired and bothered by the over-zealous security forces. There was a party in their honour at the Continental Hyatt House in the centre of Hollywood's Sunset Strip area; and since the Who weren't too satisfied they weren't in the

most festive of moods.

The guests were mostly friends plus a few select pressmen and record company officials. Among those present were Cass Elliot, John and Catherine Sebastian, Mick and Bianca Jagger.

On a stage, neatly displayed on chromium stands, were the 32 aforementioned records, glittering under spotlights.

Shortly after midnight, Mike Maitland made a short, informal presentation speech. It seemed like everybody in the room knew what would happen next.

## From CHRIS VAN NESS in Los Angeles

Townshend, Daltry, Moon and Entwistle strolled quietly, at first, among the discs of gleaming precious metals, muttering under their respective breaths.

It was Townshend who started it all. He grabbed as many records, as he could, screaming: "They're all mine! They're all mine!" Just as suddenly, the other three were on top of him; and the entire display of chrome, gold and platinum flying about the stage. In front of the stage, Mick Jagger jumped up and down encouraging the carnage.

Just another simple evening in the simple lives of the Who.

● **FROM THE** don't believe - every - rumour - you hear - but - this - one - looks - like - it - might - be true department. On December 11, a benefit concert was staged in Ann Arbor, Michigan, for American political prisoner John Sinclair. Acts were Stevie Wonder, Phil Ochs and John Lennon; also present were political activists like David Dellinger and Jerry Rubin.

The Dylan-Lennon-Ochs - etc meetings reported in this column exclusively two weeks ago have finally borne some fruit. If anyone doubted that John Lennon was becoming involved in American politics, the Ann Arbor concert should change their minds. So far, Dylan is remaining in the background, but I believe that he is very much involved in planning future concerts designed to spur the youth into American politics.

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# GROUNDHOG SESSION

THE SPANKING new De Lane Lea studios down at Wembley seem an incongruous setting for the three rough and ready young musicians who wandered, not quite aimlessly, around studio D. In their haggard features was reflected a gruesomely cruel year of consistent touring, hurtling from one end of the country to the other, playing most concert halls on route.

Yes, the concert stage was obviously more like what Groundhogs were used to, and not the smooth sophistication of a 16-track studio, with the soft leather chairs, and polished lino. But to consolidate a recording reputation built up with "Thank Christ For The Bomb," and then more definitely with "Split" — a 60,000 seller and one of the year's twenty best — their presence there was a necessity.

"Who Will Save The World — The Mighty Groundhogs" is the title of their next offering, coming in what will be regarded as one of the best covers ever, depicting Tony McPhee, Ken Pustelnik and Pete Cruickshank in Superman-type roles, sketched in authentic marvel comic fashion by Neil Adams. The theme of the cartoon strip is pollution, and looks as sensationally colourful as the title suggests.

Thirty hours in the studio had resulted in most of the backing tracks being laid down for one side, and the tracks sounded pretty relaxed — at least more so than a lot of their previous material — and the constructions were pretty tight. There is still the distinct Groundhogs flavour, though.

The album's release has been put back from February 4 to March 3. You see, the Groundhogs — now rapidly becoming one of Britain's most respected groups — can't be pushed. Even while in the studio they casually passed the time of day until evening, which is the best time for them to play according to drummer Pustelnik.

McPhee quietly sat by the keyboard instruments, puffing on a huge fat cigar, swilling lager. They weren't in a rush, but it's their way of getting things done, and nobody can slag that — except perhaps the record company who are forking out in the region of £40 an hour. The end product is certainly value for that few thousand invested in the band.

As usual for the Hogs, mainly because of the pressure of work they didn't have much of the material worked out before they went into the studios, though the ideas were germinating in the McPhee brain.

"I had ideas for all the songs," said Mac, "and one of them is an old one that we did for 'Split,' but we didn't put it on because it wasn't really compatible with the rest of the numbers."

"But it fits in better with

Three haggard Groundhogs have called a brief halt to their gruelling, endless tour schedule to record a new album, called 'Who Will Save The World? — The Mighty Groundhogs'. The album cover features the Hogs in Superman guise, and it carries a cartoon strip on the subject of pollution. Here guitarist Tony McPhee talks about the group's method of recording, the introduction of a moog, and about his own intuitive style of song-writing.



TONY MCPHEE



PETE CRUICKSHANK



KEN PUSTELNIK

TONY STEWART IN THE STUDIO WITH THE BAND WHO'LL CHANGE THE WORLD



GROUNDHOGS in the studio. From left: Pete Cruickshank, Tony McPhee, Ken Pustelnik.

me that we had to go into the studio, and I felt that we could get this down, and try and create something new for ourselves, and a new outlook towards the music.

"So what we did was to come in and spend a lot of time to get a good three-piece sound (the backing tracks) ... and I was satisfied with the basic sound of it, and we got the mellotron which I wanted to use to get different instruments on without getting different musicians."

And although Mac is just learning to play a keyboard instrument, he thought it an advantage to do it himself, and experiment with the sounds, rather than pull in session men, who perhaps could not be guided by him (he is producing the album). He believes that the Groundhogs stage sound is too sparse, in the three-piece form, to record, and whereas he can synthesise various sounds with the guitar on stage, the mellotron can expand these more fully, with a greater variety.

Following "Split," McPhee hoped to have the next album carefully worked out. He failed. And he's not altogether happy with the way they do record. "I would have liked to have all the numbers before we came into the studio, but in effect I enjoy it, a sort of masochistic thing." So who will save the Groundhogs — no doubt the record buyers!

what we are doing on this particular side. What will probably happen with the album is that one side will probably be lyrically connected with the cover in some detail, but I don't know exactly how. I've got feelings about the lyrics. As we listen to the backing tracks there are certain moments of it when I can feel a certain mood.

"I think within a number

the mood changes, whereas with things on 'Split' the number was a mood, and then the next number was a different mood — but the mood is changing within a number on these ones. I can feel the general feeling of it, and once it is all down I don't think I'll have any trouble with the lyrics."

So only the basics of the numbers were worked out before the sessions, and then

the lyrics, depending on the moods, will evolve.

McPhee continued: "Once I get the idea across, then the lyrics start to flow. That's the way I like it because it's much more spontaneous. I can't really be bothered to sit down with a rhyming dictionary which I tried to do once ... that's a dead loss."

McPhee freely admits that the band were unprepared for this album, and first recording

dates in August had to be postponed until the end of last year. And even then several days were re-arranged. With the "Thank Christ" album, the numbers flowed out rapidly, and with "Split" they went in with the backing tracks and melodies, and the lyrics connected to form the concept of the album, that of a mental aberration, and what Mac describes as an anti-drug attitude on his part.

Elaborating on the new album, McPhee said: "With this one, because of the weight of work, we didn't get time to relax and write songs. In effect I'd used up the sort of formula I had for writing songs ... so I had to try and rethink the whole outlook of the thing, and all I had was a couple of little riffs."

"Time was getting on and we felt we needed another album. It was impressed upon

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

BIGTIME  
T. REX?

I THINK T. Rex are great, but I also believe that they will soon become one of the "untouchable" groups like the Stones, or like the Beatles used to be. Because it seems that whenever a group gets big,

## CREEDENCE DISAPPOINT

AS A Creedence Clearwater fan, I am deeply disappointed at their record output in the past year. One album at the start of the year, a single taken from it, and then a single around August. Surely this is not good enough from a band of Creedence's calibre. Admittedly the loss of Tom Fogerty was a blow, but surely John Fogerty has the talent to make up for this. So come on Creedence, in the New Year show us that you still are the finest rock 'n' roll band in the world. Long live the "Travelling Band." —MICHAEL COYLE, Belfast.

they never appear live on a pop show or at a concert without there being a large admission fee, which, at 14 years old, I cannot afford.

I have been a Stones fan for eight years and have not seen them live once. It's agony for me. I have also become a T. Rex fan — and must see them before they take off and leave for France. — DRINE, Enfield.

IMPROVING  
KINKS

JUDGING by Richard Green's interview with the Kinks in last

week's NME, apparently he has come to the conclusion that the Kinks have already reached the height of their career. Don't make stupid statements like that; the Kinks get better and become more successful every day. Genius is not required to know that they have still to reach their peak.

When you interview the Kinks INTERVIEW them ... we would like a double page, in-depth interview with all of the Kinks, not just a few words with Dave Davies. And ask them some interesting questions!

The Kinks just happen to have Ray Davies, one of the



CREEDENCE'S John Fogerty: poor record output?

best modern composers in the world. Just put your T. Rex and Slade records down for half-an-hour and listen to the new Kink's album "Muswell Hillbillies" — the lyrics and the music are miles ahead of anything else around.

If the Kinks come your way during their tour in the next few weeks, go along and listen to them. It will be a refreshing change from some of the so-called pro-

gressive "music" around. — JOHN GATELEY, Windsor, Berks.

TOP OF  
THE FLOPS?

JUST who are the BBC trying to fool? On "Top Of The Pops" (December 30) the show — meant for young folk — included

"groovy" Johnny Pearson, "tantalising" Val Doonican, the Onedin Line Overture, "dynamic" Neil Reid, and only 30 seconds of T. Rex! — the only act in the bunch who deserve a full-length set.

And to end it all we had to sit through the BBC's three-minute saga of "Ernie" for the sixth time. — STUART WEBSTER, Yorkshire.

STEVENS  
SNUBBED?

I WOULD like to know why Ray Stevens' last two records have been so obviously ignored by all the DJs. Okay, so "A Mama And A Papa" was sentimental, but so what "Paddy Don't You Walk So Fast" by Daniel Boone is far more sentimental (it was released at about the same time, but had plenty of publicity and therefore gained a high position in the charts).

Now to my disgust, Ray's "All My Trials" single is being similarly treated. I have heard it about once on four of Radio One's programmes. The DJs seem to have a morbid fear of it. I am sure that if this record was given more publicity it would be a hit. — Anna Pleydell, Birmingham.

GREAT SUN  
SURVEY

THANKS for a great article on Sun Records (NME, Jan. 1). As an ardent fan of these greatest discs of rock 'n' roll, I have often wondered, since Phillips started re-releasing them, just how far they will go. Will they release the whole Sun catalogue or just the well known artists? I'm particularly interested to have more tracks by Warren Smith, Charlie Rich and Charlie Feathers. — L. EARISH, Bexley, Kent.

SIMON  
SUCCESS

MY THANKS to Roy Carr for his excellent interview with Paul Simon. I bought all the music papers to read their Simon interviews, but only in NME did I find the majority of questions asked that I, too, would like to have put had I been in such a fortunate position. Not only this, Mr. Carr also managed to give the impression he was talking to an old friend instead of doing just another interview. — STELLA MCBAIN, London E.11.

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# From the soul...

BRITISH followers of black American music can hardly claim to have been neglected over the past few months. Not only has there been a positive glut of record releases in the soul, blues and Afro-rock fields but several very fine and informative books covering these subjects have appeared on the market.

One of the best received has been Charlie Gillett's "The Sound Of The City," published in paperback form by Sphere Books (60p).

A highly detailed treatise of the rise of rock and roll, the book was truly a labour of love for Charlie and, though it covers the white influences in rock, it concentrates heavily on black R and B, bringing back memories of many long-forgotten artists.

Though many of the views expressed in the book are open to dispute, this is only on matters of opinion. For Charlie has really done his homework when it comes to getting the facts right.

With so many books appearing on the market of late we have seen the phenomenon of "the record of the book," with record companies issuing LPs which illustrate the points made by the authors.

CBS have issued companion albums to several books, including Paul

## ...black and white and read all over...

Oliver's fine "The Story Of The Blues" (CBS 66218) and Mike Leadbitter's compendium, "Nothing But The Blues" (CBS 66278). Now United Artists have released a 16-track set to tie-in with Gillett's book.

Sub-titled "New Orleans — Where Rock 'n' Roll Began" and with informative sleeve-notes by Gillett himself, "Sound Of The City" (United Artists UAS 29215) is a fine but somewhat frustrating set.

Side one is fair enough, giving us some rare and very worthy cuts by R and B men like Archibald, James Wayne, Lee Allen, Roy Brown and the better-known Fats Domino and Smiley Lewis — all of which illust-

By ROGER ST. PIERRE



CHUCK BERRY with rock DJ ALAN FREED, the man who popularised the term rock 'n' roll. Both are featured heavily in CHARLIE GILLETT'S book, "The Sound Of The City."

rate the piano and sax dominated easy-rolling New Orleans sound which provided many of the roots for both rock 'n' roll and reggae (listen to many of Fats Domino's early pieces and the blue beat is there loud and clear).

The second side is made up of more commercial music and this is where the frustration creeps in for, while they are all "oldies but goodies," such classics as Jessie Hill's "Ooh Poo Pah Doo," Benny Spellman's "Lipstick Traces" and Aaron Neville's "Over You" have already been available on several other New Orleans R and B collections.

Anyone whose tastes are specialist enough to want to pick up on side one and on side two rarities like Ernie K. Doe's "Waiting At The Station" will almost certainly already have the previous tracks, which makes the generous 16-tracker sound not quite so generous after all, its real value to collectors being contained within just 10 of the selections.

CBS have also made some special LP releases to link-up with Studio Vista's enterprising series of blues and rock paperbacks, which are sold at prices ranging from 60p to 70p.

Of the rockbooks, only "The Drifters" by Bill Miller and "Motown" by David Morse are of interest to black music students, though "The Who" includes many references to R and B artists who visited Britain during the early Sixties.

Actually, "The Drifters" covers much more than unravelling the somewhat complicated history of that group and lives up to its sub-title of "The Rise And Fall Of The Black Vocal Group," though I would personally dispute that alleged fall for, with groups like the Chi-Lites, the Four Tops, the Temps, Sly and The Family Stone et al, the black group scene has never been healthier than it is now.

"Motown" is far less informative than other books in the series and is something of a disappointment, smacking too much of blind fan-worshipping, being far more a light handbook for teenyboppers than a critical analysis of this most important phenomenon of the American recording scene.

Far more satisfactory, though, of course, of more specialist appeal, are the blues paperbacks edited by that discographer-par-excellence Paul Oliver.

Particularly enlightening is "Blues From The Delta" by William Ferris Jr., which is the first book to attempt a critique of blues music and its origins in relationship to the social climate and folklore traditions from which it has arisen.

Other worthwhile titles include "Blacks, Whites And Blues" by Tony Russell, which examines the relationship between black

# FOLK ON FRIDAY

# NEW YEAR AWARDS

## DAVE BURLAND: Best Male Singer of 1971



DAVE BURLAND: his "A Dalesman's Litany" album is superb.

Eric Winter by-passes official channels to present his own awards for outstanding services to folk music

THIS BEING the season of the year, here are the folk medals for 1971.

First, a special award of merit to all those whose protests to the BBC brought back "Folk On Friday" under the new name of "Folk On Sunday" (starts 23 Jan). DSO and bar to FRANCES LINE and JIM LLOYD, who have made the programme what it is; an entertaining and accurate reflection of the folk scene.

BILL and HELEN LEADER, for Leader and Trailer Records — their enterprising catalogue shows care in choice and attention to detail. Special mention for "A Song For Every Season," the four Copper family LPs, on Leader.

Another mention to BOB COPPER for the book of the same title (Heinemann), which won him the Pitman Prize for Literature.

DERROLL ADAMS, for a performance at Eindhoven folk festival that outclassed everything else (even the Chieftans, who were bloody marvellous).

That A. L. LLOYD television programme on industrial songs — enough to make you weep for all the mish-mash that usually passes for folk music on TV, and a prime example of what the Beeb can do when it really tries.

ALDERMAN STANLEY CROWTHER, the singing, swinging Mayor of Rotherham. The invitations he gets to official functions commonly end "and please bring your guitar."

MIKIS THEODORAKIS, whose London concert at the Rainbow Theatre was a mind-blower. And Mikis the man is even greater than Mikis the musician. A speedy end to all regimes, establishments, and so on that need to ban anyone's music. What are they afraid of? Perhaps they have read the words of Anatole France: "Does a song serve no useful end, fulfil no useful purpose? The 'Marseillaise' and the 'Carmagnole' have overthrown the armies of kings and emperors."

TANGENT RECORDS and the SCHOOL OF SCO STUDIES, Edinburgh, for two outstanding traditional records, "Bothy Ballads," and "Music From The Western Isles."

Best male singer I've heard this year: DAVE BURLAND, whose Trailer record "A Dalesman's Litany" is superb. Best female singer: ISLA ST.

CLAIR, whose March recording debut (on Tangent) is eagerly awaited. Best contemporary-style singer: ALLAN TAYLOR.

Best group — well, 1971 was undoubtedly the year of STEELEYE SPAN. Most promising group for 1972: MUCKRAM WAKES.

Medals to TOPIC RECORDS: for completing (just) the series "The Folk Songs Of Britain" in 10 fine albums; for the OAK debut record "Welcome To Our Fair," for "MORE GRAND AIRS FROM CONNEMARA," pure joy to listen to.

Obituaries: final salute to two grand traditional singers, HARRY COX and CHARLIE WILLS; also to LESLIE HAWORTH, fruit farmer, morris man, singer, songwriter, who left in his will a bounty so that farm and family, folk and friends, could drink his health; JON RENNARD, killed in a road accident, and whose lovely quiet singing style is very much missed.

Festivals: LOUGHBOROUGH no 7 was the best yet; CAMBRIDGE no 7 had the REV GARY DAVIES, for whom there is definitely no substitute; SYON PARK no 1 gets a special award for trying hard... hope there will be a 1972 festival there.

Two outstanding visitors from the USA: BYARD RAY, fiddler and gentleman; MARTHA SCHLAMME, who held the audience at the Crypt club, St Martins-in-the-Field, London, as only a great artist can.

SPIROGYRA, for the B&C album "St Radigunds" — songs that are full of meanings. FAIRPORT CONVENTION for "Babbacombe Lee" (Island) — a magnum opus if ever I heard one.

The following clubs (all London, as it happens) for consistently entertaining me: the RISING SUN, Rushey Green High Street, Catford; the TROUBADOUR, Earls Court; the HAMMERSMITH FOLK CENTRE, Prince of Wales, Dalling Road; the SHAKESPEARE'S HEAD, Carnaby Street, Soho, which ended the old year on a suitably zany note with Diz Disley and others.

Quote of the year, from MARTIN CARTHAY: "If there were no folk clubs, there'd be no scope"

ROCK STEADY  
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# RUFFIN READY TO BEAT THE SLUMP

WHEN HE heard an example of the be-stringed reggae with which we, in this country, are now so familiar, a colleague of mine who has been in Scandinavia for a year observed that it was getting remarkably close to the spirit and even the sound of Tamla Motown. And I think he may have something. We were listening to Bruce Ruffin's new maxi-single on Trojan. Complete with girlie vocal group and a Tony King string backing, this disc is not much more than a tambourine away from the busy sort of effect we could have expected from the Corporation.

But, comparisons apart, there's no denying the commerciality. The "A" side — "Songs Of Peace" (TRM 9000) — is one of Bruce's own and, although the lyric theme has become somewhat hackneyed, there's always room for a new treatment of this worthwhile sentiment.

"You Are The Best," the first of the two tracks on the flip, is not a Ruffin original, but doesn't, apparently, warrant a composition credit. What I like about this is the way Tony's string arrangement breaks away from the tendency to simply augment the melody

and leads an existence of its own, gliding and swooping through the background and leaving the brass and standard reggae rhythm section to point up the guts of the song. If there were a reward for commercial reggae arrangements, I would give it to Tony on the strength of this one track.

No strings and no brass on the last of the tracks; only that girlie trio comes between this treatment of Bruce's own "We Can Make It" and the type of scoring that would have been it's lot had it been produced in the West Indies. But listen out for the novel touch of

echo on the opening drum beat.

The production credit on the package names a Mr. Bruce Anthony, who is actually an amalgamation of Commercial Entertainment partners Bruce White and Tony Cousins, and it's not easy to see how he, or they, could have contrived to offer us better value.

The disc is presented in a full-colour sleeve, complete with the lyrics of the main track and a picture of Ruffin.

I spoke to Bruce, who had just returned from doing a TV show in Rome, at his London flat.



BRUCE RUFFIN: good maxi-single — at a time when many good reggae records are dying a death.

By ROB RANDALL

"They asked me to stay in Italy to do more TV and radio shows," he told me. "You see 'Are You Ready,' which was the 'B' side of 'Candida' in this country, a

disc we put out here in January of last year, is going like a bomb over there."

But with a new band to get together and his latest British single to promote, Bruce had to return to London.

I told him that a year ago I would have prophesied chart status for the new disc, but so many seemingly sure-fire reggae records had missed out recently that I was no longer prepared to commit myself.

"I know what you mean," Bruce said. "I was very disappointed that 'One Big Happy Family' didn't make it, but I'm convinced we have two strong chances with 'Songs Of Peace' and 'You Are The Best.'"

It's certainly high time that Bruce's efforts were rewarded by a follow-up hit to "Rain."

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## BACKGROUND TO THE CRIMSON SPLIT STORY

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

Last week NME exclusively carried the news that Pete Sinfield, a founder member of King Crimson, had left the group. Here Pete talks about his dissatisfaction with the way the group was heading and what led to the final split. . . .

"FRIPP seemed to be unhappy when I complained that I was unable to do my job properly in the States. I don't know what other reasons he had for the split, but the Tuesday before Christmas he rang me up and told me that he felt he couldn't continue working with me.

By SIMON STABLE

"I asked him how the other three members felt. I believe that the subject came up in discussions while we were in the States, but soon blew over as the gigs became better.

"The first the group knew about the split was when E. G. Management told them about it.

"I don't know why Robert didn't tell them

himself. They thought I had left of my accord. What it boiled down to was that Robert Fripp said to them, either I go or he goes. If Fripp goes they can't continue playing because I don't play an instrument, but if I go they can continue earning bread and having a good time doing gigs," Pete told me.

In fact he didn't think he could really face another

American tour, "It was just the shock of being fired!"

I asked him how the tour went and which gigs he liked and which he disliked. "Personally I didn't like it, because I can't take the food. I never eat meat, my diet being a mixture of macrobiotic and vegetarian.

"When we got to America, Ian, Mel and Boz went straight into a shop which sold Levi's and cowboy boots and bought themselves lots of American clothes and then looked just like their audience.

"I refused to do this and instead always wore the green corduroy poet's suit. We had some very good gigs and some very bad ones. One in particular was at Detroit, we did two nights there.

"On the first one everybody, except Fripp, got spiked and played apallingly, which is not very

surprising.

"The second night they played what must have been their best American gig of all, making up for the previous evening.

## Funky

"We didn't get any press while we were there but we did get some letters from people who didn't like the way the new band played numbers from the first three albums.

"For instance 'Schizoid Man' has become much more funky and the band generally seems to want to play funky music, which is all very well, but Crimson isn't, or wasn't that sort of band.

"I don't think that the new band fully understands the pseudo-classical overtones of numbers like 'Epi-

taph' and 'Court Of The Crimson King.' 'The Devil's Triangle' doesn't have the tension that is used to, there's no depth about it.

"Classical music has a certain depth, for example Mahler or Sibelius, and that's the feeling we tried to put into these numbers and it's not coming over like it used to.

"They try to get the feeling by playing Bitches Brewish sort of music, which when it comes over well, is beautiful, but when it doesn't is a drag.

"One of the gigs I enjoyed most took place in a church somewhere in the mid west. My lights worked beautifully, the sound was perfect and the band played well. Being a church the whole place had a wonderful feeling of peace within it, and then afterwards the promoter gave a party for us which was really nice

and we all had a good time! "The worst gig for me was at a place called the Spectrum in Philadelphia. The band went on first and played for about forty minutes while the audience was still coming in. The sound was atrocious, we were using someone else's pa.

"The band were good. Having got so up-tight with the noise, they really tried to make the audience listen. During the drum-solo I thought that Ian was going to break his drum-kit to pieces and throw it into the crowd.

"At the end they went into 'Schizoid Man,' really annoyed and angry and stomped along, which is the way the song should be. The audience suddenly stopped and listened to what was happening, and at the end really raised the roof, shouting and cheering."

I asked him if he thought that Crimson should do any gigs in this country before they return to the States in February.

## Rehearsing

"Most certainly," he told me, "at least three or four. They are rehearsing some new material during the next few weeks, and they ought to try the numbers out. I suggested it but unfortunately got shouted down, and it might help the sales of our album, 'Islands'.

"Of course that couldn't have been released at a worse time, straight after ELP's 'Pictures' and just before Christmas.

"The cover was all wrong, upside-down and inside-out, my fault really, but I had so little time. We had to finish everything in a rush and even some of the album wasn't mixed properly.

"We wanted to wait until the new year, it would have had a much better chance, but the record company didn't want to wait and by then we had already left for America: C'est la vie."



PETE SINFIELD (left) and BOB FRIPP, founder members who have finally split.

# PENTANGLE—FIVE YEARS OF TOGETHERNESS

BY creating a contemporary hybrid of gentle music and what is now becoming a subtle and inconspicuous electric approach, Pentangle have conjured up a unique form of music, which relies neither on jazz, blues nor traditional folk to any greater degree than the other. The five musicians have the distinct ability to satisfy and entertain, and be content with their individual offerings.

While all around them, groups which are often categorised in the same bag, have splintered, dissolved, and their members intermingled with others, Pentangle have maintained a position in the music world for five years without one change in their line-up.

It is an interesting phenomena that Pentangle have continued with such exhilaration. "The only reason the group is still together," John Renbourn explained to me, "is because the members also do their own individual work. It is important to have as much going as you can. I find that if I'm doing something I'm interested in (and he is a well-respected solo performer), something always comes up that we could use in the group, or might fit in with the group.

"The idea of the group is to have so much there, so that you can extend your own ideas within it." An obvious influence is the strong electric element sliding carefully into their music which is an extension of Ren-



bourn's own work on guitar which he felt would not be alien to the group.

Another influence is that they have just completed their fourth American tour, which was their first playing as top of the bill without a support band.

One indication of their increasing success and acceptance in America was their recent and last album for Transatlantic, 'Reflections', entering the U.S. charts for three weeks, whereas the previous two albums only maintained a placing for a week.

John Renbourn said: "We didn't find a lot of difference doing concerts on our own. We've done them before, though not in America, and it's nicer to do a solo gig if you've got a sympathetic audience.

"It's hard to say whether

these constant tours have gained us acceptance because America is such an enormous place. What we've found is that some places have heard about us for years and have got the old records and know all about it. At other places they've hardly heard of us at all. But the people who come and see us are pretty much into what we do."

Their rise in popularity in America has been thoughtful and calculated, bearing a strong resemblance to their gradual acceptance over here.

"What seems to have happened," Renbourn said in retrospect, "was that at the time we got over there for the first tour, Bert (Jansch) was already amazingly well-known on the West Coast and they seemed well into what we were doing. So it was very easy for us, really."

PENTANGLE (l to r) TERRY COX, JOHN RENBOURN, JACQUI MCSHEE and DANNY THOMPSON, five individuals who merge into one

The individual artists within the band have provided a chemical reaction that has led finally to a sell-out concert at the Carnegie Hall, and now a concentrated attack on the Mid-West — to establish themselves there.

Continued Renbourn: "We played to an amazing variety of scenes, although it was quite an intense tour for the short period of time that we were there. In fact it was too intense for me. At the end it was all a series of one-nighters, which were really tiring. But the audiences were a gas

mostly.

"We started off in Santa Monica, just in a district of L.A., and then played around there for a while, did a gig in San Diego, then played all the way across the Mid-West, at Lewis, Chicago, Cincinnati, so it seemed like we were there for about 80 years, doing a last gig in New York."

The tour had one main purpose — to get Pentangle established before they release their first Warner-Republic album some time in 1972. They will also follow up with another tour starting in April to consolidate their position, with solo gigs in colleges. This follows a spell on the Continent from this month onwards.

In two ways it is surprising that Pentangle have achieved so much prestige in America.

## JOHN RENBOURN TALKS ABOUT THEIR MUSICAL EVOLUTION CULMINATING IN RECENT AMERICAN BREAK-THROUGH

Before they went, their performances lacked the usual finesse, and in America the groups are specialists concentrating on the perfection of only one type of music, whereas the roots of Pentangle lie in jazz, folk, blues and the such.

They also have no set stage act, and continually return to earlier material. As Renbourn admits this presented something of a problem, on the first tour, but not the recent one.

He elaborated, "The thing about the group is that it just doesn't have any stage act at all. It's more unusual in the States because just about all the bands I've seen have had some act going, they've got some little show worked out. But this band hasn't got a thing worked out.

"I don't see it now as any great disadvantage. I think it's up to you if you want to leap about and fool around. But in the States you get the cats who just play one thing, but they play it better than anybody else.

"In Pentangle it's just a collection of people who like a fair amount of sounds and get together once in a while. There's no one thing that we're going to make unbelievable.

"This is a totally different

approach, and a lot of Americans think we should get one thing great and just do that for twenty minutes."

Even though Pentangle have studio time booked in February for the next album, Renbourn tells me they have no definite plans for what will be put down, yet we can expect something worthy."

He has a solo album, his final for Transatlantic, appearing shortly called "Faro Annie," which he regards as more like his first with the collection of different sounds.

This group, certainly one of the finest to persevere in this country, will continue to rise in popularity, but that's not as important as the new record deal will mean. They will now be able to experiment lavishly on their music, without cutting any corners, resulting in an even stronger and consistent contribution to their type of music.

By  
**TONY STEWART**



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(a) Dicky Doo & The Dots  
(b) The Coasters.  
(c) Joey Dee & The Star-liners.

2: On what album did George Harrison's song "Here Comes The Sun" originally appear:

(a) Abbey Road.  
(b) All Things Must Pass.  
(c) Revolver.

3: Amongst Bob Dylan's selections is "Mr Tambourine Man" a song also made famous by The Byrds. One of the artists who appears on the Bangla Dosh albums also appeared on the Byrds version. Who was he:

(a) Eric Clapton.  
(b) Ringo Starr.  
(c) Leon Russell.

4: On what date was the Bangla Dosh concert held at New York's Madison Square Gardens:

(a) August 1.  
(b) July 4.  
(c) October 10.

5: The Bangla Dosh concert was the second time that both George Harrison and Eric Clapton had performed on stage together. With what group did they both appear together:

(a) Blind Faith.  
(b) Delaney & Bonnie.  
(c) Derek & The Dominoes.

### RULES:

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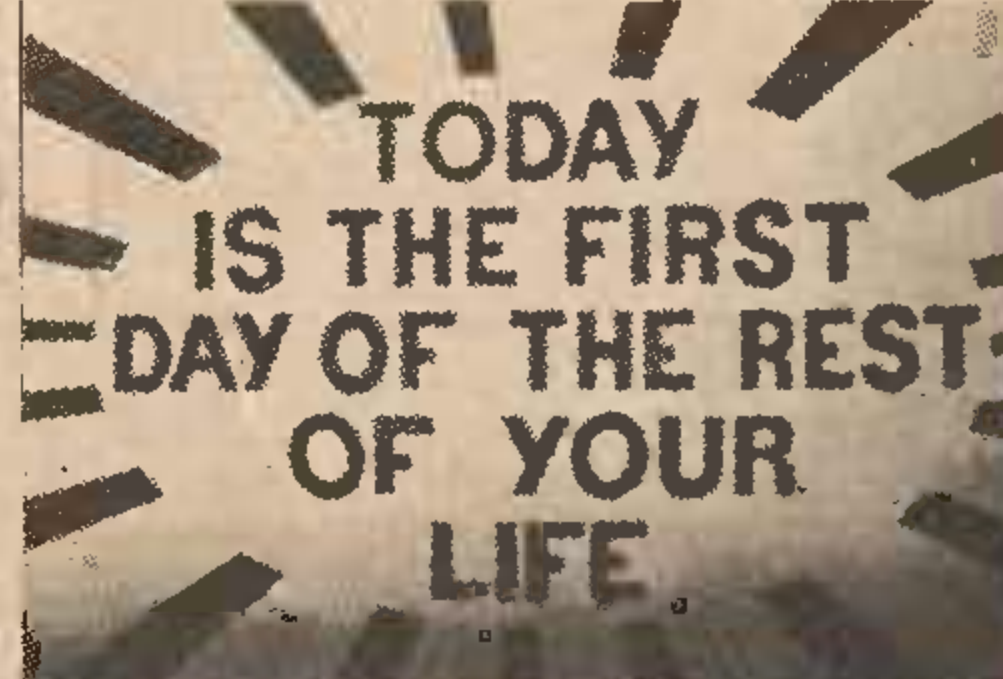
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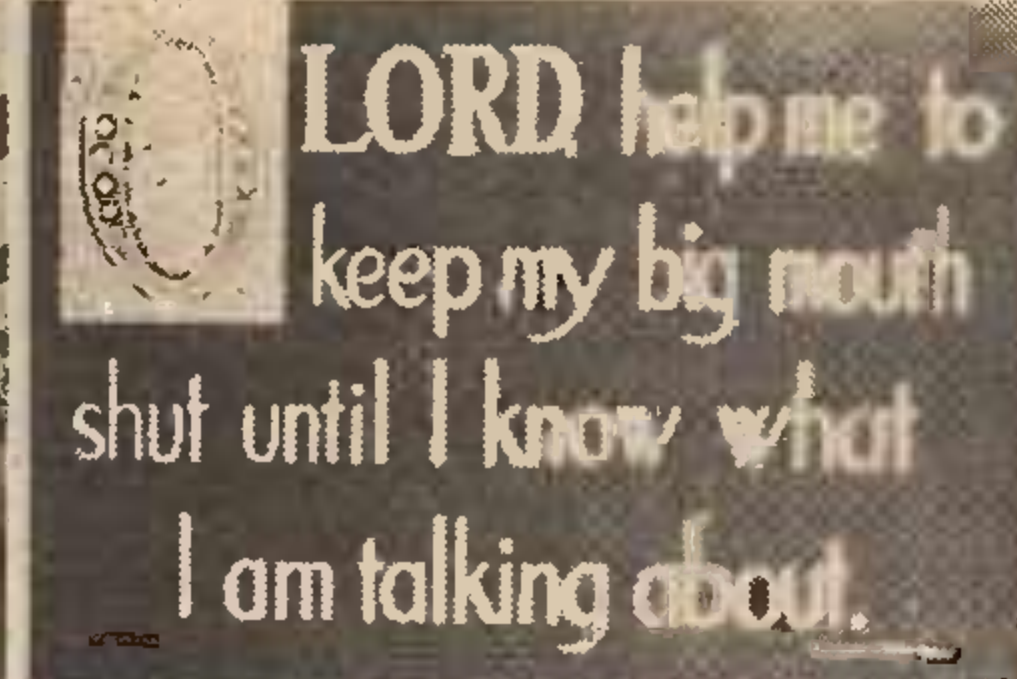
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### Patto

Contd. from page 13

that each member has been working on... I'm up there with them and therefore I know what they're moving towards.

"Sometimes it takes months, but then you hear that change, things tick round a little better, like when Olly (Halsall) lurches into the intro of a song and wham! it's all there."

If there's one co-operative motto that all the members adhere to it's "Never Do The Obvious."

Patto explains: "In fact

we got criticised on numerous occasions for not doing the obvious. If there's a four bar break in a number, we'll do one in say 5/4 or what ever we feel will make a sudden yet effective contrast.

"It's just the same when we feature various individuals. Take Olly's tunes, he doesn't fill them with fashionable rip-offs from other people's material neither are his guitar solos in the current fashionable trend. Olly is an individual, and I feel that a great deal of our success hasn't been because of my visual antics out front... though I suppose they help," he adds as a tongue-in-cheek aside. "But because of Olly's great songs."

At a time when so many

groups appear to be suffering from tired blood and display as much originality as a Rank Xerox, Patto is conscious of the work of his contemporaries but avoids over-listening to new albums. His reasoning is logical: "Well, I think that sub-consciously you can quite easily fall into the traps of re-working some of their ideas and I don't want to do that, even though I have a great respect for some of the things certain groups are doing. I mean, I dig to hear it all, but I'm desperately trying to be myself. Take the Beatles, it's a gas to hear all their solo albums, but the way things are today it would only be a fool who would dare to step into their shoes."

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# TAIL-PIECES

**G**OLD Disc for world sales of current New Seekers hit—but composers Roger Cook and Roger Greenaway deserve special praise... Ludicrous: Bernard Delfont's "Variety Club" award to Tony Blackburn as Top Radio Personality... U.S. Decca chief Mike Maitland signed new contract with Who valued at over million dollars...

British discs approaching U.S. Top 30: Elton John "Levon," Led Zeppelin "Black Dog," Faces "Stay With Me" and T. Rex "Get It On"... Absence of Hank Marvin's comedy not helping new Cliff Richard BBC-TV series... "Ernie" could earn Benny Hill Gold Disc here...

Two more weeks and Melanie might have beaten Diana Ross in NME poll... Correction: Michael Aldred producer of Sue Vickers' Threshold record—not Justin Hayward... Do Women's Lib call Jonathan King a Male Chauvinist Piglet?...

Peter Yarrow waxing solo LP... Jack Bentley ("Sunday Mirror") says hit by Slade titled "Cusiluvu"... Louis Benjamin could retitile U.S. Don McClean hit



"British Pye" Nobody can say Jimmy Savile didn't work hard for his honour... Tony Simons has joined his father Cyril Simons at Leeds Music. Hilarious: Frankie Howard's suggestion that Edward Heath should marry Dorothy Squires!

Recent deaths of Glenn Wallichs (who founded Capitol with composer Johnny Mercer) and ex-music publisher Paddy Crookshank. American songwriter Norman Paris has married singer Dorothy Loudon... Latest capture by Dean Martin for Las Vegas Riviera—Fifth Dimension.

At Denham (Bucks), Peter Noone now near-neighbour of Cilla Black... On BBC-TV, how did Michael Aspel feel after announcing Frankie Vaughan—by mistake for Frankie Howard on New Year's Eve?... Kenny Young (writer of several Clodagh Rodgers hits) signed by Ian Ralfini to sing on Warner-Reprise.

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This weekend, Freda Payne tapes TV appearance in Engelbert Humperdinck's TV Special here... Death of Irving Mangel, manager of late Louis Armstrong... New home for Malcolm Roberts at Woking (Surrey)...

Divorced: Buddy Greco. Their next singles: Dean Martin "What's Yesterday" and Carpenters "Hurting Each Other"... David Frost spent Christmas with Diahann Carroll in Norfolk.

U.S. Gold Disc for Melanie's "Brand New Key"... French critics rate Liza Minnelli comparable with Edith Piaf... The voices of Roger Miller and Phil Harris featured in Walt Disney Productions "Robin Hood" film.

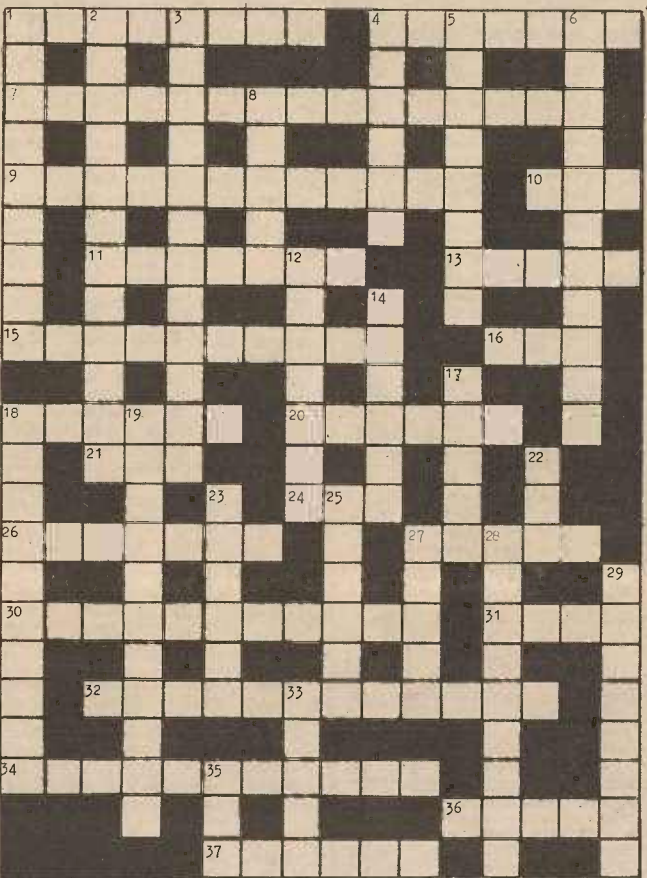
U.S. screen singer John Raitt marrying ex-Miss Universe Kathy Landry... Holidaying in Australia: Harry Secombe



"No I can't say I've ever read 'Music' who's it by?"

An insult to Carole King's composition—Nina singing "You've Got A Friend"... Once a U.S. New Seekers hit, "Nickel Song" Melanie's next single... Why didn't Cilla Black take part in Sacha Distel's "This Is Your

Life"?... Telma Hopkins of the Dawn another voice on Isaac Hayes' "Shaft"... Several compositions by John Sebastian—on first RCA Everly Brothers LP... Appendix operation for Donny Osmond of the Osmond Brothers... Unlikely suggestion: Johnny Pearson Orchestra changing their name to Dr.



## ACROSS

- 1 Carole King at handcraft
- 4 As takes place in a studio
- 7 Maggie's rear! (6, 2, 7)
- 9 Gratification for the Stones!
- 10 John Kongos label
- 11 MG's guitarist
- 13 Previously Herman
- 15 Vividly colourful rock band (4, 6)
- 16 See 33 down
- 18 The "Ode To Billie Joe" girl
- 20 An amp transporter?
- 24 Nilsson label
- 26 His most recent gig was with Leon Russell at the Rainbow
- 27 See 5 down
- 30 In which Baldry, Stewart and Driscoll once sang together (5, 6)
- 31 Radio deejay
- 32 One of the Concert For Bangla Desh stars (5, 7)
- 34 First Edition leader (5, 6)
- 36 He too was in 30 across
- 37 A former guv'nor of 26 across

## DOWN

- 1 Moodies at the doorway!
- 2 Had '68 hit with "Everything I Am"
- 3 The "Ain't Nuthin' But A Houseparty" outfit
- 4 The wonder boy!
- 5 and 27 across. One of BS and T's best known songs
- 6 Had a No. 1 with their cover of "Michelle"
- 8 On which Otis Redding combined with Carla Thomas
- 12 Rosko before he dethroned

## himself

- 14 "Breaking Up Is Hard To Do" singer
- 17 "Season Of The..."
- 18 Airplane isnger (5, 5)
- 19 Tamla band likely to lead you astray!
- 22 and 25 down. First achieved fame through his cover of a Beatles' album track
- 23 Kind of music related to blues
- 25 See 22
- 27 Sticky fingered drummer
- 28 Brass instrument
- 29 The "Smoke Gets In Your Eyes" oldies
- 33 and 16 across. A Holly classic
- 35 Predecessor to "Wildlife"

## ANSWERS NEXT WEEK

## LAST WEEK'S BELOW

- ACROSS: 1 Al Stewart; 7 "America"; 9 Deep Purple; 10 Cher; 12 "War"; 13 Susan Maughan; 16 Oboe; 17 "Woodstock"; 19 Octet; 20 Association; 21 Harp; 23 "Apeman"; 28 (Peter) Asher; 29 Ian Matthews; 30 Andy (Lowe); 31 Keef Hartley. DOWN: 1 "A Nod's As Good As A Wink"; 2 Sleepy Shores; 3 Crazy Elephant; 4 "American Woman"; 5 Tamla (Tam-L.A.); 6 (Alan) Price; 8 Afro-rock; 11 Bassoon; 14 Groupie; 15 Soft Machine; 18 (Burt) Bacharach (B-a char-ach); 22 Percy (Sledge); 24 "Ernie"; 25 "(Classical) Gas"; 26 Star; 27 (William) Bell.

## YOU'RE GONNA LOSE

(A Precious Love)

By MEL NIXON on Parlephone R5934

## A KNIGHT FOR MY NIGHTS

By EARTHA KITT on CBS S7626

From the Anglo-EMI film "Up The Chastity Belt"

KPM GROUP, 21 DENMARK ST., W.C.2. 01-836 3856

Owen's Prescription... At Hollywood Troubadour, Pete Townshend and Keith Moon jammed with Charlie Starr... TV appearance for Petula Clark this month on Bob Hope's U.S. show... New Ike and Tina Turner backing group—Family Vibes... After six months' illness, Johnny Winter played concert with Edgar and White Trash in New York... Goldie Hawn teamed with Buck Owens' band by British producer Andy Wickham for country LP... Will New

Seekers follow-up with "Hokey Cokey"? Dorothy Squires writing a book... New group Tri-Star Airbus waxing tribute to "Willie Morgan," Manchester United footballer... Will Ohio Express record "Banks Of The Olivia Newton-John"? Audience for Who's Los Angeles concert included Rolling Stones... Formerly his publicist, Mike Merrick now personal manager of Harry Belafonte... After "Brand New Key," Melanie could retitile Elvis Presley's hit "Yalehouse Rock"...

# THE CAT'S WHISKERS

ONCE again we let our untamed Alley Cat loose, but instead of scratching he comes up with his personal choice of "Cat's Whiskers." This is an award he makes annually to show-business personalities for achievements in the previous year. Here is his choice for 1971, although the list is not in any order of merit:

FRANK SINATRA—nobody will ever take his place...

RAY CONNOLLY—the supreme show business journalist...

ROD STEWART—welcome to the Super Stars...

NEW SEEKERS—who helped teach the world to sing...

ADAM FAITH—living proof of a pop singer who can really act...

SHIRLEY BASSEY—diamonds are forever...

STANLEY DOREMAN—producer of some brilliant "In-Person" programmes...

T. REX—going from strength to strength...

CARPENTERS—who didn't need a hammer...

NICKY CHINN & MIKE CHAPMAN—the sweet smell of success...

JOHNNY PEARSON—a tower of strength to "Top Of The Pops"...

MOODY BLUES—men of imagination...

JOHN MORRIS—enterprising Rainbow theatre venture.

THE WHO—exciting British rock ambassadors...

PAUL McCARTNEY—you cannot keep a good man down...

CAROLE KING—oozing with sheer talent...

ANDREW LLOYD WEBBER & TIM RICE—for flying the Union Jack all over the world...

MIKE SLOMAN—left us with Olivia Newton-John and Labi Siffre to remember him by...

ISAAC HAYES—we ask him to forgive the Royal Albert Hall...

LOVELACE WATKINS—made the Talk Of The Town live up to its name...

JOHN LENNON—love or hate him, but you cannot deny him...

OLIVIA NEWTON-JOHN—who made your Alley

Cat's temperature rise... BENNY HILL—a funny thing happened for him DAWN—they knocked more than three times GORDON MILLS—for his faith in Gilbert O'Sullivan PERRY COMO—proved you cannot buy experience...

DICKIE VALENTINE—sad passing of Britain's greatest entertainer...

JONATHAN KING—his versatility seems unlimited...

CLIFF ADAMS—foremost TV jingle writer...

JIMMY SAVILE—the OBE honour well-deserved...

GEORGE HARRISON—who made charity begin where it was needed...

PETULA CLARK—a very precious person...

ROGER COOK & ROGER GREENAWAY—hit-makers of quality and quantity...

ELVIS PRESLEY—years may come and years may go—but...

SACHA DISTEL, MIKE REGAN, MICHAEL BALIN, ALAN KEEN, LEN WOOD, DES O'CONNOR, DICK JAMES, STEVE GOTTLIEB, IAN RALFINI, NME's TED HULL and recording manager ALAN FREEMAN receive special Alley Cat "Nice Guy" awards...

## ROCK STEADY

No. PS338

## THE MARVELS

NEW HIT RECORD

on Pama Supreme label

MECCA DANCING ORCHID 112 Brighton Road PURLEY Tel: 660 1174

## GROUP CONCERTS THURSDAYS

Jan. 6th. THE EQUALS

Feb. 3rd. EDDIE FLOYD

Jan. 13th. LOU CHRISTIE

Feb. 24th. THE DRIFTERS

Mar. 2nd. BEN E. KING

7-30pm-11pm. Plus Discotheque. Admission 60p

## STARLIGHT ROOMS

BOSTON

Tel. (0205) 3579

Sat January 8th

Adm. 50p

## QUIVER

+ CURTISS MALDOON

Sat January 15th

Adm. 60p

## T. REX

RICHMOND ROOM: KEEP OFF THE GRASS

7-12 BARS, Etc.

## 3 BIG ONES

## LET'S STAY TOGETHER

Recorded by AL GREEN on London HLU 10348

## THE "ONEDIN LINE" THEME

Recorded by VIENNA PHILHARMONIC ORCH. on Decca F13259

## TOMORROW'S A NEW DAY

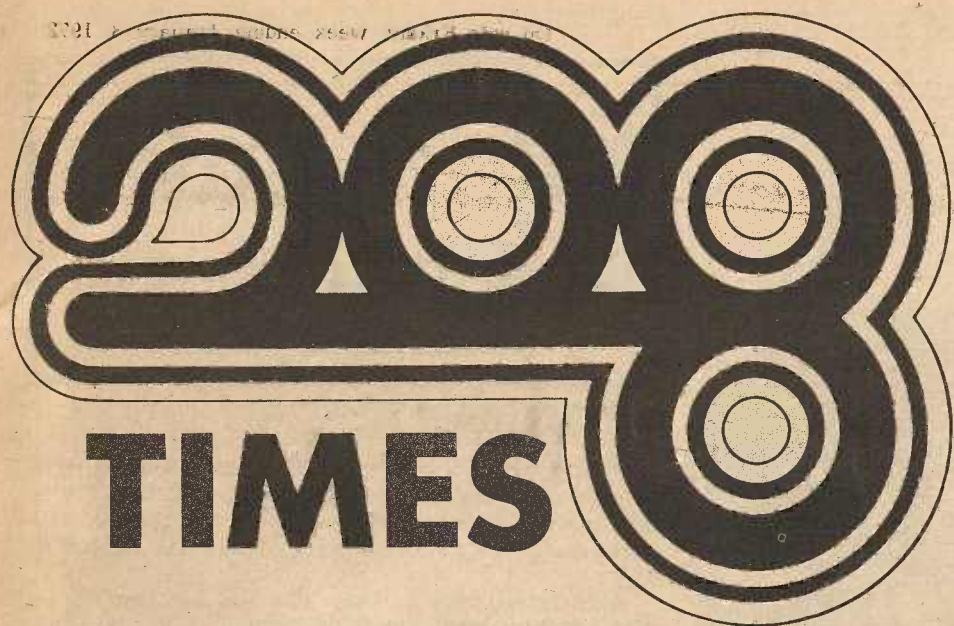
Recorded by CRABBY APPLETON on Electra K12038

BURLINGTON PALACE MUSIC GROUP

9 Albert Embankment, London. S.E.1. 01-735 2692 & 01-942 7507

Sole Selling Agents: Music Sales Co., 78 Newman St., London W.C.1





JANUARY/FEBRUARY 1972

Vol. 3 No. 1

# FIRST RADIO LUXEMBOURG AWARD WINNERS

## The TOP 8 from 208

RADIO Luxembourg is pleased to announce its awards to artists in recognition of their outstanding contributions to the music industry during 1971. Presentations have been made personally wherever possible by 208 General Manager Alan Keen informally in the London office in Mayfair.

### The Award Winners are . . .

Producer Of The Year	JONATHAN KING
Composers Of The Year	ROGER COOKE & ROGER GREENAWAY
Album Of The Year	"Imagine" by JOHN LENNON
Group Performance Of The Year	"Ride A White Swan" by T. REX
Kid Jensen Award	ELTON JOHN'S "Madman Across The Water"
Female Performance Of The Year	"For All We Know" by SHIRLEY BASSEY
Male Performance Of The Year	"Maggie May" by ROD STEWART
Record Of The Year	"My Sweet Lord" by GEORGE HARRISON

● A special "Awards" programme was broadcast last Friday, December 31 to commemorate the occasion, and all of us at 208 would like to congratulate this year's awards winners and wish them continued success in 1972.



GEORGE HARRISON  
— Record of Year



SHIRLEY BASSEY  
— Female Performance



ROD STEWART  
— Male Performance



ELTON JOHN  
— Kid Jensen Award



ALAN KEEN, General Manager of 208, presents Composers Of The Year ROGER COOKE and ROGER GREENAWAY with their Award.



MARC BOLAN and MICKY FINN of T. REX — Group Performance.



JOHN LENNON (with Yoko Ono) — Album Of 1971



Producer Of The Year JONATHAN KING receives his Award from ALAN KEEN as 208 Programme Director KEN EVANS looks on approvingly.

THE 208 TIMES WISHES ALL OF YOU GOOD  
HEALTH, HAPPINESS AND A PEACEFUL 1972!



**208**  
**TIMES**  
VOL 3 No 1  
JANUARY/FEBRUARY 1972

Issued as a special supplement with the New Musical Express and mailed direct to Radio Luxembourg's 12,000 208 Club members.

**RADIO LUXEMBOURG (LONDON)**  
LTD, 38 HERTFORD STREET, LONDON, W1Y 8BA.  
Tel: 01-493 5961/9  
Telex: 263912

Editor: JIMMY PARSONS  
Assistant: TESSA SIDDONS  
Printed in England by QB Newspapers, Colchester, Essex.



Above are LINDESFARNE, who knocked out our Jan Jones (see Times Tales).

## Letter Box

IS it true that 208 are going to sponsor a drag racing event in the near future? JASON MILES, DUNSTABLE BEDFORDSHIRE.

JAN: Yes, it is possible. Negotiations are taking place at this moment and it is quite likely that "The Spring Nationals Meeting" which is held on April 2 and 3 at the Santa-Pod Raceway, Northants, will be sponsored by 208.

ARE THE 208 car stickers still available? SYLVIA JENKINS, HAMILTON, LANARKSHIRE.

JAN: We have a new batch of stickers awaiting collection in the office at the price of 12½ pence for two.

WHAT ARE THE birthdates of all the Luxy Dee-Jay's please? CAROLE POPE, ST. HELIER, JERSEY, CHANNEL.

JAN: Mark — 24/1/48; Dave — 31/8/49; Kid — 4/7/50; Paul — 26/11/43, and Bob — 30/7/41.

IS IT POSSIBLE for my two friends and I to see the studios in Luxembourg when we visit the Grand Duchy? STEVEN CLELLAND, CATFORD, LONDON S.E.6.

JAN: Only by appointment. If you wish to see the studios please write to Mr. John Barter, R.T.L. British Department, Villa Louvigny, Grand Duchy of Luxembourg. He'll be pleased to help you.

IS IT STILL 75 pence to join Club 208 and what do we get throughout the year for the money? ANN INMAN, LEEDS.

JAN: It is 75 pence for the first year and then 45 pence renewal fee for subsequent years. When you first join you are sent pictures of all the DJ's, biographies, badges, priority request cards. And every two months you get the 208 Times!!

## Want to be a PEN PAL?

LOOKING for someone interesting to writeto? We offer plenty of people to correspond with below. And if you want some letters to come your way, why not send us your name and particulars? And if you have done that already and your name hasn't appeared yet, don't despair. It will be coming up soon. We never lose a name!

Donald Spencer, 15 Daneshouse Rd., Burnley, Lancs. 29 years old. Dancing. Reading. Photography.

Patricia McCullough, 24 Ing-birchworth Rd., Thurlestone, Nr. Sheffield, Yorks. 16 years old. Reading. Dressmaking. Art.

Clare Close, The Bungalow, Offenham Cross, Nr. Evesham, Worcs. Age 14. Motorbikes. skating. tape recording.

Gill Shepherd, 28 Homefield Avenue, Newbury Park, Ilford, Essex. Age 17. Dancing. travelling. collecting foreign stamps.

Jürgen Jellinek, 4352 Herten, In der Feige 75, West Germany. Age 22. pop music.

Peter Billing, Brodragatan 17, 41274 Gothenburg, Sweden. Age 19. Skiing. Swimming. Girls from Canada.

Michael Doshi, 16 Stanley Gardens, Willesden Green, London, N.W.2. Age 19. Music. Swimming. Collecting clothes.

Janice Wood, 59 Crossfield Rd., Bollington, Macclesfield, Cheshire. Age 20. Records. Reading. Painting.

John Lye, The Old Rectory, Nr. Eyke, Rendisham, Nr. Woodbridge. Records. 208. motorbikes. football.

Peter Marshall, 20 Park Rd., Manea, Nr. March, Cambs. Age 16. Records. Swimming.

Hilary Wythe, 14 Cherry Bounds Rd., Girton, Cambridge. Age 20. Dancing. Music.

Kim Mark, 114 Goodenough Way, Old Coudson, Surrey. Age 13. Swimming. 208. pop music.

Margaret Fuller, 2 Honey Suckle Way, Greenstead Estate, Colchester, Essex. Age 12. Athletics. reading. walking.

Alex Dunlop, Culnaightrie Cottage, Auchencairn, Castle Douglas, Kirkcubrightshire. Age 23. Music.

Rita Barcz, c/o 57 St. Wksp. Reme, British Forces Post Office 16. Age 18. Dancing. Music. Travelling.

Solveig Foss, Tiltvegen 42, Skollasen, Gjerpen, 3700 Skien, Norway. Age 17. Writing. Cooking. music. dancing.

Manfred Thomas, 6497 Steinau, Erbsengasse 5, West Germany. Age 25. Psychology. soul music. blonde girls.

Ian Sharp, 12 Actacia Avenue, Midway, Nr. Burton Upon Trent, Staffs. Age 21. gardening. walking. folk music.

Lilly Kupferschmid, Winterthurerstrasse 692, 8051 Zurich, Switzerland. Age 24. Painting. reading. sking. dancing.

Finian O'Shea, 12 Coolrairie Est., Lansdown, Park, Limerick, Ireland. Age 20. Writing. music. walking. children.

Julie Thompson, 92 Monastery Drive, Solidhull, Warwks. 16 years old. horses. football. writing. having a good time.

Philip Bendall, 89 Sevington Rd., Hendon, London, N.W.4. Age 14. music. 208.



THE LUXY LADIES model the 208 tee-shirts.

## Times Tales

by our Club correspondent  
**JAN JONES**

HI EVERYONE!

Firstly, all of us here at 208 would like to wish everyone a very happy New Year, and thank you all for the Christmas cards that were sent in. We had enough to decorate every office in the building.

You'll all be sorry to know that Sue has now left us, which explains what I'm doing here!

Over the past two months, many happenings have been getting back to normal, who should turn up, but Paul really talented groups. I went along to the Lyceum here in London to see Lindisfarne back in November (courtesy of a certain Mr D. J. Winslett!) and I was knocked out by them. I really hope that they get the recognition they deserve. That same week Kid arrived back from his trip to America and on his first evening back (exhausted I might add!!) he went along to the Charisma Christmas Party. With Kid was Roger Glover of Deep Purple and when those two get together . . . .!!!

### Kid's Safe Return

With Kid safely back in Luxembourg and the office just getting back to normal, who should turn up, but Paul Burnett and his wife Nicole! Paul was on holiday, but Jim, the Press Officer, being the kind-hearted soul that he is, thought it would be nice for Paul to do some personal appearances while he was over here. So off Paul goes in his car up to Liverpool to do a show. The show went fine and Paul and Nicole set out to find a nice comfortable hotel for the night, but only to find the motorways thick with fog!! In the end the hotel turned out to be their two seater Mercedes!!! When Paul turned up at Dunstable the following night to make another guest appearance, I gathered that he'd seen enough of fog and motorways to last a lifetime!

### Winners Call In

Just before Christmas, the London office had the winners of the 208 poll in to collect their awards. They included Roger Cooke and Roger Greenaway, T. Rex and of course the unmistakable Jonathan King, who promptly presented me with a poster advertising ONE of his records!! Thank-You Jonathan!!!

Talking of John Peel (which we are now!) he is saving soccerstamps out of a certain daily paper and if you pick the paper up when John has been in the office, you find little square holes where Mr Peel has had a snipping fit!! We hope you win something John but just remember whose papers you cut them out of!!!!

### Give Yourself a Treat

By the way, if you haven't bought the new 208 Tee Shirts yet, why not? They are only 75 pence for members and £1 for non-members, so come on, this is the last reminder you'll get!

Also available now are the fabulous new COLOUR posters of the five D.J.'s. There are five individual posters plus a group picture. Price? 90 pence each, order form on page 6. Can't be bad can it!

If you come to the Radio Luxembourg show at Bumpers last month you may have seen them on display. A big thank-you to all the people that did make it that night and we hope more shows as good as that will be presented in the not-too-distant future.

Well, another pile of mail has been plonked onto my desk, so I'd better get my nose stuck into answering them. Keep in touch.

Till next time then,  
Byeeeee!

**JAN**

## LUXY-LINERS

AFTER an invitation to meet the Emperor of Japan, our Jim now meets the Lord Mayor of London. Who next? We ask ourselves . . . Tessa (Jim's assistant) awarded Banana Of The Year Award for dropping biggest clanger ever!!!! Jan's office gradually looking more like an advert for Rod Stewart and The Faces! . . .

Station Manager John Barter must be the most patient person ever!!! In America, our very own Kid in bomb scare — nasty!! Mark has a new hobby — collecting parking tickets!!!! How does Paul think up those com-

petitions like the one in Dunstable! . . . Bob Stewart and family recently moved houses in Luxembourg.

Kid arrived back from the States minus a few locks . . . Look out George Best — here comes Dave Christian, the model!!!! (see facing page) . . . Is Luxy programmer Bev thinking of going into the Christmas Tree Decorating business next year?! Only kidding Bev, you made a grand job of our tree!!! . . . John Peel knocked out with all his fan mail . . . All the Luxy Ladies painted the town red just before Xmas — London will never be the same again! Not until next year anyway!!!

If you have any questions about the station or the disc jockeys, drop us a line at "208 Times," Radio Luxembourg, 38 Hertford Street, London, W1Y 8BA.

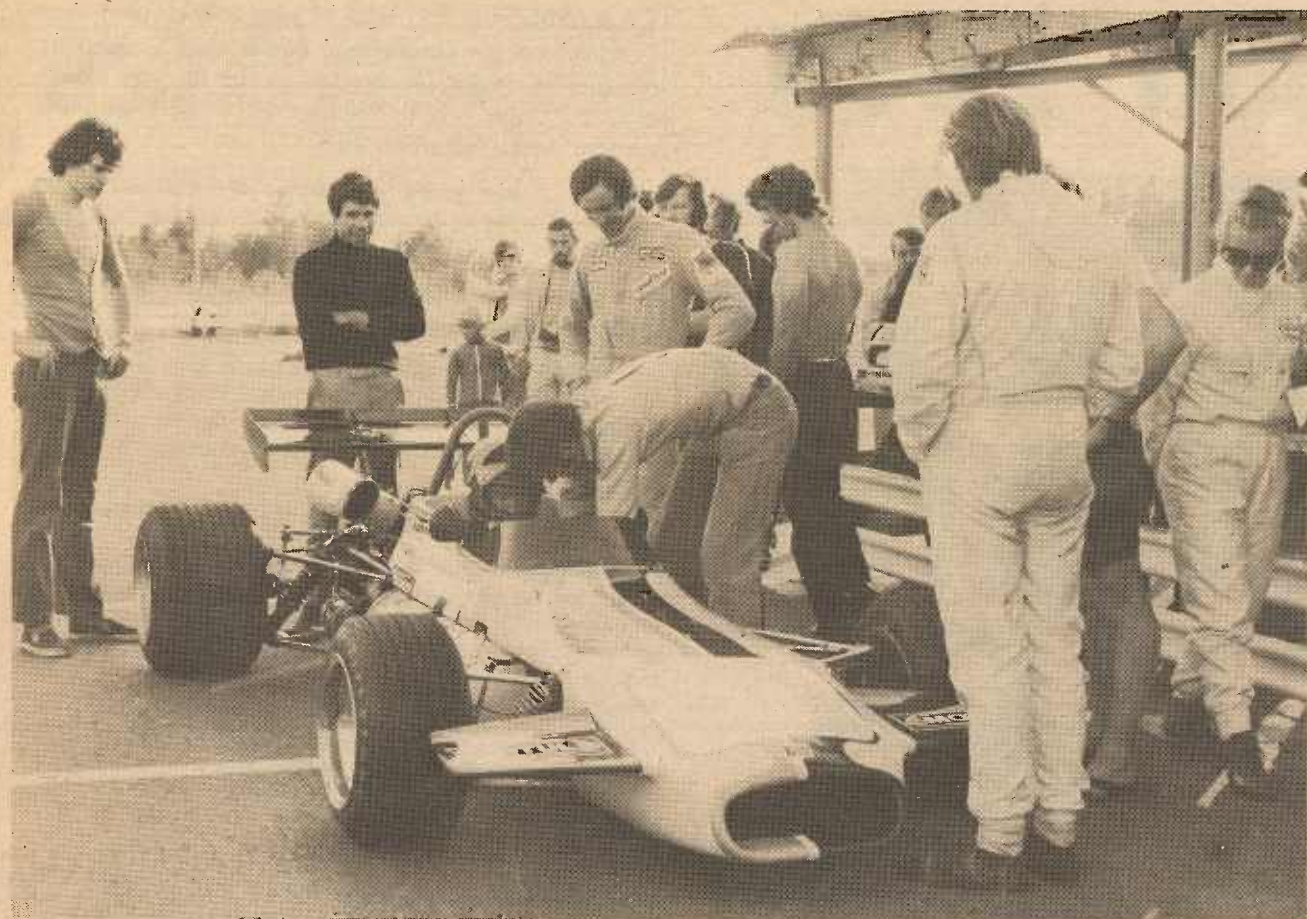
NAME .....  
ADDRESS .....  
POSTAL ORDER NO .....  
MEMBERSHIP NO .....  
NO REQUIRED SIZE(S): S M L

Post this form to: Sue, "208 People," Radio Luxembourg, 38, Hertford Street, London, W1Y 8BA.

## ORDER YOUR TEE-SHIRT HERE!

THE FABULOUS 208 TEE-SHIRTS PICTURED ABOVE ARE AVAILABLE TO ALL READERS AT THE SPECIAL PRICE OF 75 PENCE (INC P & P) TO CLUB MEMBERS AND £1 TO NON MEMBERS





In the pits, ace driver TIM SCHENKEN, tipped as a future World Champion, has his racing car checked out by a mechanic. On the right, he tears round a bend, well in the lead at Thruxton.

THE ROAR OF THE ENGINE,  
THE CHEER OF THE CROWD . . .

## 208—sponsored Formula 2 Team competing for British crown!

### WHERE TO SEE THEM THIS YEAR

LAST year, Radio Luxembourg became involved in the sponsorship of a number of racing cars, a rally car and a dragster (not just any dragster, but the fastest one in Europe, of course!) The Imp Rally car, after a fine start to the season, developed serious mechanical trouble and was unplaced in the R.A.C. Rally Championship. Better luck this year—we hope!

In 1972, we shall continue with this kind of sponsorship and we have just added another exciting racing team to our fold. The Rondell Formula 2 Team with five of the best drivers in the world at their command. The team, led by Graham Hill, consists of Tim Schenken, Carlos Reuter, Henri Pescarolo, and Bob Wolle, they will all be racing Brabham Formula 2 single seaters and the cars will bear the 208 logo and the name "Radio Luxembourg."

The first race for the British Championship will be held at Mallory Park on Friday, March 12, and then at Oulton Park on Good Friday, March 31; Thruxton on Easter Monday; Crystal Palace, May 29; and again at Oulton Park on September 16.

The team will also take part in the European Championships through the year, making appearances in Germany, France, Sweden, Italy, Spain, as well as far off Brazil.

## MODEL DAVE DOES PIERRE PROUD



Yes, that's perfect across the shoulders, the John Temple expert tells DAVE CHRISTIAN after he tried on his Pierre Cardin suit.



Careful measurement is essential for a good fit and the John Temple man is checking when Dave chose a sports jacket.



Sleeve lengths must be just right or the effect is lost.



Always a crowd when DAVE CHRISTIAN is around. Here he is giving his autograph to fan-listeners after visiting the Leeds' John Temple shop.

PIERRE Cardin is a famous French name. He designs, among many other things, men's suits for the British firm of John Temple. And when Dave Christian visited the John Temple headquarters in Leeds, it wasn't long before he found a Pierre Cardin suit to fit him as snugly as Cinderella fits the glass slipper.

Dave is always an immaculate dresser and is a bit choosy what he wears, but he found his Cardin suit much to his liking and has given it pride of place in his Luxembourg wardrobe. When he's told to wear his best suit, it's Pierre Cardin that comes out!



Yeah, nice bit of stuff, thinks DAVE CHRISTIAN.



Never realised they had so many designs, thinks DAVE.



Signing autographs is all part of Dave's job of communicating with the 208 public.





# It was a very good 1971



NEW SEEKERS lead vocalist LYNPAUL always seems to be in the company of dee-jays . . . Ed Stewart is her constant escort . . . but here she's surrounded by four though there's competition from fellow Seeker EVE GRAHAM. The occasion was when the two girls flew over to Luxembourg to "chat up" the resident jockies. Left to right in our picture is BOB STEWART (no relation to Ed), DAVE CHRISTIAN, EVE, LYN, KID JENSEN and PAUL BURNETT.



The most beautiful girl to visit the 208 Studio during 1971 was MARY TRAVERS, at least that's Programmer KEN EVANS' opinion and we can't think he's far out.



We can't really believe that PAUL BURNETT has a pin-up picture of TONY BLACKBURN on the wall of his 208 Studio in Luxembourg but it's a nice thought. Anyway Tony looks happy enough when he made a lightning visit during 1971 to Luxembourg.



During a Luxy promotion at the Marquee one of the visitors was RAY DORSET, leader of Mungo Jerry, seen here being interviewed for the audience by PAUL BURNETT.



Highlight of Luxy's year was when RICHARD HARRIS won his award for the Performance Of The Year at 1971 Grand Prix. Presenting it to him is General Manager ALAN KEEN watched by BILL MARTIN (left) and PHIL COULTER, who wrote Richard's song, "My Boy."

IT'S traditional at this time of year to look back and reflect on the happenings of the past 12 months and there's every reason for us to do the same, because in one way or another 1971 has been very good for Radio Luxembourg.

In a year that much speculation and talk has been about the coming of local commercial radio, 208 has gone from strength to strength, the station has been involved in a great many promotional activities, our disc jockeys have been seen as well as heard in Great Britain more often than ever before.

In a nutshell, 208 has never been better, and to all those who have asked throughout the year "What's the future for good old Radio Luxembourg when Commercial Radio comes?" the answer is very simple, in a word: "Rosy."

## Ready for the Common Market!

Why? Because we hold one or two ace cards, the first being that we are an International Company; the English service alone is heard by millions throughout the Common Market countries as well as in Scandinavia, Yugoslavia and the Iron Curtain countries. What "Local Station" will ever be able to match 45 million listeners plus?!

208 is proud to be the biggest Commercial Radio Station in the world. When we approach would-be advertisers as we get nearer joining the Common Market what a selling point that is.

Our present team of disc jockeys, recently strengthened by Mark Wesley, is, we believe, the best and most professional in the business, they do the job they're supposed to do and that is to present and sell the music they play, not present and sell themselves or try to be comedians.

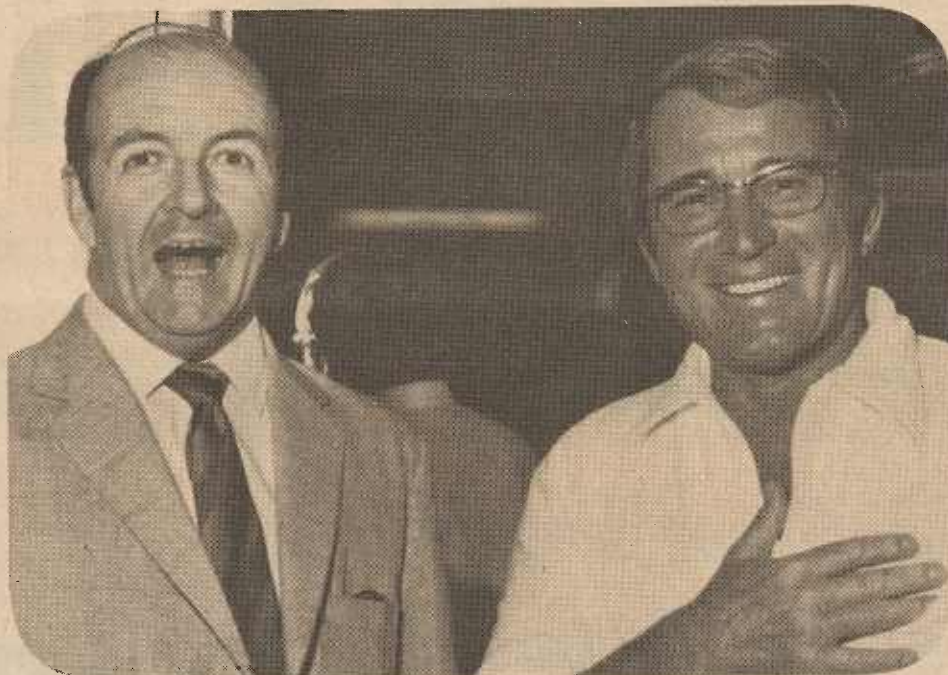
Radio Luxembourg may be 39 years old but we are as young as today's music, our format is flexible enabling us to spend one whole night paying tribute to the Beatles or Sinatra.







Luxembourg executives meet up with the BEACH BOYS in a London hotel. (L. to r.) JACK REILLY, the group's manager, ALAN KEEN, CARL WILSON, JIMMY PARSONS, promotions manager, and DENNIS WILSON.



Above KEN EVANS with PERRY COMO and left with GEORGIE FAME with whom he recorded slots for inclusion in 208 programmes.



SANDIE SHAW, with a great string of hits to her credit is still not above the autographs and as a guest of 208 at Bumpers promotion she was more than happy to oblige her fans.



LULU, the British Antenna Award winner at the RTL Grand Prix, 1971.



PAUL BURNETT and TONY PRINCE with the 208 coach in the Festival of London Stores procession on May 31.

## ...and here's to 1972

IN 1972 our format will be even tighter and more streamlined, we will give more time to the records our listeners want to hear, more album tracks, more revived 45s, in fact much more music of every kind.

We promise you that Radio Luxembourg in 1972 will be the most exciting sound around.

Returning to the promotions we mentioned earlier, these proved to be very successful and satisfying, the D.J.'s enjoyed meeting their many fans around the country and will in 1972 involve themselves even more in the kind of Club

208 meetings that we held in London, Birmingham, Liverpool etc.

To list all our promotions held last year would just be a bore, but pictured here on this page are some of the highlights in a very busy and active year. I'd like to thank all the people who helped to make them possible.

I don't think I can thank

anybody without first giving special mention to the two gentlemen without whom this paper "The 208 Times" would never have reached the general public in its present form, Andy Gray, editor for many years of the New Musical Express, and the assistant editor John Wells . . . . Thank you from everybody JIMMY PARSONS.



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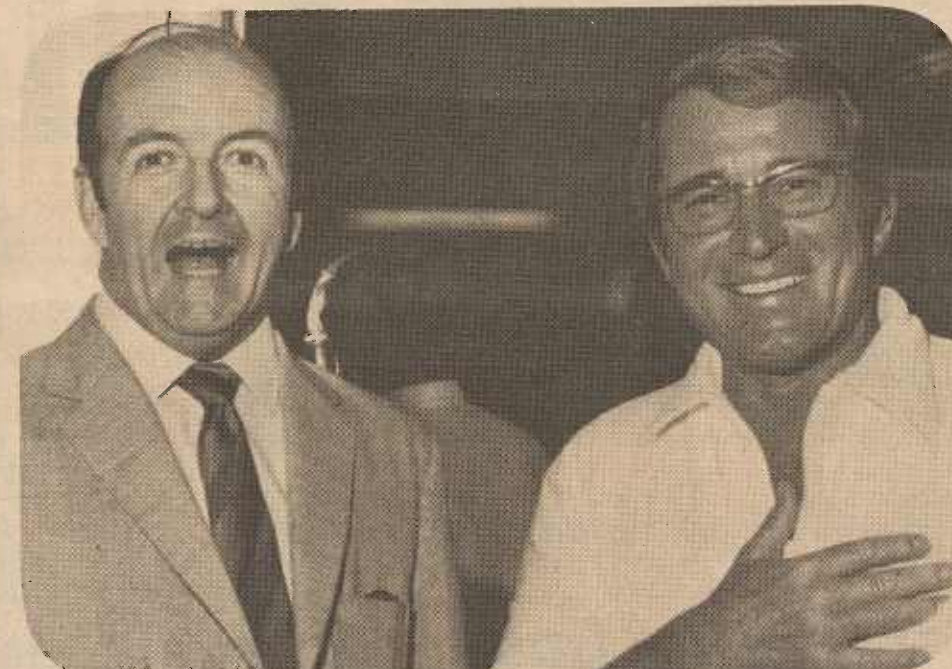
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Luxembourg executives meet up with the BEACH BOYS in a London hotel. (L to r.) JACK REILLY, the group's manager, ALAN KEEN, CARL WILSON, JIMMY PARSONS, promotions manager, and DENNIS WILSON.



Above KEN EVANS with PERRY COMO and left with GEORGIE FAME with whom he recorded slots for inclusion in 208 programmes.



LULU, the British Antenna Award winner at the RTL Grand Prix, 1971.



PAUL BURNETT and TONY PRINCE with the 208 coach in the Festival of London Stores procession on May 31.

## ...and here's to 1972

IN 1972 our format will be even tighter and more streamlined, we will give more time to the records our listeners want to hear, more album tracks, more revived 45s, in fact much more music of every kind.

We promise you that Radio Luxembourg in 1972 will be the most exciting sound around. Returning to the promotions we mentioned earlier, these proved to be very successful and satisfying, the D.J.'s enjoyed meeting their many fans around the country and will in 1972 involve themselves even more in the kind of Club

208 meetings that we held in London, Birmingham, Liverpool etc. To list all our promotions held last year would just be a bore, but pictured here on this page are some of the highlights in a very busy and active year. I'd like to thank all the people who helped to make them possible. I don't think I can thank

anybody without first giving special mention to the two gentlemen without whom this paper "The 208 Times" would never have reached the general public in its present form, Andy Gray, editor for many years of the New Musical Express, and the assistant editor John Wells. Thank you from everybody JIMMY PARSONS.



SANDIE SHAW, with a great string of hits to her credit is still not above the autographs and as a guest of 208 at Bumpers promotion she was more than happy to oblige her fans.



# KID



A wonderful shot of KID JENSEN, by John McKenzie, who took the pictures on this page. Kid is wearing a Uriah Heep sweat-shirt, presented to him at Bumpers, where he compered the 208 rockfest.



FIELDS, one of the groups playing at the 208 Bumpers party.



On hand to give Kid support was DAVE CHRISTIAN.



An unusual shot of KID at the mike at Bumpers.



KID with three stars at Bumpers (l to r) DAVID BYRON and LEE KERSLAKE (of Uriah Heep) and TONY ASHTON (of AGD.)

# JENSEN



Pals — KID and TONY ASHTON. The Ashton, Gardner and Dyke group, and Uriah Heep added to the music of the occasion.

## *P & G not Beatles but Pretty Good!*

**A**LMOST anybody who makes a record today is compared by somebody or other to somebody else. It's not always a bad thing—sometimes even complimentary—so I'm sure when George Martin spoke of Parrish and Gurvitz in the same breath as the Beatles he meant it in the kindest way.

The trouble is most people in the music industry seem to have taken his compliment the wrong way, and Messrs. P & G must now seek to lose this tag. I know the boys themselves have just this important intention and are speedily doing just that.

Let's get in line with the rest of the people who have heard and written about their album—they are not the New Beatles, although George Martin wrote the string arrangements in the style people will recognise from previous Beatles albums, notably "Sgt. Pepper." However, their style is completely their own and, if anything, some tracks remind me of Crosby, Stills, Nash and Young—there I go making comparisons! See how easy it is!

I believe this particular style of theirs will be more apparent when they go on the road with their newly formed group. The boys tell me this debut trip will happen sometime in February.

I've known Paul Gurvitz (or Paul Curtis as he was known) since the days when, with his brother Adrian, they formed The Gun, the group I had the good fortune to manage during its hit record period. We've been friends ever since.

Paul is a very talented composer and musician and, although he has written many fine tracks on this album, I feel he has yet to reach his peak as a writer, someday very soon he must write a smash hit!

Brian Parrish, like Paul, has been on the scene for many years. They've known each other since their school days, and their meeting again last year has proved to be to their mutual satisfaction. Brian is responsible for the best track on their debut album in my opinion. Called "Janine," it is a beautiful melodic song.

A good LP by any standard, well performed and, of course, beautifully produced. — JIMMY PARSONS.



Big favourite at the 208 Bumpers party — ROY YOUNG, playing with his band.

# AT

# BUMPERS



Interested in meeting the duo George Martin says will be the next Beatles — KID with PARRISH and GURVITZ. Parrish is the clean-shaven one.

## ORDER YOUR 208 DJ COLOUR POSTERS HERE

The fabulous five are now available on beautiful colour posters. The posters measure 45" x 24" and are 90p (inc. p&p) each. There are individual pictures of Paul, Mark, Dave, Bob and Kid, as well as one picture of all the boys together. Don't delay, order today, and don't forget to tell us which one you want.

Name .....

Address .....

DJ Name: .....

All five together (tick here) .....





URIAH HEEP..... KEN HEMSLEY,  
MICK BOX, LEE KERSLAKE, MARK  
CLARKE and DAVID BYRON.

## BOB STEWART'S TAPE COLUMN

**P**LENTY of strong names on tape this month, including newbies from Diana Ross, Move, Procol Harum, Jose Feliciano and Marvin Gaye.

**MARVIN GAYE'S** new cassette (EMI) takes its title from his last single, "What's Going On," but the set also includes his "Save The Children" release. Marvin always turns out fine records, but this tape may require some special listening, as the material is not so instantly commercial as on previous issues. Sample the tracks "What's Happening Brother" or "God Is Love," and you'll see what I mean. Generally, a fine tape and certainly a departure for this artist.

The **MOVE** really have been an incredibly successful act — just cast an eye down some of the tracks on their new "Best Of..." tape (Fly / Precision) titles such as "Flowers In The Rain," "Lemon Tree," "Fire Brigade," "Blackberry Way," "Brontosaurus" — the list is endless.

Anyway, they're all included on this bargain-priced tape which sells for around £1.50. Good basic pop here and I particularly enjoyed the "Wild Tiger Woman" track.

Another "Best Of" tape album, this time from **PROCOL HARUM**. Also a budget issue, this includes "Homburg" and "Salty Dog," which were both British hits for the group, but the now-famous "Whiter Shade Of Pale" isn't included. Procol Harum somehow never seem to have had quite the success they deserved in the U.K., so perhaps this tape will help them win new friends. I hope so, as they are a highly original band.

Hardly a collection of "Greatest Hits," but there are some fine tracks here — my picks are "Magdalene," "Conquistador" and "She Wandered Through the Garden Fence." A varied set (Fly Precision).

**NINA SIMONE'S** fabulous "Ain't Got No / I Got Life" hit is included on an RCA tape issue, "Heart And Soul," out this month. The album also offers her singing the Bee Gees' "To Love Somebody," Leonard Cohen's "Suzanne," "House of the Rising Sun" and a number called "Why, The King Of Love Is Dead," which Nina wrote soon after the death of Dr. Martin Luther King.

The 12 tracks that go to make up this tape are drawn from some of her recent albums and give a balanced taster of Nina Simone's considerable talents. An unusual track, by the way, is Nina's version of Jonathan King's "Everyone's Gone To The Moon."

Another of my favourite female singers, **DIANA ROSS** comes up with her third solo tape album titled after her "I'm Still Waiting" smash. This is much better than her last album, all 12 numbers being real winners.

There are other hits in "Remember Me," "Reach Out, I'll Be There" and "Surrender" and a fabulous version of "I Can't Give Back The Love I Feel For You," which Vikki Carr recorded as a single quite recently. This album has a fabulous feel to it and sound particularly good on cassette.

Lastly, a mention of a new tape from **JOSE FELICIANO** (RCA) titled "Fantastic Feliciano!" That sums the set up pretty well and it's an obvious must for his fans. If you've not followed Feliciano in the past, but are prepared to be converted, try "For Sentimental Reasons" or the bouncy "Bye Bye Blackbird" and I guarantee you'll want the cassette in your collection.

BOB STEWART

### MORE MEMORIES...



**HEDLEY LEYTON** at wheel of 208's midget racer in 1971.



**MARK WESLEY** with 'HURRICANE' SMITH at Bumpers.



**UNION EXPRESS** — runners-up in 1971's RTL Grand Prix.

## We liked 'July Morning' best —admits Heep's David Byron

### A JAN JONES INTERVIEW

**A** FEW months ago, Radio Luxembourg featured on their Name For Fame spot, a record called "Look At Yourself" by Uriah Heep. Unfortunately the record didn't make the charts, but nevertheless the group has made a big impact on the public with their live performances.

I went along to the London Lyceum to see Uriah Heep on their tour with Bullet, which they have recently completed, and eventually managed to get the following interview with lead singer David Byron! Our chat went like this...

**JAN:** How and when did Uriah Heep begin?

**DAVID:** The group was formed in January 1970. Mick Box and I were originally with a group called Spice and when we formed Uriah Heep at first, we were using a session pianist. Then we realised that what we really needed was a permanent keyboard sound. We then had 3-4 months of auditions with different musicians, until someone finally mentioned Ken Hemsley to us and here we are!

**JAN:** You now have two new members, Mark Clarke (ex-Colosseum)

on bass and Lee Kerslake (ex-National Head Band) on drums. Has your sound changed at all?

**DAVID:** Yes. I think it has changed tremendously. You see we only had three voices before, but now we all sing on a good majority of our numbers.

**JAN:** Now that you've finished your successful tour, what are the future plans for the group?

**DAVID:** On January 10, we fly to the States for approximately 10 weeks to 3 months, doing some shows with Deep Purple and some with Cactus (ex-Vanilla Fudge). We then go on to tour Japan and Europe, and in July we hope to start on another British tour.

**JAN:** When you brought out your last single, "Look At Yourself," many people thought "July Morning" should have been released instead. Which did you prefer personally?

**DAVID:** Definitely "July

Morning," but it was written after the other one, and everyone at the time said release "Look At Yourself," so there it was.

**JAN:** Are there any plans for a new single in the

near future?

**DAVID:** We've got to go into the studios and find a single by January 22 to use as promotion for the American tour but at the present time we've got no idea at all which song it will be.

**JAN:** Were you influenced by any musician or group when you first started out?

**DAVID:** I think I was

influenced by anyone that was good. Obviously if you like a singer or a group you try and do something on that line but I don't think Uriah Heep base themselves on anyone in particular.

At this point David had to get changed to go on stage, but he did say that on behalf of all Uriah Heep he'd like to wish everyone a Happy and Prosperous New Year.







## JIMMY PARSONS turns the spotlight on . . .

It seems a little unfair to describe Mark Wesley as the "newcomer" to the Radio Luxembourg team. After all, he's been there eight months now and professes: "I like the life!" Twenty-three year old Mark says that the day he landed the job with Radio Luxembourg was the happiest day of his career so far. Mind you, he worked hard for that job.

He served his "apprenticeship" with four stations. It all started with Radio Essex, the pop pirate operating from one of those disused forts along the coast. "I was just 16 then and very green. I didn't know much, or anything really, about broadcasting. But the year I spent there certainly helped to groom me for better things."

The better things were Radios 270 and Scotland, both pop pirates and both fairly successful stations in their time. He stayed with Scotland right up until it was closed down in August 1967 and then...

"There were a good few ex-pirate deejays looking around for work at that time," recalls Mark, "and it was difficult to find jobs for many people. I eventually passed a BBC audition and got a couple of 'Radio One Club' dates, but that was about all."

### Songwriting

"The lack of radio work made me turn to songwriting and performing. Well, that's not strictly true, as I'd always been interested in songwriting on the pirate stations. I formed a group called the Cardboard Orchestra, and we had a couple of singles issued by CBS. We also did some live gigs and appeared in the film Groupie Girl."

"I never actually saw our part in it, though, as a couple of the members of the group rather put me off going to see it!"

In February of 1970 Mark read about the arrival of Radio Nordsee International and, feeling sufficiently strong enough to tackle another spell in the North Sea, applied for

a job and got it. Mark worked for the station during the controversial months of "jamming" and the ship's various moves from Holland to the UK, and back to Holland again.

### Grateful

"The spell with Nordsee is something I'm grateful for, as it gave me the chance to work in radio again. Some of the things we tried to do came off and life on the ship was good at times." Nordsee closed down in the autumn of 1970, but just before the closure Mark had sent an air-check of his breakfast show to Radio Luxembourg.

"I hoped they might have a vacancy and frankly I was a little tired of pirate ships. But Luxembourg had a full team at the time, so I decided to find a job in the music business in London."

"I had kept my songwriting up, and quite a few records were issued in Holland during the year or so. I joined Dick James Music in the promotion department and really enjoyed the work. I was there at the time when Elton John began to happen, so it was a very exciting period."

Working in promotion, Mark came into contact with the radio people once again and in March heard that Radio Luxembourg were looking for someone to replace Tony Prince, who left the station at the end of the winter.

Mark joined Radio Luxembourg in May and at first found life a little strange. "It seemed like working on a great big ship,

# MARK WESLEY

somehow. The first few weeks were weird and it took a while to settle down.

"The first thing that struck me was that we seemed so cut off from our audience, although I now realise that this is not really true. There are some 400 miles between me and my listeners and sometimes I still find it difficult to conjure up a picture in my mind of the atmosphere of a British station. You can even forget that you're broadcasting to the UK."

"If I had a choice, of course, I would still rather live in England, because it would be so much easier to keep in contact with what's really happening. All the people in London work really hard to keep us informed about new bands and records, but there's no getting away from that big gap."

### Problem

"There's also the language problem. I am terrible with foreign languages and I don't really seem to have mastered the local patter at all. I remember when I was on Nordsee I had a similar problem with Dutch."

"One week I wasn't feeling too well and I went to the Captain and told him that I just couldn't go to the toilet and did he have anything to help things along. He gave me some pills and I went away. A couple of days passed and no progress so I went back to him and tried to explain it all again. He suddenly looked rather horrified and said: 'Oh, I didn't understand you. You meant that you haven't been to the toilet!' He'd been giving me stuff to stop me going, of course!"

Mark next talked about his

tastes in music. "I've got pretty varied likes really. I think it's essential for a disc jockey to be able to take in all types of music. Even when he's doing a specialist show, it's valuable to him to listen to other stuff."

"When Kid's been on holiday, I've compered the 'Dimensions' show. Although I like the heavy music, I

don't rule out commercial pop from my mind. There's plenty of chart records around at the moment which I really like a lot."

"The point about progressive records for me is that I would really rather listen to that type of music at home, in the right setting. But then again, to the people listening at home, it is the right

setting, of course!

One of the greatest advantages Luxembourg has over Radio One, says Mark, is the team spirit among the five DJs. "Working as we do, we tend to be together much more than, say, we would do if we lived in London. This means that you understand the other guy a little better and we've shared a hell of a lot of laughs since I've been out here."

"Luxembourg in summer can be one of the most beautiful places you can ever visit, but in winter... well, it can be pretty cold. So things like football matches with all the deejays playing

are definitely out at the moment."

To answer a few of your queries about Mark since he joined the station — yes, he is single and, as I said at the beginning, 23 years old. He was born in South Benfleet and educated at the local secondary mod school. He still pursues that songwriting bent and, in fact, will be over in the UK later this month to sign a new contract with RCA.

So, as you've probably gathered, Mark is a man of many talents. A singer, musician, songwriter... oh, yes, and a disc jockey! And one of the best we've got at that.

## 208 and NME swell Duke of Edinburgh Contest entries and aid judging

AFTER thousands of handbills had resulted in only some 30 to 40 tape entries to the Duke of Edinburgh and ATV Song Contest, publicist Mike Regan was brought in as Co-ordinator. He asked the "New Musical Express" and Radio Luxembourg for help and got it immediately. The result—over 500 tapes flowed in with new songs on them!

### Judges

So 208's Alan Keen and NME's Maurice Kinn were invited onto the judging panel to choose the amateur songwriting winner and two runners-up. Pete Murray hosted the finals show, ATV's "Youth Calls The Tune," seen nationwide (except for London) on December 8 last.



The winner was declared to be Edward Jenkins, 20, a toolmaker of Swansea, Wales, for "I'm Going Home." Second was Valerie Savage, 14, of Witney, Oxfordshire, for "In The Morning," and third came

John Brimacombe, a first year student at Leeds University, of Bradford, Yorks, for "Try A Little Bit Harder." All three won songwriting and recording contracts with ATV-Kirchner Music and Pye Records.

The judges (l to r) DJ TONY BRANDON, NME's MAURICE KINN, CLODACH RODGERS and 208's ALAN KEEN. Behind are (l to r) MIKE REGAN, Co-ordinator of the contest, TV host PETE MURRAY and winner EDWARD JENKINS.