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Musical Express

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JIMI

TOP!



The late, great JIMI HENDRIX emerged No. 1 in the NME singles chart this week with "Voodoo Chile," which is issued at 6s, instead of the usual, higher price. Maybe it's a good argument for cheaper priced singles! And it's a maxi-single with three titles: "Hey Joe," "All Along The Watchtower" and "Voodoo Chile."



- NEIL DIAMOND
- CLIFF RICHARD
- TREMELOES LP
- CCS • MELANIE
- MARY HOPKIN
- JONI MITCHELL
- LITTLE RICHARD

£100 worth of KINKS ALBUMS must be won

ELVIS in action during his documentary film. (See report on pages 2 and 3.)

NEXT WEEK

DAVE EDMUNDS
CORRECTS FACTS
ABOUT HIMSELF

NEXT WEEK

THE UNCERTAIN
WORLD OF THE
KING CRIMSON

15
 B. Brown



The MCGUINNESS FLINT line up is (l-r) BENNY GALLAGHER, TOM MCGUINNESS, GRAHAM LYLE and DENNIS COULSON

EX-MANN TOM MAKES COMEBACK WITH FLINT

THE nice thing about the charts at the moment is that the fastest moving records are the most original in sound. Not the least of these is "When I'm Dead And Gone" by McGuinness Flint. The mandolin played by Graham Lyle is what makes this Band-orientated number a hit record.

The group at the start was Tom McGuinness (ex-Manfred Mann), Huie Flint (ex-drummer with Alan Price, George Fame, Alexis Korner, and Chicken Shack), and Benny Gallagher and Graham Lyle. The latter two were signed to Apple as a songwriting team and wrote many songs for Mary Hopkin. They are now an integral part of McGuinness Flint and have composed nine of the eleven tracks on the shortly-to-be-released first album by McGuinness Flint. McGuinness is rather than anyone else, but we can all answer questions," he said. The group have been together rehearsing for six months, although the idea was born before last Christmas. Eventually it became a five-piece when Dennis Coulson, who had just come down to London from Newcastle, was asked to make up the numbers of McGuinness Flint. Now there are two Londoners, two Scotsmen and one Geordie which goes to making a fairly cosmopolitan group. You would have to be very deaf, on living the life of a hermit to claim never to have heard "When I'm Dead And Gone," because it had constant airplay in the past few weeks, such is the reaction from disc jockeys and producers. And now it's your reaction to buy it that has put it at No. 18 in the NME Charts. — GILLIAN SAICH



Four shots of the CENTIPEDE trip. Top left: GARY WINDO plays flute for (l to r) ZOOT MONEY, ROBERT WYATT and KEITH TIPPETT. Top right: JULIE DRISCOLL and KEITH TIPPETT relax on the bus. Bottom left: on the bus. Bottom right: NICK EVANS on trombone. Finally a rave-up on stage (l to r) MAGGIE NICHOLLS, JOOLS, MIKE PATTO and ZOOT!

CENTIPEDE INVADE FRANCE

OVER the week-end, the shabby little Alhambra Bar on the corner of the cobble-stoned Rue d'Alzon in the French wine capital of Bordeaux, hadn't seen so much action or served up so much local juice since the U.S. Army rumbled through in 1945.

But then, with Keith Tippett's 63-strong Centipede entourage in town for the annual Arts Festival, the atmosphere couldn't have been anything but one of complete conviviality. "It's just like being part of one big happy family," guitarist Bob Fripp beamed between bites of his "sandwich jambon," as a rather blasphemous reference to County Joe's infamous Fish Cheer scribbled on the back of his white jacket, scurried back and forth between the backed tables. A family it truly turned out to be, for singer Maggie Nicholls even brought her 18-month-old daughter, Aura, though she didn't make it to Alhambra theatre. From the moment we all clambered aboard the private charter flight, Centipede became living proof that creative musicians from such diverse musical persuasions encompassing this unit can live and work together in a happy and productive environment. In fact, all this energy resolved itself in the music. If the live music was the dress-rehearsal, then the second of the two French concerts proved to be the euphoric climax, with the audience leaping to their feet in bursts of wild applause and the brass ecstatic in their praise. However, the week-end wasn't without its minor hang-ups. Julie Driscoll remains one of the biggest celebrities in France and even her withdrawal from public appearances hasn't diminished her stature. Landing at Bordeaux Airport she was hassled by some extremely uncool representatives of the Press and TV. However, they were all effectively dealt with by chaperon Richard

NEW to the charts MOTOWN SPINNERS

BACK in the days before bootleg records were popular, record buyers often paid astronomical amounts of money for hard-to-come-by discs by American artists. One of the most sought-after was "I'll Always Love You" by the Motown Spinners, which sold for upwards of five pounds in some areas! Prices aren't quite as high for singles nowadays (though they're steep enough at 15) and the coloured group makes its NME Chart debut this week with its latest release, "It's A Shame" — a number partly written by Stevie Wonder, who also produced it. Formed in 1961, the Spinners didn't begin recording for further than two years and then it was on the now defunct Tri-Label, owned by Tamla chief Berry Gordy's sister, Gwen. The Motown boss took over the group, wrote for them and produced their first hit "Truly Yours." "We toured with the Marvin Gaye Revue," recalled member Bobby Smith, "but things eased off a bit and we devised a new act which included impersonations of other groups. Because of one of the impersonations we became known as the Brown Beatles!" On tour with Stevie Wonder a few months ago, the Spinners heard that the singer had a song for them, so



THE MOTOWN SPINNERS, BOBBY SMITH, PERIUS JACKSON, BILLY HENDERSON, HENRY FAMBROUGH and GEORGE CAMERSON.

they had a chat with him and cut "It's A Shame." They also did four or five other numbers, one of which is being considered for the next single. The Motown Spinners, the "Motown" prefix was added to avoid confusion with the British folk group — have just recorded an album called "Spinners Second Time Around," which EMI is to issue here shortly. Apart from Bobby Smith, the group consists of Perius Jackson, George Camerson — RICHARD GREEN.

BEACH BOYS

THE Beach Boys have lost none of their fire when it comes to stoking up some rock'n'roll flames. At the Hammersmith Odeon they ripped off their 45 minute act with Ledbetter's tambourine-ripped music, "Cottonfields," from their "Sunflower" album, with Jardine belting it out.

Later they have a great time with their freak-out version of "Riot in Cell Block No. 9," with Mike Love leading the rave-up and the repetitive line "There's a riot going on" stirring up the excitement. The Beach Boys were augmented by 2 trumpets, 2 saxes, bongo drums, piano, guitar and tambourine. They themselves made a line of four — Bruce Johnston (who was late because he'd been to the loo, he said), Alan, Carl Wilson and Mike, in front of Dennis Wilson at the drums.

Attack They really attack their numbers and inject a happy sound into it. We were treated to the song that got live again from the surfers, "Sloop John B," and such good things as "I Can Hear Music," "Country air" and "See the Light." "I Get Around" and "Vegetables."

I liked Bruce's "Tears in the Morning," the new single and Dennis describing his drum kit for a solo singing spot in front of "Fervor." Carl Wilson worked like a will (and looked like one) while Mike flitted and flirted around the stage in his zany way. Great act as always. To support, Colin Scot (one T) re-incarnated Buddy Holly a bit and got big applause, and the South African group, Flame, did well with "See the Light" and "Thank Someone," but didn't have much luck with the amplifiers. ANDY GRAY

JONI IS SUPREME

THAT tickets were like gold dust for Joni Mitchell's solo concert at London's Festival Hall on Saturday is tribute, yet in relative terms only scant measure of her standing as one of the most important of the singer/songwriter breed currently gracing popular music. Joni, when posterity turns to assess, may well be judged the greatest.

Few other performers today can strike such rapport with an audience yet few others can or are prepared to expose themselves, their private loves and fears, in the public gaze. Then again she is not a negative artist. Unlike her countryman Leonard Cohen and other contemporaries who enact their emotions against a background of human desperation, Joni sings of hope, of vulnerability, of love, of despair. Her Festival Hall concert was her first in Britain since January and one of her rare appearances anywhere. One can understand how, for such a sensitive person whose performances involve reliving deep felt emotional experiences, to go out on stage and sing can be a terrifying occurrence. Early in Saturday's act, failing to project her voice, forgetting the occasional song and at one point being completely unable to tune up for a particular number, it looked as if Joni's nervousness would defeat her. But she did not. She sang and she held on, however, felt and fed on the overwhelming warmth of an audience willing her on and finally a hymn layer of rain came down. As it built up to an exciting crescendo, Joni looked calmly and yelled: "Hey... we'd better watch out, it otherwise Buddy Rich will be challenging the whole of Centipede." Needless to say this was greeted with much laughter and back-slapping. A statement which more or less summed up everyone's feelings. It's a compliment to both Keith and Joni that the whole of Centipede's mammoth project that it actually happened and proved to be an unqualified success.

MAYALL'S NEW BAND IS FUNKY

NOBODY quite knew what to expect from John Mayall at the start of his concert at the Fairfield Hall, Croydon on Friday. Mayall had not previously played in Britain since the Bath Festival, six months ago, and has since then formed a new band of all-American musicians, which had never played together in Britain before.

But at the first house there was no reason for any of Mayall's fans to be disappointed. John's new group proved to be just as good as any of his previous ones. Without a drummer, the line-up consists of Larry Taylor on bass, Harvey Mandel on guitar, and Don "Sugarane" Harris, a seemingly shy man who is nevertheless a master of the electric violin. The first number was "Future's Disappearing," which reflected John's current concern for pollution and the destruction of the countryside. It featured John and Don blending the high notes on harmonica and violin. This was followed by "You Must Be Crazy," "Took The Car," and a slow blues "Cry On The Road" included one of the highlights of the evening, a stunning bass solo of amazing variety from ex-Canned Heat man Larry Taylor. Looking as lean as ever, John switched Keith Hartley straight onto the stage and took up position on drums for "Possessive Emotions." It was a starting point for a stirring, chunky guitar playing from the diminutive Harvey Mandel. It was a notable end to what had been a highly successful concert. JAMES JOHNSON.

Family Night DESPITE a late start because only one entrance door was open and that only 30 minutes before the scheduled start, Family gave a very polished and professional performance at Cardiff's Sophia Gardens which earned them a five minute standing ovation. The group played a 30 minute session before turning for the remainder of the night to electric guitars. They opened with "Observation From A Hill" on which Eric Fott LP but then waited a full ten minutes for many of the crowd to take their seats. The song which stood out above all others on the opening session was "Normans" from their new LP, in which Fott Palmer excelled on piano. Today, a former single of theirs was promoted to the capacity crowd. Many of the young people stood in the aisles, some with electric guitars, some with amplifiers, some with the cheapest seats—10s—was poor. The band played two other tracks from the new LP "Lives And Death" and "Holding On To The Compass" which earned lead singer, Roger Chapman generous applause. The song "Holding On To The Compass" which earned Roger Chapman generous applause. Roger Chapman generous applause. Roger Chapman generous applause.

Carved Air Worth Watching In Future WITH so many talented, new groups around at the moment, it's becoming increasingly difficult to keep up with them. But one group worthy of attention is a new five-piece band called Carved Air. Last performance, before a packed London Roundhouse on Sunday, was a gutsy Fairport Convention, but really they have already moved into a field of their own. Barry May must be the heaviest electronic violinist in the world, while the rather lovely Sonja Kristina stomps the stage, arms outstretched, wailing with spine chilling effect on numbers like "Situations," "Propaganda" and "Hunting... I'll Hoppered Today." Playing very loudly, their music was urgent, built on compelling riffs from guitar and violin. The last number, "Vivaldi," started off with a plaintive classical theme before changing into a screaming climax which brought the audience to its feet, waving, clapping, and dancing. Already their music has been labelled by some as folk rock or classical rock. Ignore this. Just go and see them if you're prepared to be completely knocked out. — JAMES JOHNSON.

PHILLIP NIFIELD