

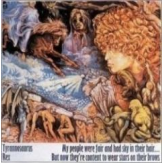
## Tyrannosaurus Rex - My People Were Fair and Had Sky in Their Hair (1968)

Written by bluesever

Friday, 28 October 2011 08:23 - Last Updated Tuesday, 29 January 2019 21:14

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### Tyrannosaurus Rex - My People Were Fair and Had Sky in Their Hair (1968)



01. *Hot Rod Mama* – 3:11 02. *Scenescof* – 1:39 03. *Child Star* – 2:49 [play](#) 04. *Strange Orchestras* – 1:45 05. *Chateau In Virginia Waters* – 2:37

[play](#)

06. *Dwarfish Trumpet Blues* – 2:45 07. *Mustang Ford* – 2:58 08. *Afghan Woman* – 1:57 09. *Knight* – 2:37 10. *Graceful Fat Sheba* – 1:27 11. *Weilder Of Words* – 3:17 12. *Frowning Atahuallpa (My Inca Love)* – 5:53

- Marc Bolan - vocals, guitar - Steve "Peregrine" Took - vocals, bongos, Chinese gong, assorted percussion, pixiephone

*My People Were Fair and Had Sky in Their Hair... But Now They're Content to Wear Stars on Their Brows* is the album that finds Bolan at his least self-conscious. Matching his his swooping, screeching voice and guitar-flaying playing to the zoned-out bongos of Steve Peregrine Took, it's a suitably freaky folk record, rich in tranced-out atmosphere.

Whilst the instrumentation is theoretically skeletal —just acoustic guitar and hand percussion— Bolan and producer Tony Visconti build evocative arrangements by multi-tracking Bolan's voice. On "*Strange Orchestras*" —the most Banhart-esque moment— Bolan's voice barks, squeals, hiccups, and carols all over itself; whereas, on "*Dwarfish Trumpet Blues*," the many layers of vocal work in harmony, building broad walls of wailing. "*Child Star*" finds the song —a tale of a self-destructive piano prodigy who dies on the cusp of adolescence— ebbing and flowing on tides of Bolan; his sinuous singing wildly swinging through meter and pitch.

But his voice —and the whole album— never sounds better than on "*Frowning Atahuallpa (My Inca Love)*," a triptych in which Bolan becomes possibly the first person to introduce Hare Krishna chants to Western secular music, climaxing a rollicking love-song with devotional Vaishnava mantras; before employing John Peel to read his unironic Kenneth-Grahame-on-acid

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woodland-storybook writings; then signing off with a minute-long title-track that laments the Fall of humans from mystical spirit-creatures to work-a-day, office-desk drudges. --- Anthony Carew, About.com Guide

The early T Rex albums are an interesting lot. While the full-blown electric sound that was to develop on later albums such as *Electric Warrior* had yet to appear on these records, T Rex's first five albums are all remarkably consistent and well worth picking up. The sound on this record (and its follow-ups) is stripped down and simple, but still very effective. Not much more than Marc Bolan's acoustic guitar, some percussion and a few added "psychedelic" effects here and there. But that's really all you need. Marc Bolan always had a way with writing catchy songs with ridiculous, wonderful lyrics, and *My People Were Fair...* doesn't stray away from that model. It blows my mind to think that this album was recorded over 35 years ago because it's aged remarkably well.

Contrary to what a previous reviewer has stated, Bolan's vocals are not terrible on this record. His voice is less developed here than it would be on the later T Rex recordings (I noticed more of a quaver in his voice), but he sounds far from being a "retarded kid making a pathetic attempt to sing". In fact, I think he sings quite fine here if you ask me. His voice is admittedly a bit of an acquired taste, but then again so is T Rex in the first place.

At times *My People Were Fair...* sounds remarkably similar to some of the "freak-folk" artists (Devendra Banhart, Joanna Newsom) who are currently all the indie rage. While this may not be the best entry point into T Rex's early work (*A Beard of Stars* is hands down the best from this period), it's still an excellent record. --- Justin L. Baumgartner, amazon.com

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