

COLOUR
POSTER INSIDE

GARY BROOKER (PROCOL
HARUM)

MUSIC IS THE MESSAGE

SOUNDS

JULY, 8, 1972 6p



COCKER AND
LINDISFARNE
IN PARIS

ARLO TOPS AT PALACE

THANKS TO YOU

150,000 — that's the number of copies of SOUNDS printed this week and distributed in Great Britain.

And it's all thanks to you.

This meteoric success story — for SOUNDS is still only 20 months old — has been made possible by the loyal and growing number of readers.

SOUNDS was launched to provide a music paper of the Seventies. In its first year it achieved a firm circulation of 100,000.

This week, we are printing 150,000 — an increase of 50 per cent.

SOUNDS is undoubtedly the music paper of the Seventies.

YOUR paper. SOUNDS' success is your success. Thank you.



YES
in the
studio

Crows,
Edgar and
Osibisa in
support...

ARLO GUTHRIE will top the bill at the next Crystal Place Garden Party on July 29, and Edgar Winter, Stone The Crows and Osibisa will be supporting.

Edgar Winter, named as special guest, will be visiting Britain for the first time since 1970 it was confirmed last week; with him will be the new White Trash formed shortly after the release of the live "Roadwork" album.

Gamble

Crystal Palace organiser Mike Alfandary, commenting on the Garden Party, told SOUNDS: "It's an adventurous bill, a bit of a gamble but it's the best musical bill ever to be assembled for a London concert".

This time the Pink Floyd sound system has been hired for the event. The Garden Party will run from midday until 8 p.m. and tickets will cost £1.25 in advance from Garden Party, 42 Kings College Court, Primrose Hill Road, London, N.W.3 — or £1.50 at the gate.

ALICE

the
cute
killer



ROY WOOD

in the talk-in



new Lennon Album

rockin' with J. GELLS

plus Keef Hartley Fairports Guitar Special

COCKER, SLADE FOR RAINBOW

JOE COCKER is to play two dates at the recently re-opened Rainbow Theatre later this month on July 21 and 22.

Cocker and the Chris Stainton Band are currently midway through their first ever sell-out European tour and the Rainbow gig will be Cocker's first indoor appearance in London for three years.

Prior to the start of the European tour at the Centre de Sport et Loisirs in Paris on Tuesday of last week (see page 8), Cocker and the Stainton Band had used the Rainbow for rehearsal purposes. Joe described the theatre as "small and nice" and added: "It's like working in a large recording studio, the sound is that good."

A further statement from Nigel Thomas, Cocker's manager, this week intimated that Cocker and the Stainton Band are to play their first tour of Australia and New Zealand in October, following a further American tour currently being planned for August and September.

New Cocker single, previewed in SOUNDS this week and titled "Woman To Woman", is being rush released this Friday (7). The song is a Cocker/Stainton original.

SLADE WILL make their first major London

appearance at the Rainbow Theatre on Saturday, July 29, and supporting them will be Juicy Lucy and Max Merrett and the Meteors.

Chas Chandler is flying to the States in the next couple of weeks to fix Slade's first American tour. Meanwhile the group will be back in the recording studios during the first two weeks in August to lay down tracks for a new single to be released in early October.

An album is planned for release by Polydor in November, but meanwhile the group appear at Torquay Town Hall, July 12; Bournemouth, Star-kers 30; Barnstaple, Queens 14; and Benidorm, Spain 20-23.

A NEW Melanie single will be issued by Buddah on July 21. The top side is "Someday I'll Be A Farmer" and the flip is "Lay Lady Lay".

Delaney and Bonnie split confirmed

RUMOURS CIRCULATING from the States recently that Delaney and Bonnie Bramlett had gone their separate ways were this week confirmed by CBS in London. "They've split, but it may be because they want to do different things temporarily," a spokesman said.

Their band, once described by Eric Clapton as the best in the world, recently signed for CBS and their new album is called "Together". Delaney and Bonnie are generally regarded as being among the most important musicians in Los Angeles, and Delaney recently appeared solo in an LA club after fights between the couple had been reported on the West Coast.



● SLADE: major London appearance.

WINGS TOUR

WINGS FLY to France this weekend for the first gig of their two month European tour. As yet no British gigs

have been included in the date sheet but it is expected that Wings will play a series of organised dates here later in the summer.

Two of the groups main Continental gigs will be at the Paris Olympia on July 17 and the Casino, Montreux from July 22 to 23. The rest of the dates will run as follows: Germany July 18 to 20, Denmark August 3, Finland 4 to 6, Sweden 7 to 8, Norway 9, Sweden 10 to 13, Denmark 14 to 15, Germany 16, Holland 17 to 21, Belgium 22 to 23 and Germany 24.

GROOVIES GIGS

THE FLAMIN' GROOVIES, Man and Mr. Moses Schoolband make a series of three special provincial concert appearances at weekly intervals during July.

This Friday (July 7) they play Green's Playhouse in Glasgow. Subsequent Fridays sees the bands at Manchester Belle Vue 14, and Birmingham's Kinetic Circus 21.

Flamin' Groovies single "Slow Death" was released on June 23.

ALEXIS T.V.

ALEXIS KORNER and CCS are among the first to be featured in a new BBC 2 series entitled "Sounds For Saturday" to be produced by Stanley Dorfman. The programme will be screened on July 27.

The new Alexis Korner band make their German debut this weekend when they play two festivals.

Forgers beware

GAFF MASTERS, organisers of the July 22 one-day festival in Nottingham, issued a strong warning to ticket forgers this week. As counterfeiters have already been discovered they announce that official tickets will all be treated with a special chemical additive and will be inspected with the help of a special detector at the gate.

Nazareth, Byzantium and Ashman-Reynolds have been added to the bill which already features the Faces, Atomic Rooster, Marmalade and Status Quo. John Baldry, who has formed a new band in the States, may also be appearing and Billy Gaff is currently negotiating with him.

Tickets are available only from the Nottingham Festival Site or Gaff Masters Ltd., 90 Wardour Street, London, W.1.

Reading festival on: GWF waits

THE MARQUEE'S annual Jazz and Blues Festival is definitely on this year for August 11 to 13, pending Reading Council's final approval of the festival plans.

The amenities committee has already granted its approval of the arrangements suggested by Marquee boss Harold Pendleton for the site, which is the same as that where last year's festival was held, and the council's ratification is expected on July 18.

On Monday Pendleton was in Reading, but his wife Barbara told SOUNDS: "We've been making all the necessary arrangements for organising the event — water, electricity and tenting. It's just a question of finalising the bill now."

GREAT WESTERN Festival were this week waiting to learn whether they would be able to hold their second festival at Bardney once again before announcing names for the event.

And what about the Rolling Stones? "Lord Harlech has spoken to them", John Martin confirmed, "and everything seems cool. We are just waiting for a telegram of confirmation from Mick."

TOWER ROCK

BARCLAY JAMES Harvest with Orchestra and Alexis are now billed as the two top acts for successive nights at the Tower of London moat concerts on July 21 and 22.

Barclay James, who will be working with an orchestra conducted by Martyn Ford and lead by Gavin Wright, replace the Mahavishnu Orchestra with John McLaughlin, who has to stand down for the July 21 date. Supporting will be CMU and Delivery, who will now be only playing selected gigs because of the musicians commitments to their regular bands Caravan, Matching Mole, and the Paul Jones Band.

The following night sees the appearance of Alexis Korner's band.

Softs, Mole, Cale for T.V.

THE SOFT Machine, John Cale, and Terry Riley, Matching Mole and Roy Harper are among the acts which have been video-recorded for a new closed circuit television project for London schools and colleges.

The series of programmes called "Music Alive", will go out on the London Education TV Network, which is the largest in the world, and serves major London schools, colleges of further education and universities. Each show will last 20 minutes, and with the studio recordings there will be films made by schools and colleges.

Amongst programmes already recorded are a two-partner on the Soft Machine "as an alternative to Sgt. Pepper", which traces the history of the Soft Machine from 1967 and features an 18-minute jam with Kevin Ayers, Lol Coxhill and David Bedford; a programme on the Velvet Underground with John Cale, which is accompanied by films made by students from Goldsmith College, Hornsey College of Art and the National Film School; and a programme which features a band formed by kids from Battersea Grammar and Crown Wood Comprehensive. Roy Harper, Third Ear Band and Arthur Brown have also recorded for the programme.

New project for schools

A spokesman for the ILEA project this week described the

project as "midway between entertainment and education, and a new way for education to develop," and claimed that response from artists had been incredible. The programme starts this October.

FOLK NEWS

Cambridge Folk Festival takes place at Cherryhinton on July 28, 29 and 30, and has an impressive bill of artists in line. Booked to appear are The Dubliners, Ralph McTell, Happy and Artie Traum, Derroll Adams, Boys Of The Lough, Alex Campbell, Steve Tilston, John James, Mike Cooper's Machine Gun Co., Gillian McPherson, Ian Anderson, Dave Cartwright, Totem, Decameron, Peter Bellamy, Cob, Allan Taylor, Barry Dransfield, Wizz Jones.

George Deacon, Marion Ross, Alex Atterson and Jasper Carrott will be running the club tent, and Pete Sayers is operating the Grand Ole Opry which will feature the Southern Ramblers, Brian Golbey, Pete Stanley and Roger Knowles Down County Boys, Brian Chalker's New Frontier. On the Friday night there will be a Fiddlers' Convention with Barry Dransfield, Oak, Boys Of The Lough and Roy Mullins, and among the artists expected to turn up from America for the festival are Paul Geremiah, Chris

Roman and James Holmes. Other dates for Happy and Artie Traum are the William, Cobbett, Farnham (July 7), Chillington Hotel, Newcastle (13), Lamp Glass Cellar, Ashington (14), Globe Hotel, High Wycombe (16), Jacquard, Norwich (21), Rose and Crown, Wolverhampton (August 1), Stanford Arms, Brighton (6), Old Ash Tree, Chatham (15), Bilzen Festival, Belgium (20).

SONG WRITERS

Send your Songs (words and music or words only) to: Department 50 Janay Music Company, 60 North Street, Chichester PO19 1NB.

GO TO PAGE 30 FOR SUPER SAVING ON CASSETTES GO NOW!

Open air Concert

HARROW, SATURDAY, JULY 15

John Peel introduces

Stone the Crows

Smith Perkins Smith

Atomic Rooster

Patto : Walrus

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Tickets from: Keith Prowse & Agents
£1 Advance : £1.25 at the gate

Tube: Harrow on the Hill, Harrow & Wealdstone
Buses, 140, 114, 183, 158, 182, 186, 286

Lindisfarne to tour in Autumn

LINDISFARNE open their 27 date British Autumn tour at Newcastle City Hall on September 30 and the following day (October 1) they play the same venue in aid of The Boulmer Volunteer Rescue Service. The proceeds of the second concert will go towards the purchase of a replacement lifeboat for the Service's Alnmouth Station in Northumberland.

Vandellas split up

AFTER FRONTING Martha and the Vandellas for ten years Martha Reeves has left to go solo. The move follows the break-up of the group after the marriage of Vandella Sandra Tilley.

Martha and the Vandellas were one of Tamla Motown's first signings and during the last decade they notched up several million sellers including "Dancing In The Street", "Heat Wave" and "Jimmy Mack". Sandra will retire from showbusiness and concentrate on being a housewife, and Lois Reeves, sister of Martha, will join Quiet Elegance, a girl group being produced by Temptations Melvin Franklin and Otis Williams.

Martha will undertake her first solo appearances this month on Smokey Robinson's farewell tour with the Miracles. She will continue to record for the Tamla Motown label and is currently recording her first solo album. Her first single is likely to be "None There".

Later this month Lindisfarne return to Island studios with American producer Bob Johnson to begin work on their third album for the Charisma label.

Subsequent dates for the tour are yet to be finalised. Supporting act on all dates will be Genesis.

NEW MICK

MICK ABRAHAMS has disbanded his group and formed a new trio with Rory Gallagher's old drummer Wilgar Campbell. Mick's bass player Walt Monoaghan remains to complete the trio, while Jack Lancaster, Ritchie Dharma and Bob Sargeant have gone their separate ways. Dharma and Sargeant are expected to form their own band but Lancaster may be going to the States.

Weekend dates for Abrahams are: New Earswick Hall, York 7, Town Hall, Dewsbury 8, and Black Swan, Sheffield 9.

CLASSIC STEVE

YES GUITARIST Steve Howe is to appear with the Philomusica this Sunday (July 9) in one of a series of classi-



REED, 3 DOG U.K. DATES

LOU REED arrives in London this Tuesday, July 4, for a two month stay in Britain. He plans to record a second solo album, which will

be produced by David Bowie, and to make limited concert appearances, including a probable appearance with Bowie at the sold-out "Friends Of The Earth" benefit concert at the Royal Festival Hall on July 8.

So far Reed has been booked to appear at three venues, on July 14 at the Kings Cross Cinema, Wimbledon Town Hall 22 and Friars, Aylesbury 29. These dates have been set by Gem, who also handle Bowie, but further concert dates in September and early October will be set by another agency. No details were available at press time.

Reed will be accompanied on all dates by his own band, the Tots, comprising Eddie Reynolds, Scott Clark, Robert Rescigno and Vincent Laporta, but it seems unlikely that they will be used when Reed goes into Trident Studios to record the album during August; David Bowie has been contacting studio musicians. A Gem spokesman told SOUNDS "It seems likely that he'll be using specific musicians for specific songs, but it's all a bit in the air at the moment."

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cal concerts at the Royal Academy of Music entitled "Music For Summer Evenings".

The concerts are being promoted by Conchord Management, and Steve will be featured during the world premiere of a new concerto written by David Palmer, who will conduct. The concerto is called "Since Wenceslaus Looked Out", and Howe will be the featured soloist. This is the first of several similar ventures that Steve Howe hopes to undertake.

AMERICAN MAC

FLEETWOOD MAC, whose latest album "Bare Trees" was released recently, are to tour America later in the summer.

During the tour Fleetwood Mac will play two dates with Deep Purple at Madison Square Gardens and the Hollywood Bowl before doing two weeks' worth of gigs on their own. A British and European tour is currently being negotiated for the group later in the year.

Electric Light: no move

THE PRESS conference to announce details of changes in the Move/ELO set-up was cancelled at the last minute last week.

People in and around the ELO and keeping their mouths tight shut about the future, but Roy Wood told SOUNDS at the weekend: "I can't really say much about it at the moment because it involves such a lot of people and contracts and things. And if certain people were to find out what was happening it could make it really sticky for a couple of people. The only thing I can say is that there'll be a major change in the ELO in the near future."

This probably means that the ELO will be adding a number of new musicians to

their line-up. It's possible that details will be announced later this week.

● Roy Wood in the Talk-In: page 18.

STONES ON LUX

RADIO Luxembourg will be devoting the whole of their airtime (7.30 p.m.-3.00 a.m.) on Saturday, July 29, to Rolling Stones records. Luxembourg DJ, Kid Jensen, will fly to New York to interview the Stones during their Madison Square Garden gig on July 26 and the interviews will be broadcast during the special programme.

Also on Luxembourg, David Bowie will feature in a special live concert due to be broadcast early in August.

THREE DOG Night will definitely be coming to England this autumn. Steve Barnett of the Bron Agency has now confirmed a date at the Rainbow Theatre on October 6. The band will then play dates in Amsterdam, Hamburg, Frankfurt, Zurich, Copenhagen, Munich, Vienna, Rome and Milan before returning to England to play at a venue in Manchester.

The band's album "Seven Separate Fools" will be released by Probe in a box set to coincide with their first European tour. Three Dog Night have been undertaking a month long tour of ball parks in the States, which is said to be grossing them 5 million dollars. The tour culminates at the Pocono Festival on July 8.

RUN TO ME
B/W ROAD TO ALASKA
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Released July 7th



MICHAEL ALFANDARY, HARVEY GOLDSMITH and JOHN & TONY SMITH

RICK WAKEMAN was peeling carrots, handing out six-packs and listening attentively to the results of his overdubs. Yes are back in the studios and sprinting down the home straight towards another victory; by the end of this week they will be clutching the masters of the sequel to "Fragile", tentatively called "Close To The Edge".

Then they're off to the States again to pick up more accolades in what has been the most exciting year in the group's history to date.

But in the meantime the completion of the album was the most immediate concern and Rick Wakeman was organising the hiring of a harpsichord for more augmentation at the following session.

"After we've finished mixing the album we'll spend two weeks rehearsing the new material and incorporating new equipment and then we're off to the States from July 24 until August 16", Rick explained. "We'd like to do a British tour and we may be doing a Crystal Palace in September — but we've got three more American tours planned this year so it'll be difficult".

Yes have found themselves at the nucleus of the British rock syndrome, for having finally broken through in the States, it is highly prestigious and economically advantageous for them to press home their advantage in America. At the same time they are ever conscious that they haven't appeared in Britain since the Rainbow Theatre gig.

"It's totally impractical for us to do lots of gigs around English towns in the form of a tour", Rick explained. "It would be impractical for us to play in Southampton one night and Manchester the next just because of the amount of gear there is to be shifted, on America it's different because half the stuff is hired".

Rick explained the new equipment set up, and the transportation difficulties that it imposed. "Two mellotrons, two Moogs, another electric piano and a digital computer for the keyboard instruments which give a complete separation and means that anything can go through anything. And Bill's doubled the size of his drum-kit..."

The new Yes album will consist of three major compositions, entitled "Siberian Khatru", "And You And I" and "Close To The Edge", and I asked Rick whether Yes would be presenting their act in the form of a conceptual show based around the album when they hit the States next time.

"We don't do a show us such, and the object of having all the equipment is to present the music as well as possible. We also have an incredible lighting set up now — we had lights before but nothing like this", he went on.

Plan

Yes have carefully charted out their course with the same organised minds that the Moody Blues apply and Rick confirmed that everything had gone according to plan. "We allowed four weeks for getting it all together, four weeks in the studios, two weeks for mixing and two for rehearsing."

As for the material, Jon has all the ideas in his head and when we were in America Steve and Chris used to plonk away and did quite a bit of work towards the compositions. Obviously Bill and I are at a disadvantage when it comes to rehearsing in hotels, so it couldn't really come together until we all got into a rehearsal room — but then it came together very quickly.

Exit Rick to organise his



● RICK: settling in

YES, CLOSE TO THE EDGE

JERRY GILBERT TALKS TO YES ABOUT THEIR NEW ALBUM

nightly carry-out curry which duly arrived in a series of tin-foil trays. Bass player Chris Squire took over.

"You know I don't ever hear our music as being different tracks so much as different moods and sequences, and the single this time will be a definite sequence from "Close To the Edge".

"Because there's more variety in the States you can release a piece of material which is yours and which is not specifically for the singles market, but we wouldn't do it in Britain."

Chris assured me, however, that the content of the album is yet to be finalised. "It's a case of recording an album and then assessing it afterwards", he explained. "We have very loose ideas at the beginning, mainly songs written by Jon, then we commence to put it through the machine. On this album some of the pieces of music have been spontaneous and we've decided to keep some of these,

while others we've worked out as we usually do."

Jon and Rick returned to the gathering.

"Before we started making this album we listened to some live tapes taken from the last American tour, and they had such a great feeling to us that we've been trying to get as near a live sound in the studio as possible.

Hope

"We've cut down on overdubbing where we would have used it before, and the use of stereo, a few gadgets and a little pre-recorded stuff will help us to reproduce live what we're doing on record."

Yes hope to be fitting in some British provincial gigs and, says Jon, they'd like to do the Rainbow again. Their live shows will be recorded as will subsequent U.S. tours and it is expected that a live album will be the sequel to "Close To The Edge". The band are deliberately taking short tours of the States in an attempt to show that they're not emigrating and Jon Anderson feels particularly strongly about getting back on the road over here.

Words

"At the moment they'll just be isolated gigs and the next major tour of England will probably be for a specific project. But we definitely want to use the concert halls to greater effect — the possibilities are endless and Mike Tait is a very good lights man. It doesn't matter how much it costs to put on if it's worth doing."

As I was about to question Jon further Eddie Offord turned round from the control board: "I think you should get more involved in this Jon"... and Jon disappeared, denying me the opportunity of asking him to define a Siberian khatru.

"He's good at making up words", Rick cut in, re-assuming the role of interviewee. "It probably doesn't mean anything because he can't spell..."

After nine months in the band the latest member of Yes seems to have settled in easily after being thrown straight in at the deep end and going out "blind" immediately after joining. "I'm just getting into the band now, but it's taken me two American tours, an album, British and American dates and a lot of rehearsing to settle in."

"Up until now I've been very limited in what I've been doing and it all takes a long time; but now, with this album, I really know how they work."



● YES: at work in the studio



PRESENT

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american notes

CHUCK PULIN: NEW YORK SHARON LAWRENCE: LOS ANGELES

DAVID BROMBERG dropped into LA to play at an intimate little spot known as McCabe's Guitar Shop. He's just finished some recording in San Francisco with Jerry Garcia, Phil Lesh and a couple of other members of the Grateful Dead. He'll finish up the third album, due for release in September, in Nashville.

How did Bromberg, who's played with everyone from Dylan and Harrison to Tom Rush, John Hartford and Rambling Jack Elliott, tie-up with the Dead? "Well, we first met at the Woodstock Festival," he says. "We got together in a tent during the rainstorm and just picked away for hours. We all got off on it."

"I remembered what a great time that was and my manager made contact with them a couple of months back. So we ended up in the studio! The stuff we laid down is a bit different from my other two albums. It has a slight Coast-ers feel to it."

Bromberg, whose songs have been winning great praise from American critics, plans to head over to England for a holiday in August. Tyneside and then into Scotland.

"I've got a lot of musician friends up that way. The last time I was there I travelled all over Scotland with the High Level Ranters. I guess I'm the first American Jewish picker they've run into who can drink like they do. That brown ale is great stuff!"

Arthur's back

ARTHUR LEE'S first album on the A&M label, "Vindicator", features all original material from the man who founded Love and has long been a favourite of West Coast audiences. The album is getting good reviews and Lee fans are hoping he'll soon be back in the clubs again.

WEATHER REPORT gigged at California's famed Light-house and played some very cool jazz to a very warm reception. Joe Zawinul and Co. are due to play at Ronnie Scott's Club July 17/29 before touring through Holland, Denmark, Sweden, Norway, France and Germany. There's also a possibility of a date at Crystal Palace.

S&G promo

SIMOND AND Garfunkel's reunion at the New York concert for Senator George McGovern has inspired Columbia records to spend a fortune promoting "Simon And Garfunkel's Greatest Hits." Paul and Artie are being advertised as "the American group that's sold more albums than any other in history."

Down at Leon's place

JUST BACK from his high school reunion in Oklahoma, Jesse Ed Davis reports he also took time out to visit his old friend Leon Russell on his lavish spread which includes a big house, lake and swimming pool plus recording studio.

Leon started off his American tour in Tulsa where he promoted his own concert and played to 23,000 people. The shrewd Mr. Russell gamered a cool \$100,000 for the concert. Leon's soon-to-be-released album "Come" features a sur-

Bromberg cutting with the Dead



• ARTHUR LEE: first A&M album

Jimi tribute?

WHEN THERE is a lack of integrity in the music business it more often applies to the moguls rather than the musicians. Recently, however, an album was released in America that seems to ignore any code of honour among musicians.

The album features a new young black guitarist who was befriended by Jimi Hendrix in the months before his death. His album contains at least two tracks written by Hendrix but not credited to him along with some well-known Hendrix riffs and some not-so-well-known.

The vocal style is as close a copy as the young man in question apparently could make it. Friendship? A tribute? Or simply a cruel betrayal of someone who deserves much better.

Kim's own

THE EVER-eccentric Kim Fowley has his very own rock reporter to accompany him on his tour of America to promote his "I'm Bad" album. R.

Eagles

EAGLES, THE group a lot of disc jockeys are saying will be the next number one group in America, are thinking about releasing "Peaceful, Easy Feeling," off their debut album as their follow-up to "Take It Easy."

Meltzer is the man chosen for the job and he is ridding the American rock press with outrageous reports on Kim's progress. When last heard from Kim was screaming, "Bolt your bedroom windows, America; we are coming for your daughters!!!"

New Lenny

LENNY WELCH, best known for "Since I Fell For You" and "Breaking Up Is Hard To Do," has signed a recording contract with Atlantic. His first single in the new deal will be "Sunday Kind of Love."

JACK NITZSCHE'S first solo album on Warner Bros. will be released in August.

Rumour has it

RUMOUR HAS it that David Geffen will be taking on the management of America and is lining up, appropriately enough, an American tour for the group in the fall. Meanwhile, "I Need You" is getting much radio airplay in LA.

Noel's Road

NOEL REDDING'S back in LA to get his new group "Road" on the road. He reports a number of interesting adventures on the Queen Elizabeth II and says one of his most happy converts to rock and roll on the voyage from Southampton was a 64-year-old art dealer from York.

JUDY COLLINS was arrested recently in Washington at an anti-war protest when Miss Collins and others refused to leave the Capitol. Also arrested were protesters Arlo Guthrie and 60 other entertainment figures. Later in the evening they were released after posting bail.



• DR. JOHN



• JANIS JOPLIN



• CANNED HEAT'S BOB HITE

Cajun music—the real thing

CANNED Heat recommend it; every one from Janis Joplin to Taj Mahal have mentioned it; even Britain's own Brewers Droop have just recorded it; Doug Kershaw is said to be the epitome of it; Dr. John may think he invented it; the doctor prescribes it; we can't live without it. Everyone's talking about Cajun Music, but what the hell is it?

The term Cajun, inspires visions of shady, tree-lined bayous, threatening swamps and New Orleans at Mardi Gras time. It's all-gumbo, sauce piquante and the hoodoo blues so we're told.

But there are more oil wells in Louisiana than swamps; more hamburger stands than alligators and gumbo ain't nothing but highly flavoured soup. On top of all this, Cajuns don't come from New Orleans anyway!

Cajuns are Acadians, once the inhabitants of Acadia, a land that is now known as Nova Scotia. Originally from the areas of Normandy, Brittany and Picardy in Northern France, these unfortunate people were brutally expelled from their hard-won home in 1755 by the British because they would not swear allegiance to the British flag.

As their farms burned, the Acadians were packed into rotting hulks and sent South by sea to New Orleans, then a French settlement.

Longfellow described their sufferings better than I ever could in his beautiful "Evangeline", but suffice to say that the survivors of the long and grim journey eventually landed at New Orleans only to find that it had fallen into Spanish hands. Harrased and unwanted they were driven into the wild interior of Louisiana and here they settled by the Bayou Lafourche or near the Bayous Teche and Courtableau, tribal home of the Attakapa and

Opelousa Indians.

In 1803, following the U.S. Government's Louisiana Purchase, the 5,000 strong Acadian population became American Citizens.

Today these same Acadians live in South Western Louisiana or South East Texas. A Catholic minority of farmers and fishermen in a Protestant world, their name has been corrupted to "Cajun" by outsiders, but their discriminating Anglo-Saxon neighbours prefer to call them "coon-asses".

In spite of determined pressures, the Acadians have fiercely resisted all attempts to "Americanise" their way of life. By preserving their isolated existence and rarely marrying outside the community they have managed to retain their identity, language, ancient traditions and, most important of all, their own, incredible music.

They are a people who work long and hard — a people who will always turn to their greatest heritage, their music, when day is done. In the good old days, a Fais Do Do (dance) would be held every Saturday night in someone's house.

Local musicians would entertain, liquor would flow and tables groaned under the weight of jambalaya, boudin and other spicy foods. However, in recent times things have become a little more commercial; one has to now visit the many bars and night clubs to hear the music of a Cajun band, but the lively atmosphere remains unchanged.

Cajun music is accordion music. It was the eerie wail of a Louisiana accordion that took Cleveland Crochet's "Sugar Bee" into the American charts during 1960, turning eyes everywhere toward the bayou country.

Blues, the Nashville brand of Country Song, the music of the Bohemian people of Texas and New Orleans R&B have all been influences at one time or another, but there never has been anything quite like pure Acadian

music and no one is ever going to take it from its rightful owners.

It's not Doug Kershaw or even the black Clifton Chenier — they merely adapted it for their own purposes. It can't possibly be Mac "Dr. John" Rebennack and it has no connections whatever with Creoles, (descendants of the original French settlers). Voodoo worshippers, Zodico (the accordion music of Black Louisiana) or Red Indians.

It's Acadian Music — the sound made by men like Happy Fats, Iry Le Jeune, Belton Richard, Nathan Abshire, Leo Soileau, Hobo Bertrand and Jo-El Sonnier the "Cajun Valentino" with their swinging little bands. It's a waltz, a plaintive melody, the pounding two-step or a rousing breakdown to an accompaniment of whistles, shouts and the ear-shattering Cajun Yell.

Down in the "Cajun-Belt" there's a thriving record industry with labels like Crazy Cajun, Kajun, Swallow, Goldband and La Louisianne busily bringing out releases for the locals or the many, tiny radio stations that still make all their announcements in the weird French dialect spoken by the Acadians.

Outside the confines of Louisiana such recordings are extremely hard to find and this is the main reason why all those tall-tales got around.

If anyone wants to listen to the real stuff they'll have to contact their Transatlantic dealer for this company, thanks to the Arhoolie, Old Timey and RBF catalogues, have a fair selection of Cajun Music in their warehouse. Of the major companies, only United Artists can come up with a Cajun album and then only the one. Titled "From The Bayou" it features "Sugar Bee" and other, more contemporary numbers.

By Mike Leadbitter



Fleetwood Mac's
Latest Album Bare Trees

THINGS DON'T happen by halves when Joe Cocker goes on tour. That's probably why the faintly bellicose Nigel Thomas, Joe's manager, has had two rather facetiously worded sentences inserted into the programme being sold at all Cocker gigs on his current European tour.

They read: "All complaints, writs, etc., to be delivered personally to Nigel Thomas," followed up by an even more daring "No legal claims will be considered unless in excess of \$1,000,000." It all sums up pretty well Thomas's attitude to such a mammoth undertaking of herding a full rock and roll show through five countries.

Task

Thomas has already gained himself a reputation as being something of a business hell-raiser and with Cocker, accompanied by a band full of musicians with varying gypsy-like tendencies, his task is made none the easier. Upset hotel managers, crazy coach drivers and the sheer expense of such a tour, however, is of little consequence to either Thomas or the musicians for music comes way before anything else.

The first of the Continental gigs was at the Centre de Sport et Loisirs, near Paris last Tuesday.

When Gerry Lockran, the bill opener and compere, took the stage for the first time on Tuesday, neither Joe, the band or Thomas had yet appeared.

French rock and roll audiences take it on themselves to whistle if they don't happen to dig what's going down and a few thousand kids giving out with long drawn out whistles when they reckon they're being kept on ice too long is more than enough to unsettle even the longest toothed musician.

Cool

This was what greeted Gerry as he ambled up to the mike and the reception remained decidedly cool for about his first two songs. However, twelve years sweating it out in the countless south London folk and blues clubs has taught Gerry Lockran how to handle testy audiences and the French soon got themselves back onto the right side of civilisation and gradually warmed to the Lockran charm.

Gerry came off stage pleased with his set but roundly cursing the auditorium's

You can't keep a good man down

treacherous acoustics. The echo was truly magnificent. However, echo in this instance, was a monumental hang-up.

Next on were Juicy Lucy who also got off to a slow start and they, too, were noticeably unsettled by the acoustics. By the end of their set, though, the whole band were flying high by which time the audience were well primed for Cocker.

Back in the dressing room Cocker and the band had arrived. The din was incredible with horn players blowing new reeds into shape and Alan Spenner and Neil Hubbard blazing away through their miniscule but powerful Fender tuning-up amps. Joe seemed unconcerned by all the activity as he lay flat on his back along a bench conducting what seemed to be a very in-depth conversation with the slender Chris Stainton.

Eventually the band picked up their instruments in no great hurry and headed for the stage while Joe positioned himself discreetly behind a massive bank of PA speakers waiting for his entrance cue which would come straight after his girl back-up chorus, The Sanctified Singers, had shimied their way through a very fast-paced version of "Respect".

From the very first bar of the first number Joe began reeling and swaying in his old familiar manner. Nothing about Cocker, on stage or off, is calculated for effect alone. He jerks and flays his arms around seemingly at random but on closer concentration you notice that his every movement draws its inspiration solely from the band's music and nothing more.

The power and sheer professionalism of the nine-piece is remarkable. Jim Keltner and Alan White have similar



● COCKER: smiling a lot.

drumming styles, although for this gig the two of them have worked out an understanding which you rarely find in band's featuring two drummers. Perhaps the best example of the band at their best is to be heard on their future single release "Woman to Woman", a basically tough and funky sound which really requires a minimum of sophistication.

Funk

The Stainton Band, however, are a very sophisticated set-up, musically speaking that is, but nothing suffers because of the fact for they can get very near to the kind of hard-hitting big sound funk that is usually only to be heard when Aretha Franklin or Ray Charles is in town.

All through the Paris gig Joe was smiling a lot although he rarely made song announcements, or if he did the

result was almost always an indecipherable mumble. Only once did the French audience comprehend a Cocker announcement and that was when Joe stood swaying in front of the mike and said "Cry Me A River". That was the one they'd been waiting for.

The gig ended after a fairly lengthy set and the band rushed off back to the dressing room while the audience kept up their chanting designed to bring them back for an encore, but Joe doesn't dig doing encores much and, anyway, by this time he'd popped open a fresh bottle of champagne and wasn't over anxious to have to put it down again.

The criticisms that Cocker had to endure throughout his last tour of the States now seem hardly credible. On current form he's as good as he ever was. As they say in Sheffield, you can't keep a good man down. — RAY TELFORD.

AT WATFORD Town Hall on Wednesday, black and blue "Genesis '72" rosettes were distributed amongst the near-capacity audience who had come to see Genesis perform. It was almost a gesture of arrogance by the Charisma band, but one which bears far greater significance than a mere souvenir.

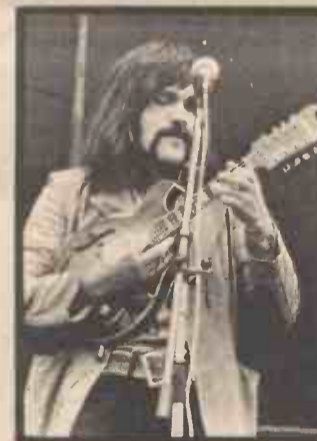
For two nights earlier at the somewhat over-rated Paris Olympia I had seen them blow the best set I have heard from a British band all year. And before I am accused of overstating the case I would add that I am in no doubt about the fact — hence the trip out to that hideous urban sprawl known as Watford in an effort to see whether Genesis had played above themselves at the Olympia and it had all been a fluke.

This provided further evidence that the band are teetering on the brink of something enormous. They may have to answer a few more questions before they're granted entry to that exclusive club reserved for the handful of top groups but the fact remains that suddenly Charisma's up and coming band have up and come.

Ranked third on the Olympia bill behind Lindisfarne, internationally famous, and Van der Graaf Generator, who have a huge French following, Genesis stole the show on their first visit to the country.

On the night Lindisfarne were too loose, possibly due to the fact that the songs as well as the group are both a little travel weary, plus the fact that Rod Laidlaw discovered a Guinness house in the Rue Caumartin just around the corner. Van der Graaf Generator retained their hard nucleus of fans right until the end, but the mildly interested had long since departed, and with the exception of "Killer" the group failed to provide a worthy medium for Peter Hammill's outstanding talents; he, in turn, spent much of the time pacing across stage like a frustrated schoolteacher or else attempting to swallow the microphone.

Genesis tore into their set with nothing to lose. They have lost that awful brittleness self-imposed by their set ar-



● LINDISFARNE

Vive le Genesis



● GENESIS

rangements as well as a resignation to the fact that they are strictly a recording band. Nowadays they're willing to take chances.

The band opened with a new number entitled "Watcher Of The Sky" playing in darkness against a sombre, funereal organ riff after which layers of sound were added and detracted until we were back to Tony Banks' same compelling riff.

The group have rearranged most of their songs, occasionally adding Phil Collins' voice to reinforce Peter Gabriel's and generally melting what were a series of loosely held together sequences into a far more unified sound. "Twilight Alehouse" provided Genesis with the opportunity of stretching to the limit before

Peter Gabriel told his strange story of the hermaphrodite, introducing "The Fountain Of Salmacis" in a series of ghoulish gesticulations. Tony Banks' driving 'orchestral' work shows that he has developed a mastery of the mellotron in terms of an acute sense of timing and dynamics. His ban-shee effect is a speciality.

Finally a couple of old stage favourites "Musical Box" and "The Knife". The set was brought to an explosive climax when the torches flanking the stage burst into flame and Peter Gabriel, having completed his ritual with the microphone, held it high above his head in a Statue of Liberty pose. With his shair shaved back from the front and eyes painted, Gabriel now represents a symbol of evil on stage in place of a contrived campness and effeminacy that were always a little too much to take.



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Come From The Shadows

Joan Baez



"Come From The Shadows." On A&M Records.
Joan Baez, producer; Norbert Putnam, associate producer

**FEATURE
BY
STEVE
PEACOCK**

IT'S ELEVEN on the first sunny morning London's had for weeks, and Alice Cooper appears on the balcony outside his hotel room, grinning, trusty can of Budweiser clasped in his hand. He's looking a lot better than when he was here last time — fresher, not so drawn and tired, and smiling a lot more.

On the table in his manager's room is a list of interviews lined up for Alice this visit — pop magazines, the News of the World, the Daily Telegraph. Alice, one of the most notorious teen idols America's produced for a decade, seems to be attracting attention from people who hardly acknowledge the existence of rock music.

"Well, in the States all the press comes out to see it because they've heard so much about it — I guess they're concerned for their children.

BOOB

"In the States it's got to ridiculous proportions — you know that thing about the panties? Well, everyone in the press jumped on our side over that — it was the boob of the year, and they had bulletins on TV and everything: Now over to the newsroom for the latest on the Alice Cooper pantie crisis.

"And then the Israeli government's ambassador for foreign trade rang up offering us non-inflammable panties, and I went down there and we got pictures of this guy trying to burn panties that don't burn. I suddenly thought: 'What am I doing here? Who's going to be lighting a cigarette down there.

"But we also get a lot of older people, religious fanatics and just fanatics, who think

KEEF HARTLEY was looking formidably relaxed amidst his Indian trophies. On the wall, amongst the photos of big redskin chiefs and stuffed trophies, a rather touching photo of Keef in his inevitable black cowboy hat with his large grizzled Alsatian.

Hartley the Halfbreed is back in Mayall's band — at least, so the story runs. For as Keef points out, you don't join or leave a Mayall band. You get asked to do a certain number of dates for a specified length of time. And if he fires a musician, it is on purely musical grounds. Hartley got fired from Mayall's band way back before he ever put his own unit together, back in 1968. Yet Mayall and Hartley are the best of mates.

But Mayall is a rule to himself. His musicians accept the terms he lays down and willingly work in his way. After "Diary Of A Band", Hartley got the bullet. This is how he remembers John Mayall putting it to him: "Quite honestly Keef, I can't see you on the next album."

He put his own outfit together and in 1968 "Halfbreed" appeared. "We didn't expect much to happen," he says, "but it went way above what anyone expected. I didn't have any big idea about it. As far as we were concerned it was ten times bigger than we thought it would be." The success of the album, conceived entirely by a studio band, forced the outfit out on the road to confirm their newly-found status, and to everybody's astonishment they went from strength to

alice: the cute killer

we're being anti-religious and anti-everything, which I suppose we are to a point. But we're basically just having fun without trying to cut anyone down — we've never said anything about religion, or about this lib of that lib. We leave ourselves open and just make fun of everybody, ourselves especially."

There was a time when some desperate woman wrote in to one of the American heartache advice columns, saying how disgusted she was when her daughter told her about Alice Cooper's show. To everyone's surprise, Ann Landers, right wing and republican though she may be, came out in support of Alice, saying he'd got as much right to do it on stage as Stanley Kubrick has on the screen.

Her mailbag was ten to one for Alice. "Which is strange because the kids don't read that stuff, it's their parents. I don't know if it's good or bad they like us — it kinda scares

"We've never killed anything on stage — it's all in people's heads"

me as well."

Scared or not. Alice's next project is going to take him right into the parent's heartland. With the final performance of the "Killer" set behind him, the next project is Alice at the Palace — the Palace Theatre that is, on Broadway. "We'll be the first rock group on Broadway," he says with obvious pride.

"It seemed the obvious next step when it was offered to us, perfect, because it'll be something completely new. Older

people have never seen rock groups and younger kids have never seen Broadway, so it'll introduce both to different things."

And how did he think Broadway would take to Alice Cooper? Are they ready? "I think they'll like it because it'll be something fresh, and most Broadway people are really into new ideas, the idea of new things, because you can only go so far with what's on Broadway right now — musical comedies and stuff.

Despite continual arguments about the tour schedules amongst the promoters (resulting in Japan, Singapore and the Philippines being cancelled, much to Keef's disappointment) Australia was a stunning success.

Everywhere was sold out weeks in advance, and the lunchtime workshops at colleges elicited only one reaction from the thousands of people who could not get concert tickets: Play! So they turned out as extra concerts instead of music seminars. "The audiences seem to be completely unconditioned by the present music syndrome — they heard of, but didn't have, Woodstock and the Isle of Wight, and it kind of creates the excitement all over again."

For his next album Keef has taken a leaf from his master's book and on the album he's recording now he will keep a constantly shifting personnel, each line-up selected for its appropriateness for the tune being recorded. Amongst those working with him are Mick Weaver, handling most of the keyboards, Junlor Kerr on the funky electric guitar, and Miller Anderson for acoustic stuff.

A ten-piece horn section will also appear on some cuts. Back to the drawing board! He will also be featured on the next Mayall album, some of which is being cut live at the Whisky in Los Angeles during the current tour. Freddy Robinson, Clifford Solomon, Larry Taylor, Blue Mitchell, Victor Gaskin, and Keef Hartley.

MARTIN HAYMAN

"They're really good, I went to see 'Follies' and a couple of others and they're good in the way they're produced.

Ideas for the show are still in embryo — they've been rehearsing the numbers off the new album "School's Out" ready for the stage, and they're working on visual ideas. There's the human cannon: "We actually had it built, and we've got to see if it works now, if it's feasible to do it on stage. I rather doubt it's going to happen now, we certainly wouldn't be able to take it on tour; it's 16 foot long, weighs over a ton, and looks like something out of Jules Verne."

There are the shock tactics: "Certain people would have shockers in their seats so you could press a button on stage and give them a little shock. And we'd have people planted in the audience who'd get up in the middle and start strangling each other. It would be basically a rock concert, but it would get a bit more ridiculous, just a little more, as it went on until at the end it's total madness.

PLANT

"They wouldn't know whether the person next to them was a plant or not, or whether he was going to get up and start strangling someone in the row behind. And the other thing would be people would come in and the doors would lock behind them with a heavy click."

And, of course, the dancing policemen: "You know those rock concerts where they have lines of policemen linking arms and holding the people back? We'd have those, and at certain moments in the show we'd have girls rushing up and trying to break through. Then at the end of the show the policemen would jump up on stage and start dancing with us. Wait a minute..."

The whole idea, says Alice, is to have a firm grasp of the ridiculous: "That's what makes it fun. Parts of it will be pretty frightening I guess, but on the other hand people won't be quite sure whether to take us seriously or not. In the

States people tend to take us so seriously — "I found myself through acid and Alice Cooper there's a whole cult of those," and he breaks into a chain of giggles.

"They get really disappointed when they see us drinking beer and watching football games. I can see how people could be frightened by what happens on stage, but you can't do that all the time, not off-stage. You'd go crazy — and get arrested."

Did he think perhaps that the whole Alice Cooper outrage image was getting a bit out of control, forcing them to be more and more bizarre to cap the last exploit? "Yeah, but we think like that anyway. We wouldn't want to take it out unless it was incredible. It could get out of control, though, because people like to take things and blow them up out of proportion — if they see a six foot long snake on stage then it's ten foot by the time they leave. I've been to cities where they say 'are you really going to smash kittens with sledgehammers on stage?' — We've never killed anything on stage — it's all in people's heads, though we've never denied it. But if I pull a chicken out and pet it on stage, by the time it gets back to people I bit it's head off and sucked it's blood. That's how people think, that's the bloodlust people are into."

GRAB

And that's one thing Alice Cooper does superbly well, setting up situations that really show people up for what they are. The most effective part of his Rainbow show for me was when he dangled a load of pound notes in front of the audience; you should have seen those groovers fighting and grabbing for the money.

But weren't there times when it all got a bit too much, when they felt like just getting up on the stand and playing some rock and roll? "We did that one night, in New York. We just went up there in levis and shirts and stuff and just played our normal set. We got exactly the same reaction as we normally do."

"We'd have people in the audience who get up and start strangling each other"



● **HARTLEY: Still Mayall's mate**

strength, until it started to level off at about the time "Overdog" appeared.

Keef, still a little mystified by his rise from Mayall sideman to bandleader in the public eye, attributes the rise to the lack of any really solid bands around at the time of "Halfbreed": "We came out just at the time that bands were starting to sell albums, and there just weren't many good bands. Now there are hundreds."

There were two Hartley bands by then: the one was the regular road band with five members, the second added a ten-piece horn section for a big sound. Hartley was contracted to Decca and for the final album they suggested to him that he should record the big band live. The sessions took place at the Marquee and were issued as the "Seventy Second Brave".

A day after the sessions, Mayall phoned Hartley up and asked him to step into the band for the British tour. Mayall had originally planned

"YAROO," CAME the cry from Paris as the J. Geils Band sent news of their impending visit.

And last week they arrived in person, ripped the joint on the "Old Grey Whistle Test" and finally settled into a more sedate role at manager Dee Anthony's flat in Mayfair.

This time the greeting was more subdued. "Hi, I'm J. Geils," said the man with the greased back hair who opened the door.

The departure an hour later was a little more characteristic of this funky Boston based band, for by then ex-disc jockey Peter Wolf, who still churns out those lovely old rock and roll rhyming clichés favoured by deejays in the fifties and early sixties, was in full swing.

"You comin' tomorrow?" he inquired referring to the Midnight Court at the Lyceum. "Well let's see your face so we know you're in the place, say it out loud so we know you're in the crowd."

So between the hours of five and six I attempted to get a nice rap going with Mr. Wolf but it wasn't easy for he's prone to getting sidetracked and sailing up to a level of conversation that only Geils himself could understand.

But he retains a humility which is altogether incongruous with the dark-shaded extrovert who cavorts about on stage in front of the most primitive brand of funk music to be generated since the early days of the Stones.

"ELP were kind enough to ask us on tour so we've been able to play in front of a lot of people," he replied rather tamely.

A couple of months earlier he had held court in the backstage dressing room in Santa Monica after slaying the audience, at which time the band were full of predictions for their European tour and the Great Western Festival, for which they'd also been booked. So what had gone wrong?

"Well we were originally supposed to come in to play the Rainbow, but that closed and then there was the problem with the Festival so we went for this tour," Wolf went on.

Raw

The band really arrived on the scene last year, and their first album gained them instant recognition. On it they manifested all the raw qualities of Chicago, with Magic Dick laying down a good nostalgic reminder of Little Water at his best; but the band go further than this for they capture all the funk associated with Memphis and the early Tamla Motown sound that the Contours represented so well.

"We used to play the Boston Tea Party and bars and joints in Boston but the one club we stayed at the longest was the Catacombs beneath a pool hall".

"Yeah and it had the biggest cockroaches in the whole of New England," J. Geils cut in.

"We just used to bring a bottle in and get wasted," Peter Wolf went on. "We used to play with whatever artists were in town — people like Charlie Musselwhite, Van Morrison, Billy Boy Arnold, John Lee Hooker, Muddy Waters, James Cotton, Louis Myers and Matt Murphy... and the club just got



● J. GEILS: J. on guitar and Peter Wolf

ROCKIN' WITH J. GEILS

INTERVIEW BY JERRY GILBERT

super-popular."

Prior to that the J. Geils band as we know it today had formed when Geils' previous band merged with another local funk band, the Hallucinations. Peter Wolf and Steve Bladd joined forces with Danny Klein, Magic Dick and J. Geils — and pianist Seth Justman joined the ranks later. "The two bands had to check each other out because we were both in the same area, and when we did we found we liked the same people," Wolf added.

"It's just a coincidence that we should be called J. Geils," explained J. Geils, "and the fact that it rhymes with piles and smiles...".

Peter Wolf: "We started working around New England and got quite a name but nowadays we hang out wherever we're playing... I mean right now we're hanging out in London. Yeah, all right."

"London has this charisma for us and it's great to be over here, seeing people that aren't big in the States, and as far as the blues goes, seeing people treating a great art form as an art."

Groin

In fact it was a common interest in the Chess catalogue that brought the band together in the first place and they are certainly doing their bit towards perpetuating what Wolf describes as "groin music"... "music that cooks".

The band's enthusiasm extends towards the Atlantic catalogue and that's why they were so elated to wind up on the label.

"It was through a deejay friend, 'the Big M', and the told Jerry Wexler we were a hip band so we went straight into the studio and did an album straight off; and we dedicated a track to 'the Big M'."

"It's mostly first takes and

we did it very quickly — but that album's still building."

Gradually the band started to make it out of New England, and the man largely responsible was Bill Graham who immediately put them in at both Fillmores.

How did the band feel about comparisons that have been made with the Stones? "Well we take it as a great compliment because they're a great band — I guess it's because a lot of our music comes from the same influences."

But although Peter Wolf is one of the most exciting stage performers in the land he doesn't see this as being necessary to enhance all live blues acts. "We went to see Van Morrison and he might not have moved two feet the whole night but he still cooked — the same with Bobby 'Blue' Bland. As far as we go, we feel it's music for the groin and not music for the mind."

"Rock and roll is the beat to move your feet, that's what it's all about," they both chorused.

Punks

"But," forecasted Geils' No 1 man, "the blues is going to die, although what's happened in Chicago is that there's a lot of musicians on the road constantly, and time means change. I mean look at Memphis, that had BB King, the Sun label and James Cotton and then it died away but now it's rejuvenated with Stax."

"As far as the new generation of bluesmen goes, it's not the new guys in Chicago because they're just doing the same as always — it's people like Jimi Hendrix that are the new generation."

Did Wolf feel that the band's music was strictly for live performances rather than albums?

"We are basically a live band but we love the studios; we have a lot of fun electronically — you know just getting the right sound in the right place at the right time."

"The first album was representative of what we were like when we recorded it. But we're just a bunch of young punks who've got a lot of learning to do...".

McKENDREE SPRING

3

MUPS 454



McKendree Spring are four years and three albums old right about now, and a whole lot of people haven't even heard of them. McKendree Spring 3 is about to change all that.

Cashbox/Album Reviews... ah, hell, we liked the whole record. If quality is your watchword, you can't do better than to pick up on McKendree Spring. Village Voice/IRA Mayer... The album is very tasteful, featuring, in addition to the very electric sounds of "God Bless the Conspiracy" (this is virtually the most original use of electric violin I've heard)... I can only hope that this lp will bring them the attention they've deserved for so long. The Miami Herald/Jane Ross... Even if they had called it something other than "God Bless the Conspiracy" it would justify those of us who maintain that rock at its finest is a political force. Billboard/Album Picks... The McKendree Spring has been one of the best unknown groups in the world, unknown in that they haven't found the popularity of groups not half as musically adept. Record World/Album Picks... Group gives us perhaps their finest album to date... and group's originality on "Flying Dutchman" is perfect testimony to solid hard rock.



LIVING AND LEARNING WITH FAIRPORTS

IT WAS becoming the standing joke that to get in Fairport Convention the prime consideration was not how well you played, but whether you came from Birmingham. A joke, but with some truth in it. So what's this Canadian, co-writer of such Mountain hits as "Flowers Of Evil" and "Mississippi Queen" doing in the group?

"Felix Pappalardi and I used to play bass and guitar backing Ian and Sylvia and Gordon Lightfoot, and I met Dave Swarbrick when we were doing an English tour with them — he was with the Ian Campbell group at the time. We became good friends.

"Then I used to go and see Fairport Convention a lot when they were touring in the States — I've always loved their music and bought all their albums — and I'd no idea Dave had joined the group. So one time I went to see them and I met up with him again — it was a great re-union. We'd often talked about doing something together, and then I got a call from Swarbrick from Sweden, and he asked me to come over to do the album and join the group, so here I am."

MANOR

David Rea was sitting on the edge of his bed in the Royal Lancaster Hotel. The Fairports had just finished recording most of their new album at the Manor Studios, and Rea was brimming over with confidence about it.

"We'd jammed together at every opportunity before," he said, "and we just knew the chemistry was going to happen, and I've never been so happy about the way something came together as I am about this album. The quality of musicianship in this group is so high, and we're all making ourselves play beyond ourselves.

"Apart from the jamming, this was the first time we'd played together, and I think this is the best Fairport album there ever was — it's a real new departure for them. It's still Fairport Convention, but there are whole new textures that weren't there before.

"It's not directly because of me, but it's because we're all interacting with each other. They've opened my eyes to a lot of things and I've opened their eyes, and the whole thing has widened out."

SIMILAR

It seems eminently suitable that David and Fairports should have joined forces, for though they're from different continents, their backgrounds are quite similar in a lot of ways. Fairports' heavy involvement with English traditional music doesn't really preclude his involvement because:

"American traditional music is based on English music anyway. We tend to know all the same tunes, even if they have different names or something. There are some differences between us obviously, but we know the same roots, and there are very few times when we don't understand each other.

"There was one time doing the album when I was putting a banjo part on a track, and Swarb didn't like it, said it was too American and showed me what he wanted for the song. I hated it, but



● DAVID REA: played with Felix

it was right for the song."

Rea was raised in traditional music circles, and grew through the scene in Toronto that produced Joni Mitchell and Neil Young, both friends of his. He was also friends with the Spoonful's Zal Yanowski during those fabled days in Greenwich Village, and spent a lot of time commuting between Toronto and New York.

Before that, he used to travel round the States playing guitar, and singing on his own, and as an accompanist. "I learnt to play guitar mostly from the Reverend Gary Davis," he says, "I travelled with him for a few months," and he's got a fund of stories about the people who were on that scene, people like Skip James, Pop Staples, Howlin'

"DON'T LET anybody tell you that Chicago is dying," Jimmy "Fast Fingers" Dawkins insisted. "When places die there's always new places opening, and right now it's bigger than ever on the North Side."

Jimmy was talking during his recent all-too-short visit to England when he laid down tracks for an album with producer Mike Vernon and also played a few gigs lined up for him by Big Bear.

But although Jimmy has been in Chicago a long time — a peer of the late Magic Sam and Earl Hooker — it is only recently that he has gained much acclaim beyond the West Side clubs like the Thirty One Hundred on Madison.

Dawkins owes nothing to the legacy left by his Chicago

JIMMY DAWKINS: CHICAGO STYLE

predecessors, for he grew up on the popular music of the South and when he first saw Muddy Waters' band in Chicago, he says that he didn't believe music existed in the basic rhythm — guitar — harmonica format. "I was always more interested in Smiley Lewis and Fats Domino and I'm still more inclined that way. I've always liked a big sound — horns, organ and the whole thing; it's the only way I wanna come back to the 100 Club."

Jimmy was referring to the gig he played at the club during his visit, which developed into something of a contretemps between himself and the band assigned to back him, Brunning-Hall.

In a sense Jimmy had been a little spoilt by the company he had started keeping on arrival in England. For Mike Vernon put him in the studios with pianist Pete Wingfield, drummer Reggie Isadore, Tony Stevens on bass, Joe Jammer on guitar and Chris Mercer on sax. The nucleus of this group also backed Dawkins at the Marquee and

thus he took this group as his performing norm. The album will be issued in due course on the Louisiana based excello label, and in view of what Dawkins had been saying I asked him how well the album had highlighted his jerky, staccato style of playing and whether it would stand up against some of the Stax "experimental" records. Dawkins' reply was typically cool. "I don't think you'll be disappointed. Take those ABC things with Wilson Pickett and Albert King, I don't think they'll top us."

Jimmy Dawkins' Delmark album has already won him a "Grand Prix" award from the Hot Club of France as being the best album of the year, and in addition to his many other attributes the Chicago guitarist is also a noted contributor to Blues Unlimited. But what of his early life?

He was born in Tchule, Mississippi. "Music was always an interest but I didn't get my first guitar until 1952 or 53 when I was listening to Guitar Slim. I came to Chicago on July 17, 1955, and I

first met and played with Earl Hooker and Billy Boy Arnold in '55. I met Magic Sam first in 1957, before he made "All Your Love", and I've still got his Stratocaster.

Today Jimmy Dawkins rarely works in town, for there's a big demand for his band in the colleges; when he is in Chicago, however, he's generally to be found at the Thirty One Hundred. His present band includes Moose John Walker, about whom Jimmy has just written for B.U., on piano and organ, and a singer called "Big Voice" Odon.

"There's a second Delmark album to come out which features Otis Rush playing rhythm and some lead, Jim Conley on sax, Ernest Gatewood on bass and it's definitely better than the last Delmark album although there were some good musicians on that. But the engineer was bad and it was made as cheaply as possible."

Since cutting the first album, I remarked that Jimmy had changed his Fender Jaguar for the larger Gibson which he had been using at the 100 Club. "That Jaguar was stolen," he explained. "I got another just like it but I didn't really like it so now I've got a guitar like BB King plays and I like the sound better." — J.G.

Lighting flares in New York

Steve Peacock previews the new Lennon album

JOHN LENNON, YOKO ONO, PLASTIC ONO BAND, ELEPHANT'S MEMORY: "SOMETIME IN NEW YORK CITY" (APPLE).

VERY DEFINITELY the Lennon's New York album, an album full of high-speeding energy, strong statements, fast-flashing ideas, brash production, with a feeling of desperation about it that manifests itself in different ways — from blinding flashes of inspiration to rather dogged, unnecessarily self-righteous hollering.

Lennon's last two albums were recorded in the comparative peace, almost the vacuum, of his private studio at home in Ascot. "John Lennon/Plastic Ono Band" was one of the most moving albums I'd ever heard, a man who'd experienced more in 30 years than most people could in a lifetime, purging himself of all the pent-up frustration and pain those years had brought him. "Imagine" started looking out further, kicking at Paul, writing love songs, dreaming, but basically still reflective thoughts, experiences and ideas chewed over and encased in the form of songs.

Both were diaries in a way, but nearer to memoirs than a day-to-day journal. "Sometime In New York City" is like a diary too, but in a different way — it's like a record of the thoughts and actions of two energetic, activist, concerned people, who plunge

headlong into all kinds of issues and shout out what they feel.

Sometimes they come out with a flash of perception that cuts right to the heart of the situation, sometimes it comes out sounding confused or ill-considered, and quite often they're guilty of oversimplification, exaggeration, or propagandist, rather than considered, 'sensible', responsible statements. Now, you tell me who doesn't tend to make rash statements — the difference with the Lenons is that when they scream, people want to take the scream, analyse it, put it in a frame on the wall, pick it to pieces, or use it as a bible.

LEADERS

Don't Like Dylan says, don't follow leaders and like anyone with any sense says, don't adopt everything you read in newspapers or on the walls in the streets. It's singularly appropriate that the cover of the album is set out like a copy of the New York Times, with the songs set as newspaper stories — because that's what they are like. They focus attention on various issues, the situations come to you via the reporters' eyes, and the views are full of bias and selection of facts. It's no good making people idols and expecting them to say the right things every time, because people don't, and believe it or not, John and Yoko are people too.

Musically, there's a lot of high energy rock and rolling on the album, Elephant's Memory are a tight and excellent band, and Stan Bronstein's sax playing, particularly on "Born In A Prison" is exceptional. Phil Spector is much in evidence on the production, getting Yoko to sound like the Ronettes (on "Sisters, O Sisters"), using lots of echo, and doing archetypal Spector jobs on a lot of the tracks.

John's slide playing on "John Sinclair" is really good, his vocal over the chunking high-energy rock and roll of "New York City" is probably one of the best things he's

done in that style, the guitar solo spurts out, and that track has an exhilarating feel to it that probably best epitomises the spirit in which the album was made. Yoko's "We're all Water" probably defines their underlying beliefs better than anything else on the album. "There may not be much difference between you and me if we show our dreams, we're all water from different rivers, that's why it's so easy to meet."

The Lenons are alive and spending some time in New York City, dashing around with energy unleashed, poking into things with the curiosity and fervour of schoolkids turned loose. They grab hold of political issues, but they're not politicians — they're artists, slogan painters, journalists. They make judgments, but they don't want to rule; they're just catalysts, stirring things over so people have to think again, or at least react.

The "Live Jam" album included in the package is like that too, a couple of evenings in the life, one at the Lyceum with the Plastic Ono Band in 1969, and one at the Fillmore East with the Mothers in 1971.

ARTISTS

The last time I met him, John Lennon was talking about the Bed-Ins for peace, and what they'd done with the Hanratty family trying to clear the name of James Hanratty, hanged for the A6 murder. He said they were artists, not politicians. All they could do was use their media appeal to whip up a bit of interest in various struggles or issues, make people aware of them. That's what they're doing on this album — sometimes you can agree, sometimes they can be infuriating, but at least they're lighting a flare, getting people to look again, think again. In a world where people are only too happy to slink into their cocoons, it's good to have people like John and Yoko haring around, daubing their slogans on people's walls.



● LENNON: definitely a New York album

Roxy Music

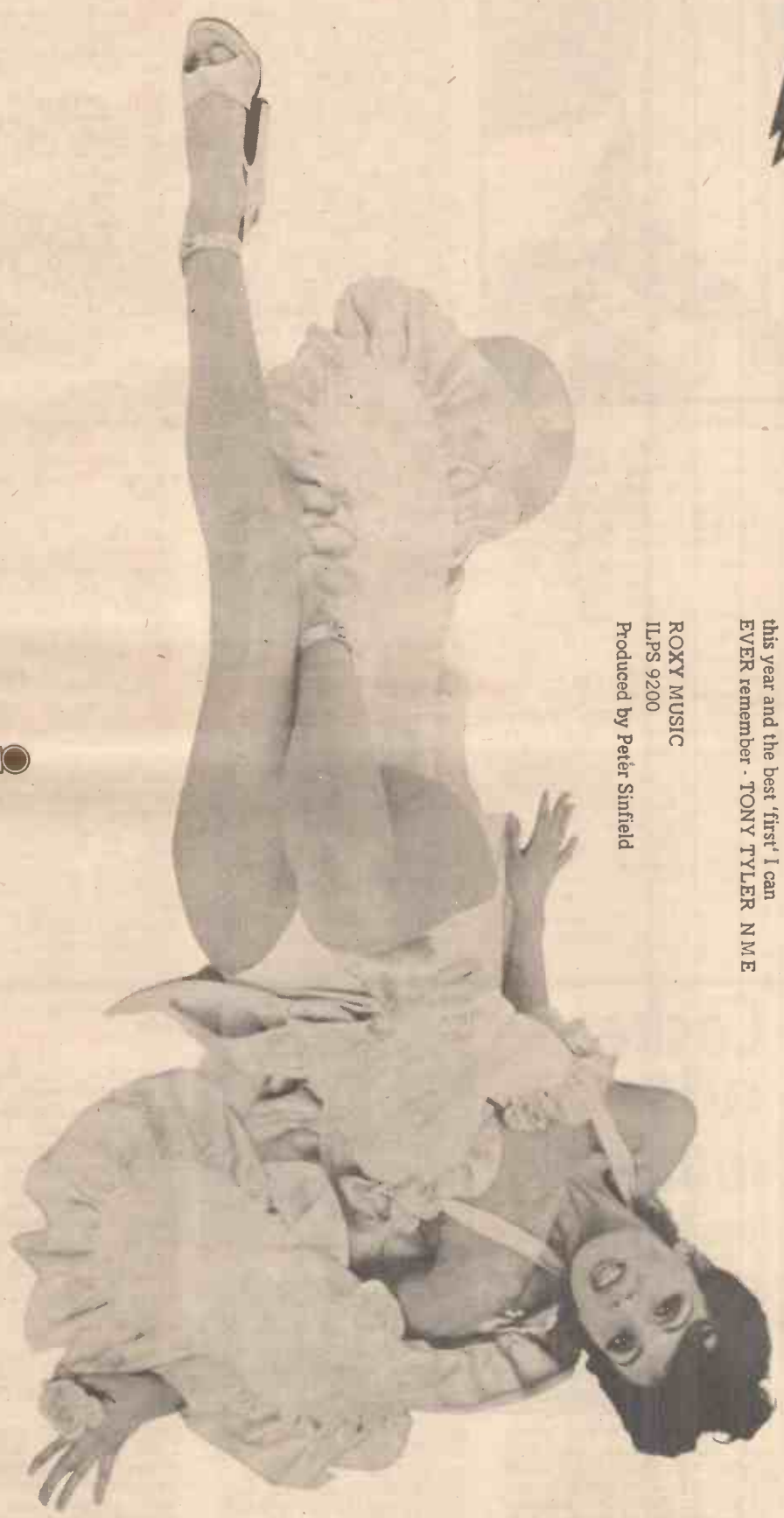


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Showbiz meets the hoodlums

ALICE COOPER: "SCHOOL'S OUT" (WARNER BROS.)

SPECTACULAR ON stage, Alice Cooper is never quite the same when you've just got the music to rely on. The band are good, have no doubt; they're tight, and show obvious signs of having been through a lot of music together, and Alice gets some interesting mileage out of his high-registered, sharp cutting, but rather greasy voice. The material on the album though, doesn't really make it purely on the music — a lot of it sounds rather like soundtrack (with the original cast admittedly) from a cross between a Broadway musical and a TV adventure series. The second side particularly is dominated by that sort of stuff, long boring riffs by the band overlaid with fairly massive orchestration blasting out the theme again and again. It's very good of its kind, and would do justice to show producers and TV theme writers of distinction, but I can't quite see what it's doing here. Still, show business and TV are so large in Alice's life, that I suppose it's understandable. When they're good though, they are very good. The band certainly pack some punch and on things like "School's Out", "Alma Mater", and the "Jet Song" sequence they lifted from West Side Story, they get full flight into their teenage hoodlum rebellion robes, which fit them perfectly. It's showbiz camp incorporating real street kids, rather than the other way round, which makes for a less-than-convincing performance sometimes, but it's great fun to hear. — S.P.

"EAGLES" (ASYLUM SYTC101)

FROM AMERICA'S latest singles hot shots Eagles, comes a very splendid album indeed. "Take It Easy", the single success, is the opener, and the four members of the band include ex-Burrito Bernie Leadon — Randy Meisner, Glenn Fry and Don Henley completing the group — and the vocal work and the strong electric guitar powering are the band's high points as "Witchy Woman" proves instantly. Jackson Browne wrote the new single and "Nightingale", and the latter number fully illustrates how Eagles are able to switch to soft, country ballads easily and sound as fresh and pleasant as Poco can in full flight. Meisner's "Take The Devil" really shows what the band can do as far as pace and ability is concerned. One of America's newest and most promising bands that can play it sweet and boogie with the best too; watch out for them. — B.W.

"MACKENDREE SPRING 3" (MCA MUPS454)

THE USE of electric violin in today's rock music is still in its infancy, and hard to blend into a band's overall set up, although McKendree — Fred

REVIEWERS:

Jerry Gilbert
Martin Hayman
Steve Peacock
Ray Telford
Penny Valentine
Billy Walker

Holman (bass), Michael Dreyfuss (violin, viola, Theremin), Fran McKendree (vocals, dulcimer, acoustic guitar) — have done so quite well, if not quite so dramatically as US bands like It's A Beautiful Day, etc. It's brought in quite well on "Flying Dutchman", but is outgunned by the mean guitar work of Slutsky and its slight lack of dynamics and the lone up-front vocal of McKendree himself, holds the band back. From the lineup of instruments it's not hard to see that most of their music is on the 'light' side and a little more hard rocking wouldn't be out of place as they've got the basis for it in the bass and guitar. The final track "Overture And Finale" is a refreshing offering as is the sound of the violin in the proceedings. — B.W.

REPERATA AND THE DELRONS: "ROCK AND ROLL REVIVAL" (AVCO 6467 250)

FOR ANYONE who remembers the great era of girl groups in the early 60's this album is a must — not a dry eye in the house I should imagine, all the misty nostalgia. Reperata and the Delrons had a big hit some five or six years back with an inoffensive little thing called "Captain Of Your Ship". Here they throw themselves even further back in time to recall those magnificent days when the Shangri-Las' came leaping up with motor bike tyre screeches and sagas of mangled tears, and the Ronettes were a very cheeky collection of young ladies who wiggled their bottoms at their audience. In highly authentic fashion they whip through such tracks as "Eddie My Love", "To Know Him Is To Love Him", "Met Him On A Sunday", "Mr. Lee" and "He's So Fine" — all done like wet lipped, scrubbed faced, ponytailed ingenues. — P.V.

DENISE LA SALLE: "TRAPPED BY A THING CALLED LOVE" (SBL 6310 206)

A FIRST ALBUM FOR Miss La Salle has been arranged by Willie Mitchell, cut down in Memphis and has all the signs of the usual affiliations of gospel/soul. Unfortunately the end result hasn't got quite the spark one might expect from the ingredients. Denise La Salle sings okay — although I'm not sure her voice really stands out as anything too special — and the rhythm

album reviews



CLAPTON: A RECORDED HISTORY

section work along in true Memphis form. I think that most of the trouble stems from the album being almost unconsciously too laid back and consequently nearly every track (most written by Miss La Salle herself apart from Carole King's "It's Too Late" and Barbara Lynn Ozen's "If You Should Lose Me") is taken at the same pace and becomes far too lethargic an exercise to spark off the kind of emotional response that blues/soul should bring. — P.V.

JOHN KAY: "FORGOTTEN SONGS AND UNSUNG HEROES" (PROBE SPB1054)

THE PROFOUND effect of country music of so many of today's musicians has obviously touched Kay and his unsung heroes, if the choice of

material is any signpost, are Hank Williams, Robert Johnson, Hank Snow and Richard Farina. It's their songs, along with a few of his own, that are contained on the album and the first tune, Pat Sky's "Many A Mile", shows just how versatile the ex-Stepenwolf leader really is. He sings well and plays a battery of instruments — guitar, dobro and dulcimer. Employing four musicians Kay has kept the album moving smoothly and free from clutter and the most startling track is Johnson's "Leavin' Blues", which Kay handles superbly, playing neat bottleneck and harp, and injecting a real warmth and feeling. Farina's "Bold Marauder" gets the same respectfully treated approach and overall you get the feeling of a very substantial album and an enjoyable one as well. — B.W.

JOE COCKER AND THE CHRIS STANTON BAND:

"Woman To Woman" (Cube). It's certainly good to have recorded proof that Cocker is still capable of producing that musical rabbit from his hat when things are going right. This opens with piano, adding horns, a Steve Copperish guitar lick, and Cocker and the chorus until it goes into the verse, with Cocker straining every blood vessel in his body as he sings out. The band is remarkably tight, driving along with that rare, lurching, perfectly spaced kind of playing that I really love. It isn't as immediately breathtaking as — for instance — "With A Little Help", not so obviously dramatic; but it works as well as anything he's ever done in a different, more subtle way. "Midnight Rider" on the other side, is more straightforward, and has the band steaming along like demons.

CROSBY AND NASH:

"Southbound train" (Atlantic). From their album, Crosby and Nash have put out one of Nash's tunes — a fairly light, choppy thing in 3/4 with thick-sounding acoustic guitars and harmonica somewhere between Dyland and Tommy Riley. They sing well, with Nash excelling on his high harmony as usual, and the whole thing is pleasant but fairly banal.

FLAMIN' GROOVIES:

"Slow Death" (UA). You can rely on the Groovies to show up a powerful shot of rock and roll fever, which is what they've done here. There's a strong riff, hoarse vocals, tight

Cocker cuts musical rabbit



● CROSBY/NASH

SINGLE REVIEWS

By Steve Peacock

rhythm section, a thick weave of guitars, crisp but fluid solos, and quite explicit lyrics about the drive towards destruction (which is probably why when the radio plays it at all, they play the B side). This has the distinction of being that rarity — the hard rocking single that really works.

DETROIT: "It Aint Easy" (Paramount). Ron Davies' song has long been a favourite, and this version is one of the best I've heard; Mitch Ryder's singing is excellent and the arrangement — with fluid lines dominating the verse, and great surges of power from the whole band in the chorus — gives the song added power. It's one of the best cuts from their recent, excellent album, with another of the best ones — "Long Necked Goose" — on the other side.

MATCHING MOLE: "O Caroline" (CBS). A fairly savagely edited version of the

album track, which loses something of its magic in the conversion, but remains a beautifully eccentric love song. It's a product of one of Robert Wyatt's all-too-rare periods of songwriting, with lovely tune and piano by David Sinclair, who's since left the band. Totally unrepresentative of the band as they are, it's still a ridiculously good single, and one you ought to be able to hear every time you turn on the radio. It'll either be an enormous hit, or fade into oblivion — I hope it's the former.

PROCOL HARUM: "Conquistador" (Chrysalis).

Following their hit, again, with the re-release of "Whiter Shade", comes another song from the same period, but this time a new version, recorded live with the Edmonton Symphony Orchestra. They take it faster and tighter than the original, with an effective and straight-

when the need arises even if it is somewhat mechanical. They do tend to get stuck into various, samey grooves on Dominic Troiano's (guitar) up tempo numbers, and although bassist Dale Peters' composition "Hairy Hypochondriac" is very Redbone in its makeup and vocal delivery they aren't riding on anyone else's sound to any great extent and prove to be a confident and orderly band. "My Door Is Open" is one of the better tracks and from one of the busiest outfits in the US; you get that slick tightness that some of our bands lack, although on this showing its very smoothness has a slightly unsettling effect. — B.W.

BULLETPROOF: "HARD STUFF" (PURPLE RECORDS TPSA7505)

HARD STUFF'S what's promised and that's just what you get from ex-Rooster inmates John Cann (guitar) and Paul Hammond (drums) and one-time Merseybeat Johnny Gustafson. They lay down the time-honoured bass and drums attack for their 'ard offerings and the rest is taken care of by the able flexibility of Cann's guitar work. Its fiery but exciting stuff and while some of the outstanding Purple/Zepplin aura has rubbed off on Bulletproof, they make it sound convincing enough, "Sinister Mister" and "No Witch At All" being prime examples. The vocals are shared but Gustafson is the best suited to this sort of material and with the number of up and coming hard rock outfits on the decline they must stand a good chance of getting across to the music's vast audiences. The energy level is kept up right through the album, a number by Purple's Gillan and Glover thrown in and the sort of unstoppable cuts, like "Hobo", are handled impressively. Of the uninspired moments, "Mr. Logevity" is less than pleasing, with a rather predictable riff, but "The Provider" is another thing entirely. Plenty of wah wah over the thrashing drumming of Hammond and very positive, hard bass lines — headphone music for sure. — B.W.

forward arrangement. I like it a lot.

JOE TEX: "You Said A Bad Word" (Mercury). It's happened again; every time Penny goes away and I do the singles, Joe Tex puts a new one out — it's great. Tex is in as fine form as usual, with another track from the "I Gotcha" album, with the band leaping merrily along behind him, springboarding bass and drums, and irrepressible horns. Why do his singles never take off here?

BOBBY WHITLOCK: "Ease Your Pain" (CBS). Produced by Jimmy Miller, the veteran of Delaney and Bonnie and Eric's Dominoes sings a fine version of this Hoyt Axton song. I fear it'll get lost in the welter of good new releases, but that doesn't stop it being an excellent piece of funky-tonk.

TOM FOGERTY: "Cast The First Stone" (Fantasy). With lyrics based around the "he that is without sin..." sentiment, this is a much lighter, gentler record than I was expecting. With a fairly simple arrangement, eminently hummable tune and nice vocals, it's perhaps a little smug, but pleasant nonetheless.

WILSON PICKETT: "Funk Factory" (Atlantic). Pickett has had some flashes of brilliance, but he rarely rises above the pretty good. This has all his hallmarks, works well, but isn't anything very startling.

Clapton shines

"HISTORY OF ERIC CLAPTON" (POLYDOR 2659012)

THE SIXTEEN tracks included on this double album trace Clapton's progress as a star and musician through his years with the Yardbirds, Mayall's Bluesbreakers, Cream, Blind Faith, his term with the Delaney and Bonnie outfit and finally his latest band, Derek And The Dominos. Freddie King's "Hideaway", with Mayall and produced by Mike Vernon, shows what Slow Hand was all about in those days but despite its strength this, and most of the early work, seem mighty cluttered when you consider the spot-on precision and lucidity of Cream, nowhere better illustrated than on "Sunshine Of Your Love". The five tracks with Cream lead up to Eric's short association with D&B and these tracks don't seem to gell, partly because of the ten or eleven strong band tend to hide the Clapton magic just a little too much. But this situation is overcome on "Teasin'" where there's only Eric, King, Curtis and Delaney in the front line. "Blues Power", another good track, follows this line with Eric and Leon Rus-

sell featured, but the material with the Dominos is some of the most pleasing purely because of its contemporary flavour. "Tell The Truth-Jam" and "Layla" — Eric, Duane Allman, Bobby Whitlock, Carl Radle, Jim Gordon — are truly great moments. And on that subject, despite a fine job of compilation all round, why wasn't Cream's "Sleepy Time Time" included? One of Clapton's most outstanding pieces of the time. — B.W.

"I DON'T write for people, my songs just seem to be right for some acts". At first glance you might think Paul Williams was exactly what Tolkien had in mind when he created the first hobbit. But Williams real talent lies in his lyrics, not his looks, for he is the man behind the Carpenters "We've Only Just Begun", Three Dog Night's "Out In The Country" and finally his own tremendous record "Old Fashioned Love Song".

"I started writing songs about four years ago. I was an unsuccessful actor and for my own amusement, picked up a guitar and started writing some songs.

"At that time I was earning a living by writing for Mort Saul. It was a great magic act keeping Mort from realising I didn't know anything about politics. I was writing comedy with Hamilton Camp (of Story Theatre fame) and Joyce Jamison.

"Hamilton had a friend named Biff Rose and we hit it off very well. He wrote a melody that had no lyrics, so I put the lyrics to it. It was recorded by Tiny Tim and called "Fill Your Heart" and was the flip side of "Tiptoe Through The Tulips".

"All of a sudden I found out that I could write lyrics to other people's melodies . . . that I could make a living out of something I had just begun to do and it was very therapeutic . . . something I could do because I needed to."

But it wasn't always that way. In America when rock first began the lyrical composer as singer was completely unheard of. In the early Sixties teams of songwriters all worked within earshot of each other.

PAUL'S LOVE SONG AND REALITY



COMPARE

"Carole King and Gerry Goffin, Burt Bacharach and Hal David, Barry Mann and Cynthia Weill and others would all meet together and be told a new hit was needed for someone like Bobby Vee or the Drifters. Then they would all run back to their respective cubbyholes, dash off a tune and meet again to compare songs.

"The best team won. Neil Sedaka, who wrote with Howie Greenfield, became the first composer to break out of the rehearsal room into the recording studio and "Happy Birthday Sweet Sixteen" was his biggest hit.

"In the mid-Sixties Bob Dylan established the composer-singer . . . regardless of vocal ability. By 1970 the tables had turned completely, a singer who didn't compose his own

FEATURE BY ROBIN KATZ

material was considered 'manufactured'. Today we're in the midst of a deluge of composer-singers.

"I think all of a sudden being a singer-songwriter has an image now that it didn't have ten years ago," said Paul. "We've passed through an era. First it was a new thing and didn't really have an image.

"Now there's a Levi-jacketed subtle sexuality that is expected . . . what I refer to as the "Volkswagen Bus Syndrome", trying to present yourself as symbolic and reflective of a generation. I think I'm just a symptom of the times.

"What I do is what I do. I refuse to do these numbers, I'm not going to try to be something I'm not."

It certainly shows. Williams' music is like an unadorned Christmas tree. When he sings his own songs they are simple and naturally beautiful, but like the tree they can adapt to even the most overly adorned arrangements — "Old Fashioned Love Song" is a great example.

Three Dog Night did a version bringing in everything but the Philharmonic Orchestra but on Paul's album the bouncy tune soars with a ricky tick piano, jumping horns and a lively kazoo between choruses.

When Williams' sweet songs aren't making you want to roll up a rug and Charleston a bit, they can feel as warm as curling up under the covers on a cold rainy day. In the States his

concerts are playing to the same success as his songs. At New York's Bitter End he accomplished the

there, and yet those are usually the best shows."

Success has caused a few second thoughts for a man who has gone from obscurity to one whose work is being put on the same level with Harry Nilsson, Randy Newman and Burt Bacharach.

AMAZED

nearly impossible feat of selling out the place on all weekday nights of his engagement.

"I was amazed at the response, they were familiar with the material too. I love doing concerts, it's been great. Actually the first time I ever sang in public was on the Johnny Carson Show, an incredible place to break an act, in front of forty million people watching TV. But I love the idea of being with four to five thousand people.

"Playing the smaller clubs is rewarding but very tiring. By the third show on a Saturday night you wonder what the hell you're doing

"It's an interesting thing. I think you start out with a series of fantasies where by your fantasies become reality. It's a bit disturbing because it leaves you without fantasies, your past becomes your fantasy. What you can't relate to is what you've done."

While Paul's idea of success as a composer is being fulfilled at a rapid rate, he hasn't forgotten his original ideas about acting. Asked if he would give it all up for a good acting role, he answered "Yes — Frodo Baggins in a hopsack."



It's all

Todd Rundgren



His new single 'I saw the light' and album 'Something/Anything?' on Bearsville

Tables turn on Alice

"COULD YOU believe that? This thing's going to get blown out of all proportion," remarked an astonished Alice to one of his aides at the end of the performance of the grandiosely-billed "Greatest Show On Earth". For once the tables had been turned on Alice. It was his turn to stand and marvel as the spectator of some of the most freakish and bizarre outrages yet seen publicly performed in the name of the rock and roll industry.

Blown out of all proportion, indeed, was the young lady who shuddered and jelled her way across the ring in a grotesque parody of the stylishly professional stripper who only moments before had been the centre of loud and boorish growlings from the audience of "Get 'em off!"

Snake

Never had such diverse parts of the human anatomy been flashed so vigorously in public — not even Alice's snake. The outraged professional, not to be outdone by the boys or the girls, headed straight for Alice, who seemed a trifle embarrassed by the whole proceedings, and quickly divested herself of the remaining silvery garments.

Such is the rudery induced by the presence of Alice Cooper, pantomime wolves, dodgems and a gang of CANDYFLOSS-EATING SCHOOLGIRLS! Alice posed and leered for the cameras, but really this was a night for everybody to cut themselves in on the act.

Later, much later, after the return from Chessington, Mr. Cooper was observed, blearily rubbing his chin in front of

the mirror in the gents at the Speakeasy, ruefully muttering about needing a shave.

My dear, the excesses involved in being a showbiz superstar!

Hunter's Boys back Dudes

MY LITERATE friends at CBS handed me the following piece of already slightly threadbare information: Mott The Hoople, who have just signed with CBS, will be produced by — you guessed — David Bowie. A single written by Bowie "All The Young Dudes" and backed by the Hunter-penned "One Of The Boys" will soon be appearing.

What I like are the ensuing comments: "Complete change of style. With Bowie should be a gayish element."

The man ain't got no culture.

JACK HUTTON reports that Ronnie Scott is still a humourist. J. H. came in with a Scottish chuckle to retail the latest waitress joke — "I wouldn't say she's ferocious, but when she comes in the room the mice climb up on the chairs . . ."

Left foot thread

REMI KABAKA, who recently crossed swords with Ginger Baker in these columns, is to show Curtis Mayfield around Nigeria and will check out means of working there with him. More happening on this front, so watch this space . . . Marsha Hunt

MUSIC PEOPLE

EDITED BY MARTIN HAYMAN



THIS IS a character from your collective unconscious, none other than Mr. Rupert Bear. Heavily symbolic, but more bolic than sim! Rupert Bear has recovered from his hormone overdose, you will be pleased to learn.

For reasons I find more boring than difficult to relate, Rupe has returned to his original state of innocence.

He is being marketed by a concern called Century Twenty-One, which has a link-up, I understand, with Pye-ATV. Selected TV and radio dates are being negotiated and a Wembley Pool spectacular is said to be under negotiation, though at press-time details had still not been finalised.

It's the return to glamour, of course, rearing its glittering head again! Chin up, Rupert Bear!

returned to live gigs last week and still has a lot of drive, a

LOT of drive. Her band is just called "22". Marsha was wearing the tightest pair of leather hot-pants you ever did see, does she paint them on? Customers goggle-eyed and trembling. Talking of tight trousers, what do you do when you go to bed at night, mate, unscrew yer feet, har har?

SMOKEY ROBINSON, one of the big daddies of Motown and a huge influence, is soon to split with his long-time backing band, the Miracles.

His farewell tour with the Miracles is reportedly doing great business. At the Forum in L.A. (where the company is currently moving its complete operations from its home town starting point, Detroit), he drew the largest crowd ever seen there — 19,000 people.

Smokey was a strong influence on the Beatles in their Liverpool days, and has been acclaimed by Dylan as



one of America's finest poets.

The group's last release is titled, curiously, "We've Come Too Far To End It Now" and an album, recorded live on the farewell tour, is likely to be released soon.

Earth friends

THE NAME "Friends of the Earth" has been bandied around a bit recently, so here's a run-down on what they are about, rather than what acts they are presenting.

To use their own description, they are "Britain's leading activist conservation group, dedicated to legal and political action to ensure a tolerable environment for everyone."

They are non-politically aligned and are a registered company rather than a registered charity in order to bring more effective pressure to bear through political lobbying, public demonstrations, and intensive use of the media.

Current campaigns are attacking excessive packaging, degradation of National Parks and the exploitation of "endangered species" — which include, of course, the whale.

If you agree with Friends of the Earth and would prefer to see your ice-cream made of

frozen cream in the future, write to them at 9 Poland Street, London W1.

EXPECTED BUT not arrived: Neil Hubbard of the Cocker backing band at a recent performance went missing, apparently over-sleeping. The concert started at 8 p.m.

Arrived but not expected: the Troggs make an appearance on Alan Freeman's radio show this week. Eh?

Underneath the arches

SOMEBODY'S BRILLIANT idea to actually use urban motorways (for people). A couple of weekends ago saw a Midsummer Motorway Festival held in a theatre improvised underneath the concrete arches of the Westway, just off Portobello Road. Music from Africa, the West Indies and here, just down the road.

Thanks to the Amenity Trust for setting it up and to the various contributors — including Island Records and Bruce Douglas-Mann, MP for the help. And yes, we do want a theatre to become a permanent fixture.

PLEASANTLY SURPRISED recently of a Saturday afternoon by the snappy format of radio-1's "Scene And Heard". Once again the voice of Mr. Bowie is heard to be choking the airwaves. According to sources close to Ziggy, "Everybody at the Beeb wants to know about David Bowie."

THE INFAMOUS Bag 'O Nails is to re-open at its premises behind Camaby Street (a blast from the past). Invitations to waste your substance are addressed "Dear Punter . . ."

Now that just has to be the most flattering thing for a few months . . .

THE JOHNNY Nash band, Sons of the Jungle, sounded as good without Nash as with him the other night, tough and funky. Gordon Hunte a lovely guitarist.



THIS IS the Bumbles, who have a single out called Beep Beep. It is backed with Buzz Off. Logically.

It is on Purple Records and the identity of these sinister characters is thought to be the central cabal of the Purple Records' committee. For reasons of modesty we are not allowed to unveil the disguises which reveal in all their ghastliness the effects of too much good living on the human frame.

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ON SALE FRIDAY

HAVE YOU ORDERED SOUNDS? IF NOT FILL IN THE COUPON ON PAGE 18 — BE CERTAIN OF SOUNDS EVERY WEEK

Kendall has its own scene

KENDAL, Westmoreland, situated at the bottom of the Lake District is better known for its scenic attractions and tourist trade than for its artistic pretensions. But the last two months has changed much of that.

There is nothing particularly unusual about an Arts Centre, even when built in a converted Brewery. What is unusual is the dramatic success of the new Arts Centre in Kendal.

ATTRactions

Too many such ventures succeed only in attracting one section of the community — usually middle class and with intellectual pretensions. At Kendal, the Brewery Arts Centre has been packing in every type and every age group with a wide choice of attractions, particularly in the music field.

There is live rock on Wednesdays featuring a number of groups but notably the excellent Alcock, Clark and Eggleston. All three have had experience with other groups and guitarist Ollie Alcock was in London until recently with Universe.

The Sunday night folk club has been a smash hit and is now branching out to include nationally known artists as well as singers and musicians from the North-West.

Among forthcoming bookings are Archie Fisher (July

2), the Druids (July 9) and Martin Carthy (August 13).

The thriving Jazz Club has shifted its Monday night activities to the Brewery with the Kaycee Jazzmen in residence. They have already presented Chris Barber and Terry Lightfoot there and future bookings include Chris McGregor's Brotherhood Of Breath (July 10), Britain's 'Greatest Jazzband, featuring Freddie Randall and George Chisholm (July 31), Alex Welsh (August 7) and the Ronnie Scott Trio (August 21).

The Jazz Club is promoting its own indoor music festival for two weeks in September presenting a total of seven days and nights of jazz, rock and classical music.

Two nights a week are given over to discotheques, one for the under-18s and one for the over-18s. Both are doing roaring business.

In addition, the Brewery boasts a magnificently equipped theatre which has already presented drama, singers, chamber music and a one-man show by David Kossoff.

A cinema is being constructed, with a grant from the National Film Theatre to help things along, and there are two rehearsal rooms being used by everything from a recorder ensemble to local beat musicians. There are plans for a recording studio, workshops and conference rooms.

Local societies and artists use the exhibition hall to display their wares and there are two bars and a restaurant.

Director of the whole issue is Robert Atkins who was brought from London's Roundhouse to take overall charge. — BOB DAWBARN.

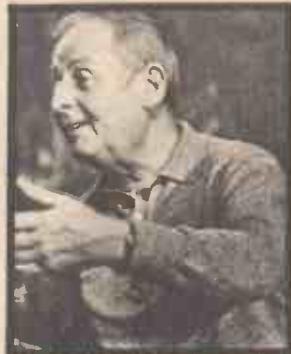


● CHRIS MCGREGOR: is to visit Kendal

Contagious Chuck

PLEASE GO to London's Ronnie Scott Club and hear the Chuck Mangione Quartet. You'll experience one of the most musically exciting groups in years. The musicians — Chuck (flugel horn, electric piano), Tony Levin (Fender bass), Steve Gadd (drums), Gerry Niewood (saxes) — play with such passion and involvement in each other and in their music that the audience is quickly captured by the contagious mood.

So much so that, at Scott's last week, the punters were on their feet shouting "encore" —



● STEPHANE GRAPPELLI

not too common a sight in the Friith Street jazz haunt.

Chuck Mangione is a wonderfully warm flugel player who can rip off Dizzy Gillespie runs with ease but who concentrates mostly on his own fluent and fluid lines. His

JAZZ NEWS

Compiled by John Jack

THE 100 club's Monday night sessions are currently plagued by a spate of last minute programme changes. Fortunately it has been possible to pull together some first-class replacements: last week multi-instrumentalist George Khan raced up with his Stagecoach laden with talented friends to save the day when drummer John Marshall's continuing illness prevented Karl Jenkins's band appearing. Stagecoach had excellent support from Chris Francis's Niama.

Now Bob Downes, the flautist leader of "Open Music" has had to drop out of his gig there on the 10th; fortunately my favourite pianist Mike Pine has been able to assemble an all-star quartet, including altoist / flautist Ray Warleigh; with "Cirrus" sharing the bill.

Hornsey Carnival stomps off in grand style on Saturday

the 8th at 2.30 p.m. when Mike Casimir's Paragon Brass Band heads a parade starting from Cranley Gdns. N.10.

Connoisseurs of hot music who appreciate their fare seasoned with elegant wit and sophistication can enjoy a goodly ration from the inimitable bon vivante George Melly, who will exhibit himself for their delectation on numerous occasions this month: firstly tonight (4th) at Ravensbourne College, Bromley, with Alan Elsdon's band, then at Osterley on Friday with Brian White's Magna band; on Saturday at Islington Festival's Jazz Band Ball at the City University, Northampton Sq. EC1, in company with Humphrey Lyttelton's band, the Fawkes / Chilton Feetwarmers, and Sandy Brown; and at the 100 club, Oxford Street on Sunday the 9th with Alan Elsdon.

On the 7th Ken Colyer leads an all star band at the 100, this will include ragtime specialist Ron Weatherburn, and clarinettist Sammy Rimmington. Chris Barber is there on the 8th; and George Webb's band on Wednesday the 12th.

Mike Westbrook makes his first appearance at the Swan, Stockwell's Grass Roots club on Tuesday, July 11; followed by the Stan Tracey / Mike Osborne quartet and Frank Roberts' Trio on the 18th. Down at the Concorde Club, Old School Stoneham Lane, Stoneham, near Southampton. There is the return of Pedro Harris and the Mission Hall Jazz Band for an 8 p.m. to 2 a.m. session on Friday (7th). Pedro is resident for the following three Tuesdays 11th, 18th, and 25th; with Terry Lightfoot's band coming in for yet another 8 to 2 a.m. party on Bastille Night, July 14. Fridays 21 and 28 will also feature traditional jazz parties.

writing, "Land Of Make Believe" and "Please Treat Her Well", is simple and appealing and Gerry Niewood's flute on the last named is beautiful, a tender excursion into shades of sounds.

Steve Gadd is a crisp, decisive and intelligent drummer who can build waves of excitement when the band gets going and he is ably abetted in this by Tony Levin's fast, funky bass playing.

Also at Ronnie's is veteran swing violinist Stephane Grappelli accompanied by Alan Claire, Lennie Bush and Chris Karan. Stephane is a superb player but, with the exception of Clare, there is little rapport between him and his accompanists and, consequently, the audience. They could learn a lot from the Chuck Mangione Quartet. — JACK HUTTON



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■ You've been running the Move and the Electric Light Orchestra for two years now, but the original idea was to phase out the Move quite quickly after you started the ELO?

It was yes. But at the time the Move were the known quantity and the ELO weren't well known, and the Move were and still are of course getting hit records so EMI weren't at all pleased about letting us go. So we had to agree, even if we weren't going to do live shows as the Move, still to record. We've still got to do that as far as I know, I'm not sure quite what's going to happen about that, but it did cause great problems because we had to try to keep the music separate.

Like sometimes we'd finish a Move track, and think 'cellos would sound nice on it, but we couldn't put them on because it would sound like the ELO. And the same the other way round — we might fancy putting rock and roll sax on an ELO track, but we can't do it. It's difficult having to keep them separate like that, and it's the same with the writing, you have to have a split personality writing rock and roll and symphonic sort of pieces.

■ And there's also the problem of having a split public image — people never knowing quite what to expect when they come to one of your gigs.

I suppose you're right there, but we're really pleased with the reaction we've had so far. It is a bit confusing to the public when they can come along and see us as the ELO on stage, and the following day can see us as the Move on Top of the Pops. It must be a bit confusing to say the least.

It hasn't been too bad actually, it would have been more difficult if we'd had to go out and do live shows as the Move; it would have been impossible.

Singles

■ To go back a bit further, before you started recording with the ELO, you were basically known as a hit-singles group.

Yeah, I think something must have gone wrong somewhere along the way, because we never really sold albums as the Move, we've just been taken as a pop group, whereas groups like the Who have gone into both which would have been ideal for us. When we started off at the Marquee I suppose we were an underground group really, but then when we had a couple of hit records everybody got the taste for a sort of pop thing and at the time we had all the birds screaming over us and everything. Then instead of trying to get into the album market we just concentrated on the Top of the Pops type things.

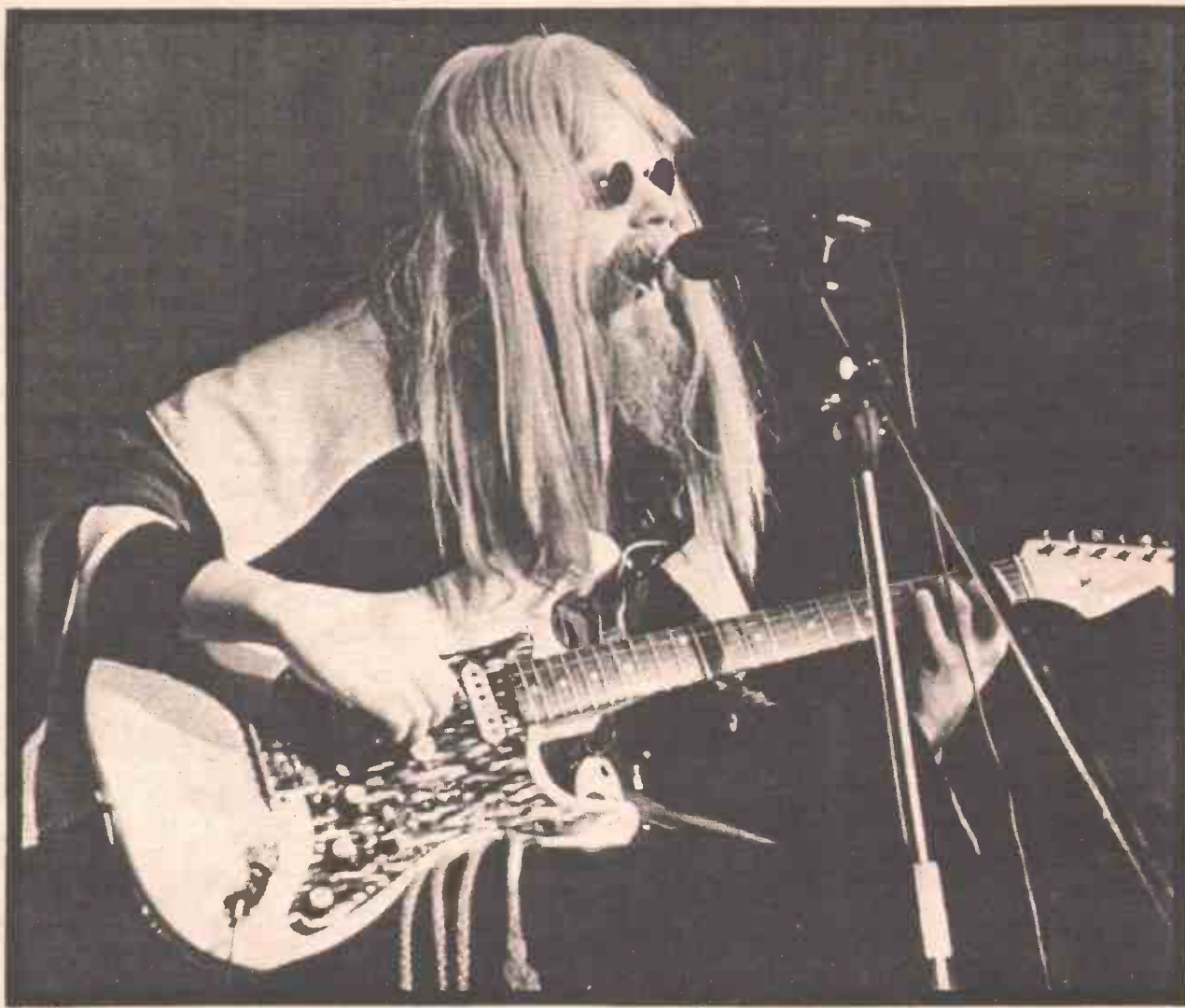
Besides, at that time we had to pay our own recording costs, and there were certain members of the group that weren't too keen on doing that, so consequently we brought out one album a year, and that was a pretty rushed effort anyway.

■ So basically you'd got into something that you didn't really feel too comfortable in, yourself?

At the time we did, that's the funny thing about it. We were chuffed to get hit records at the time, because then the album market wasn't that big, not as big as it is now.

■ You didn't feel you needed to be able to do albums to stretch out musically?

Yeah, I did, and it was the early Move albums that really gave me the ideas for the Electric Light Orchestra. We had to bring in session men to play the parts, and they never really did play the parts we wanted from them — they played off the dots with no feeling at all — so I



IN THE SOUNDS TALK-IN

thought wouldn't it be nice, with the sort of songs I was writing then, to re-produce the sound on stage. Round about that time, remember, a lot of bands couldn't reproduce the same sound on stage as they got on record.

I've always been interested in the lower, the heavier end of the orchestra, the 'cellos and basses, and I thought it would sound less Mantovani if we didn't have any violins. That's why we formed the string quartet largely of 'cellos — one fiddle just to play solos and things.

■ Did you ever think of just augmenting the Move, rather than forming a whole new thing?

Not on stage. I've had the idea for the ELO now for about four years now, but we've only just been able to put it into practice. Around that time it was very difficult to find any string players who were interested in rock music anyway, they all tend to be pretty stuffed-shirted lads, Beethoven only. But eventually after getting through about three or four sets of string players we've found the ones.

It's created a bit of a problem as well having the 'cello players living in London and us in Birmingham still, we have to travel separately, and it's difficult to get to know each other

properly, because you only see each other at gigs, you don't get much chance to have a good chat.

■ It's a bit strange how the music's developed through to now, because when I used to see you back at the Marquee, the music then was very different even from the early singles.

We started off on American soul music really, obscure B-sides of American records, and the emphasis was definitely on harmony then as well. We were all from Birmingham, we'd all been in the four top local groups and we were getting chesed off with playing everyone else's music, so we all got together. We were playing around Birmingham for about nine months before we came up to London and the Marquee. Tony Secunda came down to Birmingham and signed us up — it was him who made us really.

Image

■ At that time, before the singles started happening, did you want to get into all that?

I think we were all really keen, in fact I think we were over keen, we'd do anything, which is why we started getting all that diverse publicity. It did tend to overshadow the music at that time though — I think that's why we didn't get into the albums thing much.

■ What was it then that changed your mind, if it has changed, and made you get more into doing albums and start the ELO?

Singles aren't important any more, but they were then. But now if you want to do any good in the States, which we're aiming to do, you've got to have a hit album.

■ Don't you think it might have been easier to expand the scope of the Move to do that though, rather than trying to run the two different things together?

It would have been yeah, but then we'd have had to have spent two years trying to shake off the old

Move image that we had before, the pop group thing, and I doubt whether it would have made us sell albums. The only way we could possibly do it was to start a new band, and I think we're gradually starting to do that now, judging by the reviews and the good reaction from the public.

Reaction at gigs has been great so far, the only problem has been with equipment, because we're pioneering the way with 'cellos and stuff really, and the problem has been down to the atmosphere really — the 'cellos have to be pretty loud, and it's difficult to get them up loud without being overshadowed by the guitars and drums.

■ Has it worked out musically the way you imagined it originally?

Well, the material we've got now is really just material we scraped together to get out on the road, and since then we haven't had any time to rehearse and re-organise it. I suppose that'll happen in the near future, any minute even. We had a deadline to get out on the road to promote the album, and we didn't put as much thought into the arrangements as we could have done... I don't know what to say really.

Rumours

■ Are we getting into things you're not allowed to talk about then?

I think we will do in a minute. Obviously there are a lot of rumours flying around at the moment about the ELO and the Move — breakups and that sort of thing, but I can't really say much about it at the moment because it involves such a lot of people and contracts and things. And if certain people were to find out what was happening it could make it really sticky for a couple of people. The only thing I can say is that there will be a major change in the ELO in the near future.

■ Sure, but it makes it difficult to know what to talk about, because

ROY

ROY WOOD led us a merry dance with all the changes in the air we have to wait until they gave a morning, we were informed that

SOUNDS finally tracked Roy to his nervous and on edge, paranoid about gi

Interview

I'm not sure what subjects to avoid.

We could talk about my album, my solo album, nobody's asked me about that yet. I finished it about six months ago but it hasn't been released yet because they're still waiting for me to do the artwork on it, and I haven't had time what with trying to get the ELO on the road and everything. It's a sort of mixture of stuff on it, all my own songs.

It's always been an ambition of mine to do a real solo album — play all the instruments myself, do all the voices, do the artwork, and maybe help out on the promotion of it as well. That's what you could really call a solo album — I think it's a bit of a cheek when somebody makes what they call a solo album, and they get in all these great musicians to help them out.

There's some slow songs, some rockers — most of it is stuff that would have been stuck on the shelf. If I hadn't done the album they would have got wasted really because they're things that don't really suit the Move or the ELO, but they seem to suit my voice.

Energy

■ Does it sound very different from the other things you've done?

It is a bit different — obviously there are bits on the album that do sound like the Move or the ELO, it's difficult to get away from it.

■ It was just something you fancied doing, rather than a release of burning frustrations.

It was great fun in there on my own, I really enjoyed doing it, and besides that I did it when the others were away on holiday, so it didn't affect the other things I was doing. They went away, and I started to get a bit bored — I don't like hanging around doing nothing.

■ Do you think though that you've taken on a bit too much, and that that's caused some of the problems — putting your energy into too many different things?

Possibly yes. There's a lot to do running the Move and the ELO — it's a big responsibility, because obviously even though we're not going out on the road as the Move we still like to get hit singles. If we have a flop single we're obviously going to be concerned about it, because it all helps.

The money that we earned from the Move helped put the ELO on the road. Without that we couldn't have done it at all.

It's been a ridiculous expense, because string players have to be paid for rehearsals, plus hotel expenses, train fares and everything. It does mount up when you've been rehearsing for a while. It got to one point when we'd been rehearsing for about a month, and the expenses were building up and we weren't getting any money back in for it, and we were getting really despondent about

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Album of joyful celebration

ROY WOOD: "BOULDERS" (HARVEST).

ROY WOOD says this is a completely solo album — all instruments and voices by himself — which is impressive in itself though doesn't necessarily make for a good record. What does in this case, is a bunch of good, and sometimes rather strange songs, and Roy Wood's singing, playing and arranging. In some ways, this reminds me of early David Bowie albums, in others of Ray Davies, but all the time it is very individual Roy Wood. The album starts with his New Seekers/Eurovision entry "Songs Of Praise", which he does with a great deal of bounce and exuberance. You can see how it was perfect for the New Seekers, but in Wood's hands it takes on something rather more than they gave it. That mood of joyful celebration gets into a number of tracks, a rock and roller on the first side, and a mock-live

banjo feature on the second, where the five effects are very cleverly done. That's followed by a kind of medley of songs, the best of which sounds like an archetypal early sixties teenage anguish song, almost but not quite in the footsteps of Buddy Holly and the Everly Brothers. Other songs are treated more sparingly, with maybe acoustic guitars, piano, flute and 'cello, and he weaves a very nice atmosphere with some cleverly constructed sound textures. That is something that Roy Wood does better than most — setting just the right kind of mood for his songs so that you can get into them where, had someone else done the song, you'd possibly cringe a bit. This is basically a very happy album, and one that gives you a nice lift when you put it on; but more than anything else, it proves that Roy Wood is a very adept pop song writer. And this album shows him at his best. — S.P.

WOOD

nce to get this interview. Originally, it was set for last week, but then with the Move/ELO organisation at the moment, we were told we'd press conference on Friday. Then we could talk to him. On Friday the press conference had been cancelled, and the interview.

s new six-bedroomed mansion near Birmingham, and although Roy seemed a bit wing anything away, he filled in a lot of the background to the present situation.

Interview by Steve Peacock

'The money we earned from the Move helped the ELO - we couldn't have done without it'

it all. At one time there was a chance we would never go on the road, but then we thought we'd wasted two months of our lives so we might as well put it to some use.

(At this point we decided to take a break, have a drink, and move out into the garden to continue the interview. Roy seemed a bit on edge, nervous about what he was talking about, but he put it down to only having four hours' sleep the night before, and added that he wasn't much of a conversationalist anyway. Sitting out in the garden behind his house, we started talking about his musical background.)

I had my first guitar the Christmas after my 16th birthday, and I practised for six months or a year, met up with some local blokes that were only just learning as well, and started in groups that way. After that I was in and out of bands for a few months, and then saw an advert for a band called Mike Sheridan and the Nightriders, which later became the Idle Race. I went with them for a few years, then Jeff (Lynne) joined when I left.

Classics

■ You hadn't studied music at all, piano lessons at school or anything?

No, I wish I had done now, but then you always realise when it's too late. I went to an art school in Birmingham, but I wish I'd gone to a college of music now instead. The records I used to listen to were American soul records, Tamla Motown, and classical stuff. I always liked classical music because my mum and dad had a big pile of classical records at home.

■ So most of your ideas for writing string parts and the ELO came from what you picked up by ear.

That's right yeah. And about three years ago we'd been looking around for 'cellists and people to see if they were interested, and I thought if I was going to write stuff for those instruments I really ought to find out how it works; so that's when I started playing - messing around. I play 'cello in a guitar style really.

Then we were at a recording session, and Jeff had this song from the Move, and the others had gone home because they'd finished their parts, so I started messing around with a 'cello in the studio. So we decided to try recording it, just to see what kind of sound we could get off it, and we ended up putting eight 'cellos on that track. That was "10530", the single we've just put out. That was recorded about two years ago.

It's been a long time getting this whole thing together, and obviously it would have been better if we could have just been the ELO and forgotten about the Move completely - but we went round all different record companies and they all said they were interested in the ELO but only if they had the Move as well. It hasn't been that much of a hardship

though, but it's been difficult having to keep the things separate, because if we'd been able to put it all into one thing it would have been that much stronger.

■ I think a lot of people would think of you as a songwriter as much as anything else. Do you get many people picking up on your songs?

I think I'm probably known as the songwriter for the Move. There haven't been a lot of people recording my stuff. I had a hit with Amen Corner, and a few other people have done things of mine that haven't been successful. Oh, and the New Seekers have done three of mine as well.

■ Right, and you did one for the Eurovision song contest, didn't you?

Well, I didn't actually write the song for the contest - I was approached when I was recording the solo album, and they heard "Songs of Praise" and suggested I enter that one. I thought I'd got nothing to lose, so I did, but I don't think it was enough of a mums and dads sort of song, which it's got to be to win that sort of competition. It wasn't commercial enough. But I'd like to have a go next year, write something specially for it.

■ Do you think it serves any real purpose, that Eurovision Song Contest thing?

I dunno. I think it's very political.

■ In what way?

No, I shouldn't be saying that really should I? Scrub that, I don't want to get involved in all that.

■ OK. But I must admit I was a bit surprised to see you'd gone in for



that. Do you consciously go out to give yourself any kind of public image, either yourself or in a group?

I don't think a writer needs an image - the idea for a writer is to write every sort of music, from rock and roll to ELO stuff to pop songs for Dusty Springfield or someone. I think a song writer needs to get into every field. But for a band, I think it's very important. I think wearing the white wig and beard and that helped to get us a lot of publicity for the ELO which we needed.

■ You've always done that too, haven't you. Chopping up TV sets with the Move.

That backfired on us actually, because we used to go to gigs and the promoters who didn't have the money to pay us anyway would say we'd smashed up the dressing rooms and everything, which we never did. It got ridiculous, there were loads of gigs we didn't get paid for. We had to do a clean-up-the-Move campaign after that.

Cabaret

■ Did it work?

No. It was a bit of a joke actually, because Carl Wayne wanted to get into cabaret, and it got to the stage where promoters wouldn't book us, so we thought it couldn't do any harm for a few months to do it. But it was terrible, I used to hide behind the amp; I think that's why Carl left in the end because he wanted to be a cabaret, Tom Jones sort of artist, and we didn't want to be the Squires. I didn't enjoy cabaret at all - I think the time to do that is when you're 40 or something, when you're too old to be a rock and roll star.



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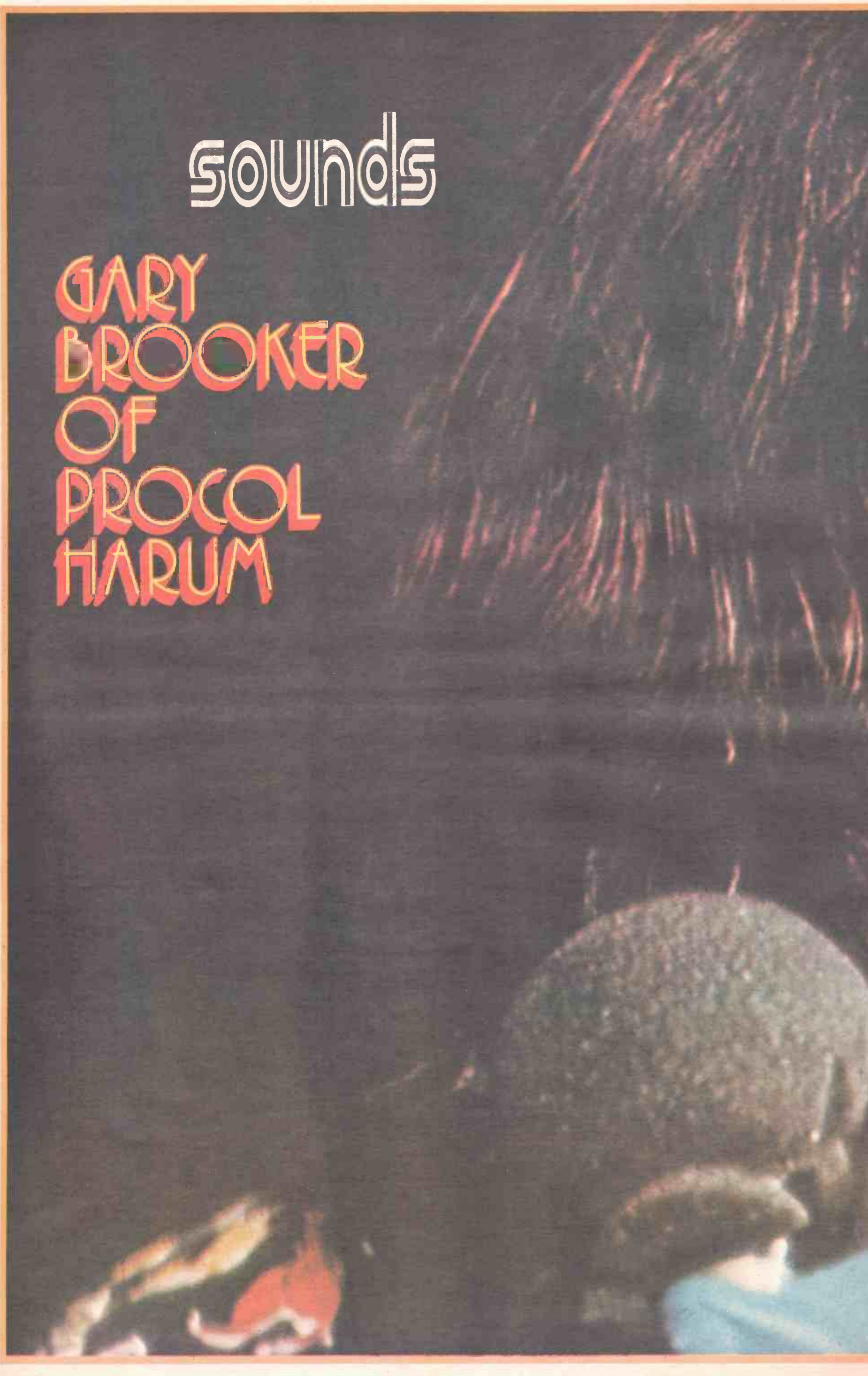
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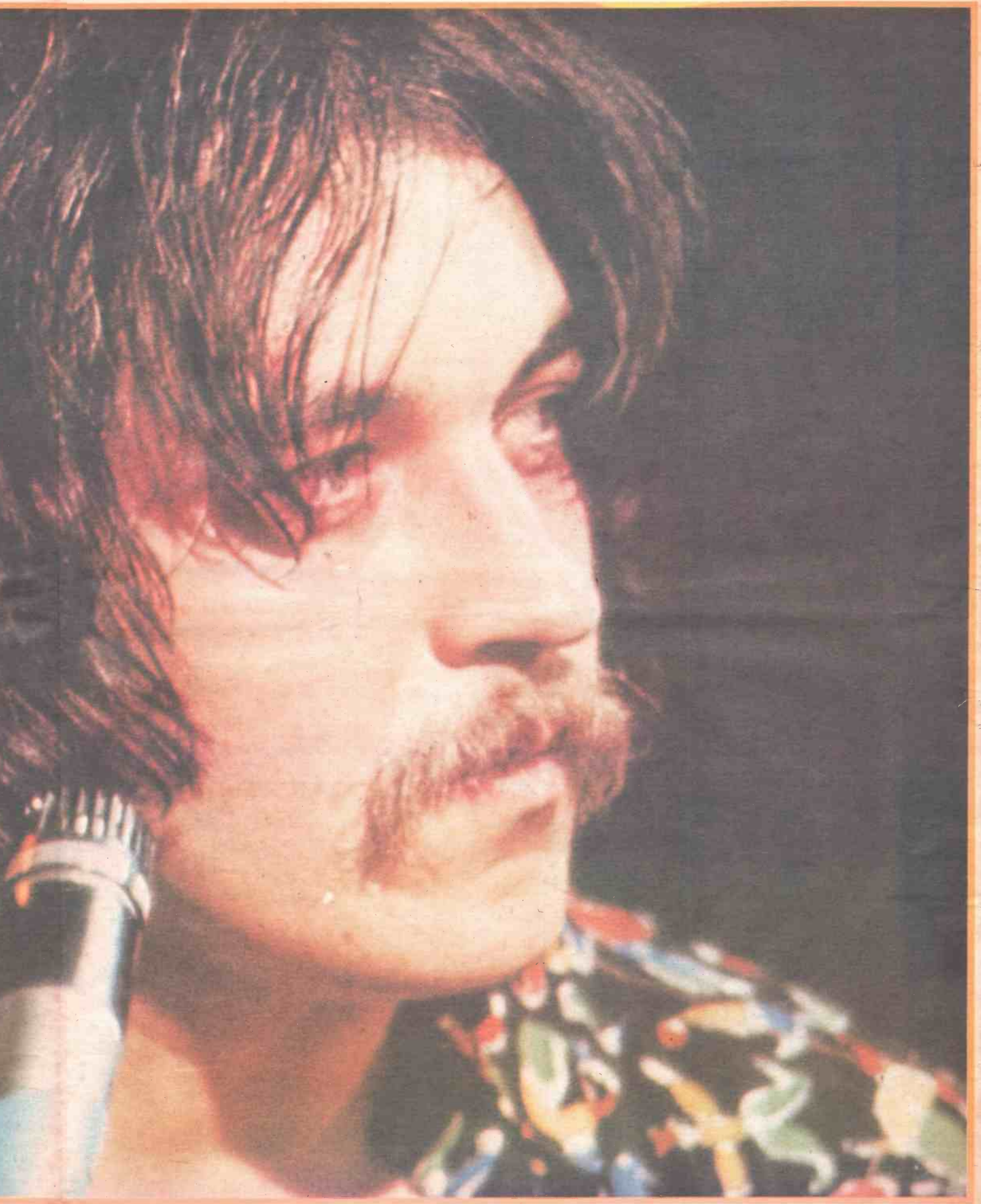
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WAYNE PERKINS, slow-drawling Southerner and Muscle Shoals session man, actually gave up work on a solo album to join the Smith Brothers. Guitarists are two a penny in the home of funky music and when the Fame team — David Hood, Roger Hawkins and Barry Beckett — get behind somebody, you know that the time is not being wasted. They work with people who can really play.

AXE MAN WITH A BIT OF MUSCLE

One of the first solo album projects that Hood, Hawkins and Beckett got into when they set up their own studio and production combine in Muscle Shoals was a then little-known guitarist called Boz Scaggs. The session was

electrifying for all concerned and the album that finally came out on Atlantic an all-time classic.

Scaggs was an old hand, though, as well as a local boy. Perkins is also a local boy, but when he planned the solo album he did not realise quite how much you had to have together to carry a solo record off. So he feels that abandoning his own project to join the Smith Brothers was a good move on the whole.

business themselves and had set up their own studios.

Perkins must have been pretty good, even by then, for he was soon picking up jobs. He also got some work on the road with a few odd groups playing around Georgia, Tennessee and Mississippi.

Then came the break. Muscle Shoals was acquiring quite a reputation with Californian musicians and many of the increasingly popular country and funky bands were heading down south to put down backing and rhythm tracks.

Perkins' guitar playing got noticed by Chris Etheridge of the now-defunct Burritos and was invited back to the coast with him.

BROTHERS

After four months Perkins came home to Muscle Shoals, times had improved and he got an apartment there. He was still intending to go back to the coast, but one day in his publisher's office he bumped into the Smith Brothers. He worked out some chordsheets for them to use in the studio and when he took them down the next morning they played a little together and decided that it was going to work.

They all got an apartment together and the Smith Brothers, themselves from the area, were impressed enough with him to ask him to put some guitar on their album — which was nearly two-thirds complete by this time anyway. For various complicated business reasons the solo album with Marlin Greene got knocked on the head and all attention went into the group album.

One-and-a-half years later the album has finally seen the light of day, thanks to Island's Chris Blackwell, who put an end to the stalling of other record companies and grabbed it.

Like his hero Duane Allman, Perkins seems to be getting through to English ears. There's no Marlin Greene to produce, no Joe Cocker, Delaney and Bonnie or Ry Cooder to stick behind. This show is their own. But the experience as a studio guitarist is sure to have made its mark on Wayne Perkins.

SOLO

"I found out a lot of things about studios that I'll be needing now," he says. "I don't think I was ready to be a solo artist, though. For my own part, I felt better about group efforts for my playing."

Perkins feels there is a clear difference between working behind the scenes as a session guitarist and going out on the boards to play for audiences. He dates his own musical career from the tender age of ten, when he first picked up a guitar which was, almost inevitably, lying around at home. His hometown was Birmingham, Alabama and from an early age, music played an important part in his life.

"I didn't live in Muscle Shoals until I moved there at the age of seventeen," he recalls, "but both my parents played country and western and there was always an acoustic hanging around the house. I got my parents to show me about three chords and took it from there."

What followed then was a couple of small-time bands with Jann Vainrib and Trace Harrill. Then, at seventeen, Perkins packed his guitar and headed towards Muscle Shoals to look for work. At that time most of the product that came out of the studios was soul stuff for Atlantic — Aretha Franklin, Sam and Dave, Percy Sledge, Wilson Pickett. The Fame Studios gang had recently decided to go into



● WAYNE PERKINS: getting through to English ears

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LOTS OF bass guitarists arrive on the instrument having been six string guitarists and they often have a little trouble at first in making the adaption.

To begin with they have to think about a different part of music. They have to think about time — I would suppose that a rhythm guitarist would make a better bass player than a lead player because of the spectrum of the music that he thinks about.

The rhythm player thinks about playing time and the lead player is often more concerned about melody. Rhythm players have to think about time in the bass end of the music spectrum and some guitarists just never get into it.

Some big bass players never manage to make the adaptation to bass guitar. That's because the big bass has got a lot of natural sustain in the body and guys like Richard Davis who are famous big bass players can't do it on electric bass. They expect the body to carry the sound and it just doesn't and their concept is clobbered most of the time.

DIRECTION

Steve Swallow who plays with Gary Burton can do both because he played the guitar a little bit. So coming to electric bass from guitar is a hellish good way to do it, far better than coming from big bass.

You then have to think of the direction the bass line has to go in. The bass-player's obligation — regardless of how far out the music gets — is to supply the fundamental of the chord structure — it just is, that's what bass playing is. Some bass players forget it — not a lot of them — the good ones don't. Jack Bruce doesn't. As much as Jack used to play frilly things he never forgot about the roots.

The bass player just has to relate totally to the drummer — they're the rhythm players along with the rhythm guitarists and organists — and I've got much issue to take with current rock organ players. Some of the most insane things in the world happen between bass drum and bass, you know. Sometimes it happens like the bass player's playing twice as much without really playing that much.

WHEN BASS IS BEAUTIFUL

guitars



● FELIX PAPPALARDI: square wave bass drum.

DAN ARMSTRONG, a well-known bass player, apart from his work as a designer of amplification and guitars, talks about bass playing as an art and also considers the approach to the instrument when used in rock music.

how they think. It's good to copy a Jack Bruce bass part because by getting into it you begin to understand a little of how he thinks but there's a time when its got to stop.

When you're thinking about arriving at something original you've got to choose a bit from here, there and everywhere and put it all together. That's the way any creative person begins.

CREAM

The trouble with rock music generally is that the dynamic levels don't change much and that's a whole dimension that's very underused, Cream again and the Beatles. They were people who used dynamic level. All the best groups are aware of this. If you play at one dynamic level all the time it's very much like playing a one chord tune. A bass has to be felt as well as heard.

It's not vibrations through the floor or anything, it's part of the music which propels the group. A good lead player with a strong sense of time

can be another part of that propulsion.

A bass player's function is really very varied. A bass player has to be providing colour, along with the drummer they are responsible for the dynamic range. The bass "sound" is very important as well. Some bass players want to limit everything about 250 cycles or so and it really doesn't matter what note you're playing it's a bass drum, a sine wave bass drum, — or if you're Felix Pappalardi it's a square wave bass drum.

You've got to have that, that's part of it but you've got to have enough upper parts to know what the notes are. It's often been said that playing the bass guitar is easy because it doesn't matter too much what note you play. I admit it's easier to sound tolerably good on a bass than on anything else but playing it is another matter.

There's too little real choice of equipment made. Many bass players say "so and so" uses Acoustic so that's what

I'll use," I wish they'd experiment more to find what gives them the best sound. They're often trying to sound like a record and that's impossible. They'd need a dead room and the rest of the group perfectly balanced to start with and so they should really think about band playing as a different concept. There's a band sound to think about. There's a certain little spectrum notch where the bass fits, a certain notch when the drums fit and the same for the guitars.

MCCARTNEY

There's a wide choice in bass guitars too. The long scale bass with heavy strings is going to sound a lot more percussive than a short scale bass with light strings. A short scale bass with light strings is going to allow you to be a lot more facile than a long scale. In my amps I've tried to get the widest possible equalisation built in which allows the players to alter this and to find exactly the right sound for him.

If I were advising a player who to listen to I would say Jack Bruce, Jimmy Smith — and he's a bass player to listen to even though he's doing it on an organ — and Grove Holmes and a couple of organ players. Paul McCartney is just extraordinary. For his type of bass playing he's just wild — Jesus what a bass player! Someone should listen to Ray Browne. People don't want to listen to him because they think he's dated but he could really do things.

One of the greatest bassists ever was Johan Sebastian Bach. His bass parts were so, so right. They might be tiresome in some respects but the choice of notes is perfect, they're all related.

Rock bass parts have become, fortunately or unfortunately, sort of stabilised into octave patters really. Any guy who can play with his first and last fingers, can play octaves up and down the fingerboard and knows the relationship of notes can work. That's instead of the tradition of root — five, root-five. That makes it a lot easier and people accept that kind of bass playing anyway.

They don't really want to hear root-five except when you're trying to get some sort of period effect. Passing tones don't really exist 'cause they're out of place on a bass. The further a bass note gets from the root the farther it gets from being a bass part. If you play the root that's right on, and that changes sometimes four times a measure, even in rock.

The fifth is not quite so far out, the third is on the scale of relationship to the musical scale and by the time you're playing ninths that's very strong and when you're playing sevenths that's it. You're so far from the bass part that it doesn't perform a bass function anymore unless somebody else is implying the root maybe an octave above. So Bach sort of laid down the rules he was a kind of Newton of music, he made the laws.

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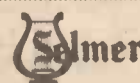
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Guitar tutors tend to be little more than a cursory introduction to the chords and the dots and most students feel the need to develop the particular style they are interested in rather than play "She'll be Coming Round the Mountain" in six different keys.

For this reason SOUNDS has scrutinised the tutor market and here suggests some tutors for specialised forms of music as well as some good general tutors.

The John Pearse Blues Guitar Method has some very useful information including items on buying a second-hand guitar and looking after fingernails. The tuition itself is well illustrated and attention is paid to the development of the right hand. A section is provided at the end of the book for the student to enter his own chord shapes in blank chord windows provided.

The Folk Guitar Finger Style by Dick Sadleir is a practical and straightforward book which relates musical notation diagrammatically to the guitar fretboard. Students are soon led into playing familiar tunes and the book is aimed at the person who wants to play traditional folk songs as quickly as possible.

SOLOS

The Country and Western Guitar Solos tutor is for the player who has mastered the basic instrument and wants to familiarise himself with the patterns and runs used in C&W.

Tutors for all

The student is expected to be able to read music and the arrangements used range from being very easy to moderately complicated.

For folk guitarists who are keen to develop their melody work the John Pearse Single String Melody Method provides the answer.

The book approaches the playing in diagrammatic form and almost no musical notation is used. Sections include use of the capo and runs in various keys.

The Folk Guitar Instruction Book by Joe Fava and Morris Last is a comprehensive tutor covering all aspects of folk playing including sections on bass runs, Calypso, rasgueado, use of capo, folk blues and new songs.

Well printed and lavishly



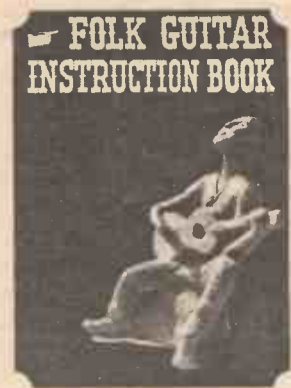
illustrated the tutor is explicit and entertaining.

The Flamenco Guitar is a comprehensive guide to this particular form of guitar playing and it takes the student from the novice to the "advanced beginner" stage. Some useful practical hits such as the adjustment of the top nut are included and attention is paid to the classic Flamenco right hand styles such as rasgueado and golpe. The book is illustrated with photographs and the music is printed very clearly.

Jay Arnold's Easy to Play Guitar Chords is exactly what you would expect from the

title. Instruction is given in the basic art of forming a chord and the tutor then puts the chords together with a familiar song in a way that should leave little doubt in anybody's mind about chords and their relationship to the songs.

For bass players one of the best ever tutors is Modern Bass Patterns by Bert Gardner. This book was first published in 1958 when the bass guitar was called the "Fender Bass" (Fender had just invented a bass version of the electric guitar) and the whole principal of electric bass playing is laid out in an easy to follow form.



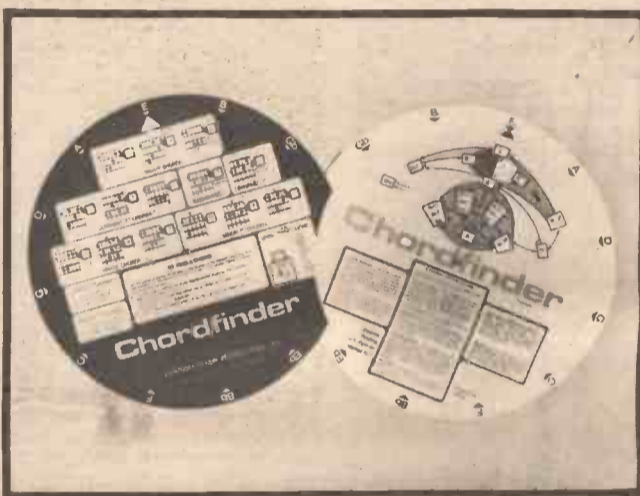
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disc is a chord progression guide which again supplies the relevant information after the player has dialed his key choice. From the root major chord the Chordfinder guides the student through a choice of relevant chords enabling him to discover song chord sequences thus somewhat reducing his reliance on sheet music. The Chordfinder can also act as an instant aid for transposition. Retail price of the Chordfinder is 75p for the laminated card model and £1.25 for the de luxe plastic model.

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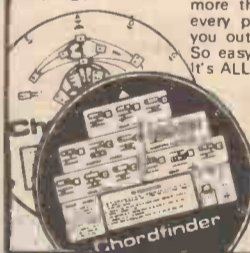
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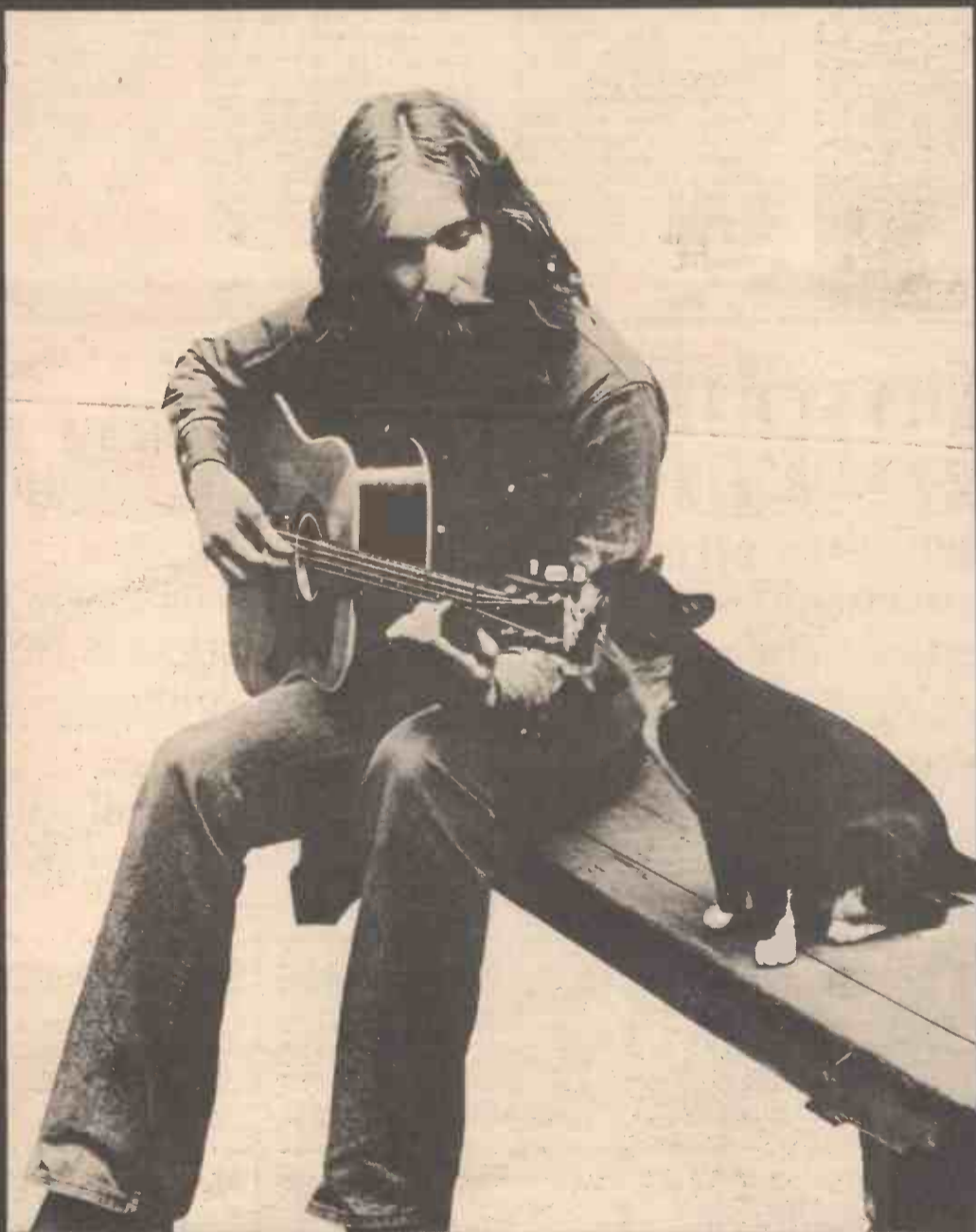
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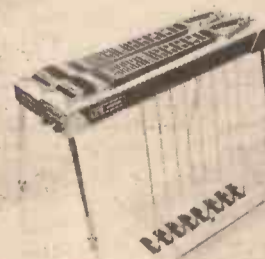
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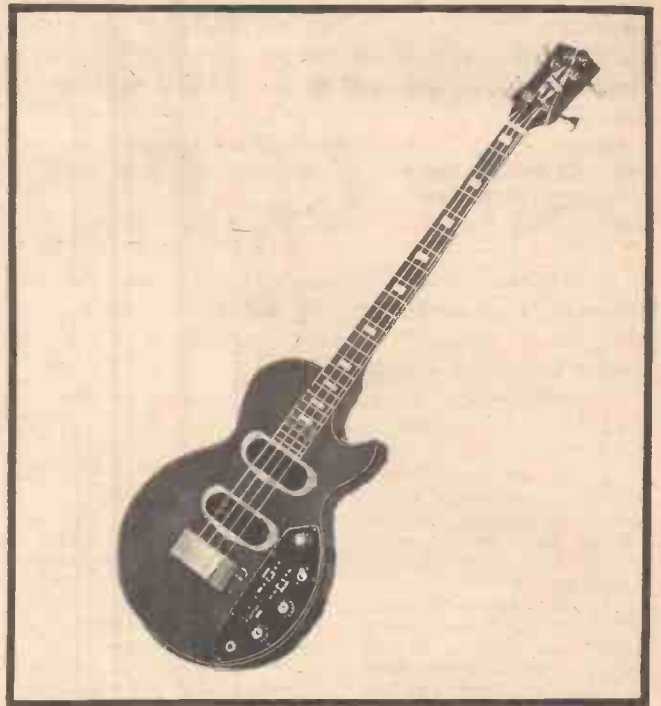
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SOUNDS invited Gibson's UK distributors, Henri Selmer and Co., to describe two of the most exciting new Gibson models, the Les Paul Recording guitar and the Les Paul Triumph bass. As will be seen the instruments embody several unusual features which are combined with what is regarded by many as "The" guitar to have.

TO PRODUCE a truly fine instrument like the new Les Paul Recording guitar you need more than just fine materials. You need designers and engineers who know acoustics, electronics and guitars inside out. Gibson have met these requirements

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TONALITIES

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The phase switch. "In Phase" produces a normal

● LES PAUL TRIUMPH

TRIUMPH

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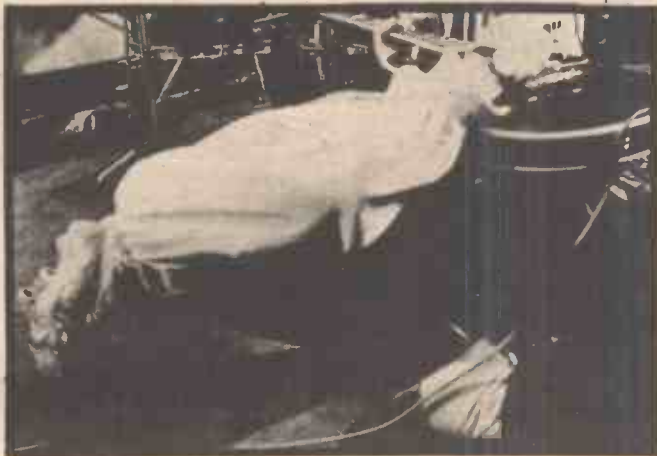
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The Les Paul Recording and Triumph Bass guitars are a must for all studio guitarists, and for those who wish to discover many of the new sounds offered by these guitars. The only way to know what you are missing is to try one at your local Gibson dealer. Selmer will give you the name of your nearest dealer in case of difficulty, and a copy of the new coloured Gibson catalogue listing the whole range of Gibson guitars including many new models.



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Guitars: The State Of Play

THE DEMAND for guitars is insatiable. The instrument is universally popular and it's anyone's guess how many battered acoustics occupy a corner in homes round the world.

At the other end of the spectrum the professional guitarist — in a group or not — is now demanding better and better instruments and guitar technology is keeping pace with the electronic age.

At least one major manufacturer is producing guitars with low-impedance pick-ups and the search for new materials for building guitars seems unending.

This time of year provides a stepping off point both for the musical instrument industry and the musician. The musician is probably finding his work levelling off during the summer and in consideration of his recording or working plans for the new autumn and winter season he is taking a new look at his instruments.

Next month the industry holds its annual trade show in London — SOUNDS will obviously be telling you of all the important new introductions — and the trade is looking forward to some heavy selling in the months ahead.

In this atmosphere of anticipation SOUNDS here takes a look at the state of play in the guitar market and spotlights some buys for the guitarist to consider.

BOOSEY AND HAWKES

THE WELL known ranges of Harmony, Angelica, Di Giorgio and Vittorio are mar-

BY RAY HAMMOND

keted by Boosey and Hawkes who enjoy a first class reputation for their instrument and amplification ranges.

Twenty eight various models of guitar are marketed, the majority being acoustic or semi acoustic and five new models have just been added to the Angelica and Vittorio ranges.

The ranges include The Angelica full size classic £17.15, The Angelica Dreadnought acoustic de luxe £79.20, The Angelica electric 2875 £63, The Di Giorgio Signorina acoustic £27.75, the Harmony Grand Concert £52.20, the Harmony De-Luxe jumbo £90 and the Vittorio full size classic £16.25.

BEARE AND SON

INCLUDED IN the very comprehensive catalogue of musical instruments and accessories published by Beare and Son is a range of guitars aimed primarily at the student.

The guitars are all acoustics — either in the classical or folk style — and are nylon or wire strung.

guitars



Examples are the Sagadia 40(F) classic £15.75, the Sagadia 1085(F) £26.80 and the A774(F) 12 string acoustic £35.15.

CLEARTONE



● GRIMSHAW GS 37 SEMI-ACOUSTIC

GRIMSHAW GUITARS have for some years enjoyed a reputation as very high quality instruments in the medium-high price range and along with the Tantarra and Melody ranges they are distributed by Cleartone Musical Instruments who also market the popular Park amplifiers.

From Cleartone's ranges comes the Grimshaw GS33, 2 pick-up £112, The Grimshaw GB30 2 pick-up bass £138.55, the Melody 500 folk acoustic £29.35, Melody 12 string acoustic £35.13, Tantarra 4197 concert acoustic £24.30, Tantarra 1307 folk acoustic £17.50.

COPPOCKS

AMONG THE very wide range of guitars marketed by J. T. Coppock of Leeds is the Dobro and National Dobro steel-resonator guitars which have found tremendous popularity since their re-introduction a couple of years ago.

The guitars are manufactured using the same dies and specifications as were used in the 1920's and five different models are available. Other ranges handled by Coppocks include Antoria and Yamaki.

Examples from the ranges include the National No. 30 £170, The National No. 36 £240, The Dobro Round Neck £190, the Dobro Square Neck £190, the Antoria "Woodstock" £76, Antoria Soundmaster II £33.40, Antoria Super Nashville 6 £41.75 and Antoria Classical guitar No. 309 £16.80.

DALLAS ARBITER

THE GIANT musical instrument firm of Dallas Arbiter boast a catalogue which contains some of the finest guitars on sale anywhere in the world today.

The legendary name of Fender is marketed alongside the comparatively new name of Hayman and along with such ranges as Dallas, Torre, Jedson and Cossack they are marketed throughout the UK by Dallas Arbiter.

Some examples to make a guitarist's mouth water are: The Fender Statocaster Sunburst at £220.92, the Fender Telecaster at £182.41, the Fender Precision bass at £200.65, the three Hayman guitars, the semi-acoustic, the solid and the Hayman bass which range in price from £152.74 to £187.94, the Torre Student guitar at £9.42, the Dallas Jumbo XII at £27, the Jedson 4456 2 pick up solid at £18.39 and the Jedson Artist XII string at £30.67.

Dallas Arbiter have recently brought about reductions of up to 30 per cent in the prices of many of their acoustic models and this has been achieved as a direct result of

the success that the company achieved at the Frankfurt International fair earlier this year. DA entered into extensive trade agreements with their suppliers and a new stock control system has enabled deliveries to be made faster even with the reductions in price.

FLETCHER COPPOCK AND NEWMAN

THE LONDON firm of Fletcher Coppock and Newman market a wide range of guitars including classical, acoustic and solid bodied models.

Two models from their ranges are the Columbus Eldorado Country and Western Jumbo and the Commodore Hawaiian Guitar.

The Columbus Eldorado is a six string acoustic with a laminated spruce front with an inlaid mosaic soundhole and a rosewood bridge. Retail price is £28.50.

The Hawaiian Guitar is finished in ivory or red lacquer and has twin pick ups, chromium plated fittings and is supplied complete with legs and a plush lined case. Price is £55.

Hohner

Hohner MANUFACTURE or distribute something for almost every musical requirement and included in their catalogue are the ranges of Moridaira and Musima guitars.

Models in the ranges include the Moridaira 842 classic £20.20, the Moridaira 850 Western £75.60, the Musima 1600 Spanish style guitar £13.10 and the Musima Master Haller 1634 acoustic at £24.45.

JOHN HORNBY

SKEWES

THE RISE of "country-rock" has led to huge sales of the "country guitar" the Gretsch which — along with the Terada, Kasuga and Zenta

ranges — are distributed by John Hornby Skewes and Co.

Gretsch guitars are used by some of the top Nashville players and for certain types of music they are probably without equal. Hornby Skewes also market the "Sho-Bro" resonator acoustic guitars.

Models available include: Gretsch Tennessee semi-acoustic £325.96, Gretsch Sho-Bro Spanish Resonator acoustic £290.49, Gretsch Rancher Folk acoustic £225.79, Terada S-616N Spanish acoustic £14.19, Terada Western FW505 £40.15, Terada G720 Spanish acoustic £47.29 and Kasuga T-20 12 string acoustic £43.48.

B. L. PAGE

THE FAMOUS Framus and Gretsch Sho-Bud ranges are distributed by B. L. Page and Son and the Framus range is finding popularity again after a quiet spell in recent years.

Included in the ranges are the Framus 5/155 solid body with 2 pick ups, £74, Framus 5/375 solid bass £142, Gretsch Sho-Bud pedal steel guitar £440, and the Framus guitar banjos from £49.

ROSE MORRIS

A VERY comprehensive range of guitars is marketed by Rose Morris and Co. Ltd., including Shaftesbury, Eko, Suzuki, Aria and Ovation.

Types include acoustics, folk acoustics, classical, solids and semi-acoustics and the Shaftesbury range has found great success with their models based on Rickenbacker designs. The Suzuki guitars were one of the first Japanese ranges of guitars to be brought into this country in any number and they remain today exceptionally good value for money.

Included in the ranges are the Shaftesbury 00 Solid Body with 2 pick ups £67.61 Shaftesbury 66 2 pick-up hollow bodied bass £67.32, Ovation Balladeer, folk acoustic £152.10, Ovation Artist 12 string acoustic £262.80, Eko Studio L folk acoustic £13.50, Eko Ranger folk acoustic £28.13, Aria 1680 Concert acoustic £27.18, Aria 3004 hand-made concert acoustic £145.57, Suzuki Concert Acoustic (3060) £75.08 and Rose Morris Top Twenty £25.60.

ROSETTI

IN THE last ten years Rosetti have built up a fine reputation as one of Britain's leading musical instrument suppliers and they claim to market the largest and most comprehensive range of guitars on sale in this country today.

Included in their catalogue are guitars by Kiso-Suzuki, Levin, Tatra, Rosetti, Hoyer, Egmond and Epiphone.

The Kiso-Suzuki range consists of four classic style guitars which range in price from £18.99 to £26.10 and a Jumbo acoustic model is available at £34.90. Models from the other ranges include the Tatra Classic concert acoustic at £13.90, Levin LG10 Concert acoustic £45, Levin L174 Jumbo Acoustic £100, Epiphone EPI Jumbo acoustic £100 and the Epiphone ER1 Solid body guitar with 2 pick ups £54.90.

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popular ranges of professional guitars in the world and in this country they are marketed by Henri Selmer and Co. Ltd.

Apart from the Gibson range — which has been completely re-designed, improved and brought down in price — Selmer also market the Yamaha, Hofner, Selmer and Viva ranges.

Some examples from the ranges are as follows: Gibson ES-345TD 2 pick-up semi-acoustic (cherry finish) £346, Gibson ES-335TD 2 pick-up semi-acoustic (Sunburst finish) £279, Gibson Les Paul Triumph Bass £299, Gibson Les Paul Recording Guitar £363, Gibson Les Paul Custom (Ebony finish) £346, Gibson SG Custom 3 pick-up solid £329, Gibson J-300 Artist acoustic £549, Yamaha G-85A classical £29.25, Yamaha FG-75 Spanish £26.25, Yamaha FG-300 Jumbo acoustic £85.00, Yamaha FG-500 folk acoustic £110, Hofner Verithin, 2 pick-up semi-acoustic £97, Hofner Arizona acoustic £38.50, Selmer Rancher acoustic £20.50 and Selmer Blue Grass Folk 80 acoustic £15.50.

SIMMS-WATTS

NED CALLAN is a young guitar designer who launched the Ned Callan range a few years ago and he has found immediate acceptance for his guitars which are distributed by Simms — Watts.

The three guitars in the range are the Ned Callan Custom at £99.90, the Salisbury at £103.60 and the Bass at £127.65 (long or short scale).



● **JOHN ENTWISTLE WITH NED CALLAN STENTOR**

THE STENTOR Music Company of Banstead in Surrey market a wide range of acoustic and electric guitars as well as a range of other musical accessories.

Included in the ranges are guitars by Hansson, Musima, Sicilmusica, Hokada and Grenn. Acoustic guitars are available in both the folk and classic styles.

Models in the ranges include the Hansson 3107 steel strung guitar at £10.80, the Sicilmusica Classic 3150 at £16.25, the Hokada 3164 Classic at £36.80 and the Grenn single cutaway electric 3152 at £52.20.

SUMMERFIELD

INCLUDED IN the ranges of guitars distributed by Summerfield Brothers are "Ibanez", "Kawai", "Sumbro" and "Tamura".

The Ibanez range consists of 15 classical models ranging from £15 to £200, western models from £25 to £100 and electric guitars from £40 to £150. The Kawai and Sumbro ranges are mainly acoustic guitars and the Tamura range consists of hand made instruments from £140 to £400.



● **GIBSON SG200 SOLID GUITAR**

Examples from the ranges are: Ibanez 325 Classic guitar £21.00, Ibanez 2862 Classic guitar £200, Ibanez 60 Folk Guitar £26.99, Ibanez Solid body 2 pick up electric guitar £39.99, Ibanez 2 pick up solid body bass £66, Tamura P150 Concert Guitar £400, Tamura F40 Flamenco guitar £140, Kawai KF90 Folk Guitar £26.90, Sumbro P.SI Tailpiece model student guitar £8.15 and Sumbro JB200 solid body guitar with 2 pick ups £59.99.

TOP GEAR

ONE OF London's top instrument dealers, Top Gear in Denmark Street, has captured the distribution of Rickenbaker and Guild guitars.

Examples from the range currently available are: The

Rickenbaker 4001 Stereo bass 2 pick-up £249, the Rickenbaker 400 1 pick-up bass £220, the Guild Folk F20 Troubador acoustic £108, the Guild Dreadnought D25 £123 and the FGuild S50 solid £108.

ZB GUITARS

ZB GUITARS of Maidstone in Kent import and distribute perhaps the widest and finest range of pedal steel guitars in Britain.

Examples are the ZB S10 single neck 10 string steel guitar with five pedals at £590, Fuzzy Twin Neck, 10 string, 8 pedals £485, Emmons SS10, single neck 10 string £355, and Emmons twin neck 10 string/with 8 pedals and 4 knee levers/£785.

Trade Announcement

TWO NEW appointments to the board of directors of Dallas Arbiter have been announced.

Andy Wallace has been appointed Sales Director and he assumes responsibility for all home and overseas sales.

Reg Clark is appointed Marketing Director and he will be responsible for the Dallas Arbiter factories at Erith and Southend. He will also take on responsibility for new developments for the firm.



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IT'S SO TOUGH

THE BEACH BOYS, Harvey Andrews, Head, Hands and Feet and Todd Rundgren all have albums released in tape this week by Precision Tapes.

The Beach Boys album is "Carl And The Passions — So Tough" and the tracks are "You Need A Mess Of Help To Stand Alone/Here She Comes/Here I Am/Down/Marcella/Hold On Dear Brother/Make It Good/All This Is That/Cuddle Up."

Harvey Andrews is a fine singer and songwriter who is just achieving the success he has been chasing for quite a few years. The album released on tape is "Writer Of Songs" which is also his latest record album. Outstanding tracks on the album are "Soldier", "Hey! Sandy" and "Booth-ferry Bridge."

Tape SOUNDS



● BEACH BOYS: the Passions taped

EDITED BY RAY HAMMOND

The complete list of Precision releases this week is as follows: "The Last Of The Red Hot Burritos" by the Flying Burrito Brothers, "Just As I Am" by Bill Withers, "Manassas" by Stephen Stills, "Runt" by Todd Rundgren, "Gilberto with Turrentine" by Astrud Gilberto, "A Tear And A Smile" by Tip Na Nog, "Frisco Mabel Joy" from Mickey Newbury, "We'd Like To Teach The World To Sing" by the Jordinaires, Carol Woods' "Out Of The Woods", "9.30 Fly" by 9.30 Fly, "The Gasoline Band" by

the Gasoline Band, "Writer Of Songs" by Harvey Andrews, "Tracks" from Head, Hands and Feet, "Deamons and Wizards" from Uriah Heep, "InnerCity Blues" by Grover Washington, "From A Whisper To A Scream" by Esther Philips, "Old Boot Wine" from Spirogyra, "Pagliaro" by Pagliaro, "Gene Pitney's Greatest Hits", "A Man Alone" by Frank Sinatra, "Fanny Hill" by Fanny, "Bare Trees" by Fleetwood Mac, "Peace Will Come" by Tom Paxton, "A Tribute To Woody Guthrie" by various artists, "The Train I'm On" by Tony Joe White, "Everything Stops For Tea" by John Baldry, "Atomic Rooster" by Atomic Rooster and "Carl And The Passions — So Tough" from the Beach Boys.

Sampler people

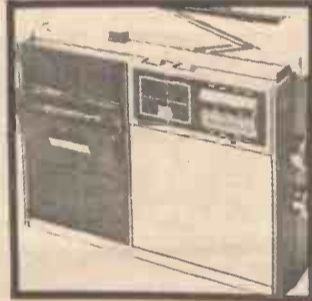
CBS RECORDS are currently launching a major campaign for a sampler album set titled "The Music People".

On record this is a three album set and in tape the sampler is contained in either two cartridges or cassettes. At a retail price of £3.69 (for the cartridge set) the album contains 40 tracks by various artists including Bob Dylan, Blood, Sweat and Tears, Poco, Spirit, Santana, Argent, Colin Blunstone, Kris Kristofferson, Al Stewart, Redbone and the Jeff Beck Group.

CBS are releasing 14 other titles in tape this week and the albums are as follows: "Without You" by Percy Faith, "I Can See Clearly Now" by Johnny Nash, "In Person" by Johnny Mathis, "Powerglide" by The New Riders of the Purple Sage, "Jeff Beck Group", "Love Theme From The Godfather" by Andy Williams, "Feedback" from Spirit, "Summer of '42" by Tony Bennett, "In Concert" by Janis Joplin, "Waterbed In Trinidad" from Association and "Without You" by Ray Conniff.



● JEFF BECK



● **CRC**
A new combination cassette recorder and radio has been announced by Crown Radio Ltd.

Designated the CRC-440LW the unit can be powered direct from the AC mains supply, from an external 6 volt DC supply or from internal batteries (U11 batteries).

AUTO LEVEL

Tape function is governed by push buttons and recording is controlled by an auto level control which may be switched out if desired. A monitoring facility is provided and two levels of monitoring may be selected. A record and battery condition meter together with a din socket and sockets for earphone and auxiliary are also provided.

The radio section covers FM / MW / SW / LW and tuning is by a rotating drum and unit retails for £64. Complete with microphone, earphone and C60 cassette.



● RADIOMOBILE

A CAR cassette player has been introduced to the range of in-car equipment marketed by Radiomobile.

Until now Radiomobile have marketed mainly cartridge units for in-car use and the introduction of this unit — called the 302CS — represents a major attack on the comparatively new in-car cassette market.

The Radiomobile 302CS features built in stereo amplifiers delivering an output of four watts per channel and the unit is supplied with mounting bracket, support strap, fixing screws and two loudspeaker assemblies.

EJECT

The controls include volume, tone, balance, fast forward, re-wind and eject. At the end of each side the cassette is automatically ejected. The recommended retail price of the unit is £46.50.

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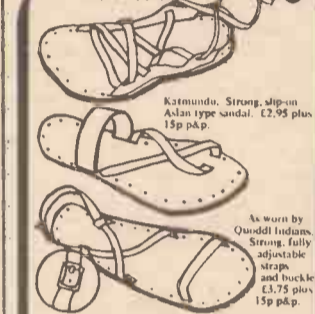
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SOUNDS AROUND

Every effort is made to ensure the accuracy of events in SOUNDS AROUND are correct at the time of going to press but dates may be subject to late changes. Before going to any event we suggest that you check with the club that the event is still taking place.

WEDNESDAY

AL STEWART, Marquee, Wardour Street, London, W.1.
MARMALADE, Town Hall, Torquay.
RAYMOND FROGGATT, Poulton-le-Fyde College, nr. Blackpool.
VINEGAR JOE, Bulmore Lido, Newport.
MALAKA, Avony Hill College, Eltham, S.E.9.
GYPSY/COTTONWOOD, Elizabethan Barn, Tunbridge Wells.
JOHN BASTABLE'S CHOSEN SIX, 100 Club, 100 Oxford Street, London, W.1.
STEPHANE GRAPPELLI/CHURCH MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
HACKENSACK, Growing Budgie, High Road, Ilford.
RONNIE SCOTT/MIKE CARR/TONY CROMBIE, The Kensington, Russell Gardens, London, W.14.
MC5, Bumpers, Coventry Street, London, W.1.

THURSDAY

MARTIN CARTHY AND FRIENDS, Town Hall, Chelsea.
VINEGAR JOE/GRAVY TRAIN, Cavern, Mathew Street, Liverpool.
LOL COXHILL, Little Theatre Club, Garrick Yard, St. Martin's Lane, London, W.C.2.
RUFUS CRISP, Padgate College, Fearnhead, Warrington.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
GYPSY, Hymac Club, Rhymney, Wales.
AMAZING BLONDEL, Malcolm's Disco, Hull.
IMPRESSIONS, Speakeasy, Margaret Street, London, W.1.
IMPALAS, The Bull, Upper Richmond Road, East Sheen, London, S.W.14.
MAHATMA KANE JEEVES, Marquee, Wardour Street, London, W.1.
DRAGON MILK, Thomas A Beckett, Old Kent Road, London, S.E.5.
RONNIE SCOTT/MIKE CARR/TONY CROMBIE, Torrington, High Road, Finchley, London, N.12.
SQUIDD, East Devon College, Tiverton.
SNAKE EYE, Winter Gardens, Cleethorpes.

MC5, Bumpers, Coventry Street, London, W.1.
AMOeba, Growing Budgie, High Road, Ilford.
AVERAGE WHITE BAND, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
PETE GIBSON'S WHAM, Greyhound, Fulham Palace Road, London, W.6.

FRIDAY

LINDISFARNE, Queens Hall, Barnstaple.
SOFT MACHINE - MATCHING MOLE/JUST US, King's Cross Cinema, Pentonville Road, London, N.1.
KINKS/EDWIN STARR, Top Rank Suite, Doncaster.



ROXY MUSIC/JUDE, Red Lion, Leytonstone High Road, Leytonstone, London, E.15.
FLAMIN' GROOVIES/MAN/MR. MOSES SCHOOLBAND, Green's Playhouse, Glasgow.
YETTIES/HUGH RIPPON, Whittington Hotel, Cannon Lane, Pinner, Middlesex.
SWASTIKA, Farnborough Technical College.
BUDGIE, Van Dike, Plymouth.
GEORGE MELLY, Osterley Jazz Club, Tenterlow Lane, Norwood Green, Southall, Middlesex.
IF/CAT IRON, City Hall, St. Albans.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
HAWKWIND/MAGIC MUSCLE, Civic Hall, Dunstable.
AMERICAN COLLEGES ALL-STAR BAND/CLINICIANS BAND/BUD BRISBOIS, Greyhound, Croydon.

GRAVY TRAIN/NECROMANDUS, Cavern, Mathew Street, Liverpool.
GYPSY, Patti Pavilion, Swansea.
GNIDROLOG, Top Rank Suite, Liverpool.
BLACK WIDOW/WISPER, Harrow Inn, Abbey Wood.
MALAKA, Horn Hotel, Braintree, Essex.
AMAZING BLONDEL, Nag's Head, Wollaston.
KEN COLYER, 100 Club, 100 Oxford Street, London, W.1.
IMPRESSIONS, Barbarellas, Birmingham, and Rebbeccas, Birmingham.
JACKSON HEIGHTS, Top Rank Suite, Swansea.
CHICKEN SHACK, 76 Club, Buxton.
HAWKWIND, Civic Hall, Dunstable.
SQUIDD, Town Hall, Fulham.
CLEAR BLUE SKY, Mad Hatter, Tunbridge Wells.
PALADIN, Falcon, Lingfield Crescent, Rochester Way, London, S.E.9.
HOME/JAILBAIT, Sirius Club, Alan Pullinger Centre, High Street, Southgate, London, N.14.
MC5, Bumpers, Coventry Street, London, W.1.
SHAMELADY/BULLDOZER, Greyhound, Fulham Palace Road, London, W.6.
WALRUS, Growing Budgie, High Road, Ilford.
BEES MAKE HONEY, Tally Ho, Fortess Road, London, N.W.5.

SATURDAY

DAVID BOWIE/MARMALADE/JSD BAND, Royal Festival Hall, London.
SLADE, Belfry, Sutton Coldfield.
STONE THE CROWS / JERICHO / COPPERFIELD, Bromley College of Technology.
GRIMMS/VIV STANSHALL, King's Cross Cinema, Pentonville Road, London, N.1.
EDGAR BROUGHTON BAND, Bridlington Spa, Bridlington.
BILLY CONNOLLY/THE COBBLEERS, Highcliffe Folk and Blues Club, Sheffield.
HOOKFOOT, Queen Elizabeth School, Barnet.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
FLAMIN' GROOVIES/MAN/MR. MOSES SCHOOLBAND, City Hall, Newcastle.
TRAPEZE/ARGON, Cavern, Mathew Street, Liverpool.
HOUSESHAKERS, Civic Centre, Orpington.
CARAVAN/GNIDROLOG, Friars Club, Aylesbury.
CHRIS BARBER/SONNY DEE BAND, 100 Club, 100 Oxford Street, London, W.1.
JACKSON HEIGHTS, Forum, Blandford.
CHICKEN SHACK, Dewsbury Technical College.
HAWKWIND, Cheltenham Music Festival (afternoon), Kingston Polytechnic (evening).
DRAGONMILK, Lord Kitchener, Welling, Kent.
SQUIDD, Winter Gardens, Weston-super-Mare.

CLEAR BLUE SKY, Plough and Harrow, Hucknall, Notts.
SUTHERLAND BROTHERS, Phillipa Fawcett College, Leigham Court Road, London, S.W.6.
MC5, Bumpers, Coventry Street, London, W.1.
BEES MAKE HONEY, Tally Ho, Fortess Road, London, N.W.5.
BURNT OAK, Greyhound, Fulham Palace Road, London, W.6.

SUNDAY

EDGAR BROUGHTON BAND, Houndhouse, Chalk Farm.
LINDISFARNE, Pavilion Theatre, Torbay.
HAWKWIND, Kingston Polytechnic.
LISTEN, Growing Budgie, High Road, Ilford.
BLACKBOTTOM STOMPERS, Camberley Jazz Club, Cambridge Hotel, London Road (A30), Camberley, Surrey.
HOUSESHAKERS/WILD ANGELS, Lyceum, Strand, London, W.C.1.
BOB PEGG/NICK STRUTT, The Brigg, Adelphi, Leeds Bridge.
AMAZING BLONDEL, Skipton Castle, Yorkshire.
JOHN MARTYN, The Penthouse, Scarborough.
GEORGE MELLY/ALAN ELSDON'S JAZZ BAND, 100 Club, 100 Oxford Street, London, W.1.
IMPRESSIONS, Cue Club, Paddington.
BEES MAKE HONEY, Tally Ho, Fortess Road, London, N.W.5. (lunchtime).

MONDAY

HAWKWIND, Locarno, Bristol.
HOUSESHAKERS, Top Rank, Bristol.
YETTIES, Royal Oak, Peel Road, Wealdstone, Middlesex.
CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
HELP YOURSELF, Flanagan Pub, Putney.
GNIDROLOG, Cedar Club, Birmingham.
BOB DOWNES OPEN MUSIC, 100 Club, 100 Oxford Street, London, W.1.
BEES MAKE HONEY, The Kensington, Russell Gardens, Holland Road, London, W.14.

TUESDAY

BRIDGET ST. JOHN, Boathouse, Kew.
CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
FUSION ORCHESTRA, Tricorn, Portsmouth.
GNIDROLOG, Cedar Club, Birmingham.

MIKE COOPER AND THE MACHINE GUN COMPANY, 100 Club, 100 Oxford Street, London, W.1.
ACKER BILK, Battersea Park Concert Pavilion.

COMING EVENTS

LOU REED, Kings Cross Cinema, Pentonville Road, London, N.1. (July 14).
IGGY POP, Kings Cross Cinema, Pentonville Road, London, N.1. (July 15).
STONE THE CROWS/FAIRPORT CONVENTION/ATOMIC ROOSTER/SMITH, PERKINS AND SMITH / WALRUS/PATTO, Wealdstone Football Club, Station Road, Harrow, Middx. (July 15).
BLOOD, SWEAT AND TEARS, Dome, Brighton (July 21).
FAMILY, Guild Hall, Plymouth (July 22).
FACES / ATOMIC ROOSTER / STATUS QUO / MARMALADE, Nottingham Festival (July 22).
WISHBONE ASH, Dome, Brighton (July 28).



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CONGRATULATIONS to Britain's best musicians, Emerson, Lake and Palmer, on the release of their fantastic new album "Trilogy". It is their best yet. My advice to readers, especially teenyboppers, is to go to the nearest record shop and lend their ears to such tracks as "Hoe-down", "Trilogy", "From The Beginning" and "Abaddon's Bolero".

If they aren't converted to ELP after that, there must be something seriously wrong with them. — **IAN GRAHAM, NORTH-SHIELDS, NORTH-UMBERLAND.**

● **TOKEN WINNER**

AHEAD

HAVING JUST heard "Trilogy", I would like to congratulate ELP for producing an outstanding album. The album is a natural progression from "Tarkus". ELP produce music which is streets ahead of any other contemporary sound. — **ROBERT LYDEARD, NEWCASTLE, STAFFS.**

PROUD

"TRIOLOGY" SURPASSES everything and everyone. Congratulations, you must be proud of it, we are. — **KAREN MIDDLETON, POOLE, DORSET.**

TWO WORDS

I WOULD like to say a couple of words about the new ELP album "Trilogy". — Bloody Marvellous. — **RICHARD ATKINS, AYLESBURY, BUCKS.**

DO WE?

EVERY WEEK you write about T. Rex or Deep Purple. Why can't we have articles on true progressive groups like Gentle Giant and Fleetwood Mac, not superstar phonies. — **LEN KEIGHT, WALTON, LIVERPOOL.**

SENSE

IN REPLY to Rachel MacFarland, I don't think all people love Paul Simon's reggae and children's songs, and in turn, not everyone knocks Marc Bolan.

Some people have the sense to keep their opinions to themselves, so as not to appear narrow-minded, as many fans certainly do. — **DIANE WOLFENDALE, SWINTON, MANCHESTER.**

GAP

SINCE PETER GREEN'S self-imposed retirement two years ago, no one has emerged to fill the gap. His brilliant, sensitive guitar playing is unequalled by any other guitarist. Perhaps the only one almost capturing the feeling with which Green plays in Carlos Santana. — **MICHAEL CURRAN, GLASGOW.**

PLEA

THE RUMOURS have reached my ears about Deep Purple possibly splitting. All I can do is plead with Richie, Jon, Roger, Ian and Ian to keep going.

Deep Purple, wherever you are, read this letter! — **GAVIN WALLACE, PRESTWICK, Ayrshire.**

REASON

IN REPLY to Martin Jones' letter, the reason Paul McCartney hasn't progressed is because he is already the best songwriter in the world. He can't progress on that, can he? — **C. MCDONNELL, LONDON.**



● **ELP: readers say 'Trilogy' is their best ever album!**

ELP—their best yet

WRITE TO SOUNDS, 12 Sutton Row, London, W1V 5FH.

FREAKS

A LOT of people in your small ads describe themselves as freaky. There seem to be so many of them that the freak is now the normal. Maybe the new freak is going to be the short back and sided Conservative. — **BILL, HORSHAM.**

YES AND NO

I WAS horrified when I saw your colour poster of Steve Howe of Yes. — **JOHN S. MCGREGOR, WIMBUSH, SAFFRON WALDON.**

MANY THANKS for the poster of Steve Howe of Yes. — **PENNY FEARNSIDE, PLYMOUTH.**

FAULTS

IT'S TIME something was done about the quality of albums. The last four records I have bought have all had faults as listed: 1, "Sweet Baby James"; swishing sound

on first two tracks. 2, "Harvest": needle jumps groove in three places. 3, "Tapestry": scratch. 4, "American Pie": needle jumps groove. £2.45 is too much to pay for a damaged record. — **P. J. FROST, HOLMES CHAPEL, CHESHIRE.**

BRILLIANT

AFTER MUNCHING through a rather large piece of cheese and listening to "Atom Heart Mum" by Floyd, I have done two things.

Burped, and concluded that Rick Wright is brilliant. — **BOB, DOLLIS HILL, LONDON.**

BEAUTY

RE THE letters in SOUNDS concerning the four Beatles as individuals, I say John Lennon has progressed the furthest so far.

His album "Imagine" is a sheer beauty. — **NIGEL PARKER, LANCS.**

FAITH

IF THE pop scene is in such a bad way as a lot of people make out, I suggest they listen to new albums by Gentle Giant ("Three Friends") and Fleetwood Mac ("Bare Trees"). These two albums alone will restore faith in progressive music. — **KAREN, BENFLEET, ESSEX.**

STARMAN

"THERE'S A starman, waiting in the sky, He'd like to come and meet us, But he thinks he'd blow our minds".

David Bowie is that starman, let him blow your mind. Let's give Bowie the credit he truly deserves. — **NIGEL C. ROBINSON, BOLTON, LANCS.**

SLADE SLATED

WHEN I saw Slade at Bradford, I thought they were great. But when they finished the normal programme I was disgusted when they didn't reappear. After all, their fans were clapping and chanting for them to come back. — **MICHAEL FEARNLEY, BRADFORD, YORKS.**

TUCKER ZIMMERMAN: RECORDING IN A NOISY STREET

A COUPLE of months ago Village Thing's Ian Anderson returned from a German folk festival fairly raving about an American singer/songwriter who had appeared on the same bill as himself, and who had quietly demonstrated that there was a huge admiration for his music in Germany.

Anderson came back gratefully clutching the only available example of recorded work that the American could offer, and as a result Village Thing will be giving the album a face-lift in the form of a re-mix and after its release in September they will be promoting a tour in an attempt to launch Mr. Tucker Zimmerman in Britain.

Aside from a few canny gentlemen such as Bob Harris, few in Britain are aware of Tucker's work — despite the fact that he once recorded an album in this country with Tony Visconti. His musical qualifications speak for themselves, for divorced from the strong American and British musical climates he manifests no obvious influences and is very stylistic in his approach.

Tucker applies all the knowledge of his early days in California and his later formal education — an eight year course in the theory of musical composition at San Francisco State College — to the music he is creating today.

"I left California and came to Europe on a Fulbright Scholarship and studied in Rome for two years. Then it was either a case of going back and becoming a professor, or getting out of it altogether, which I really wanted to do because I'd been writing a lot of songs," Tucker explained on a recent visit to London.

"So I came to London because it felt closer at that point than either Los Angeles or San Francisco, and I kicked around for a year-and-a-half and did an LP for Regal Zonophone which was abominable. I wanted to stay on but because no-one would get me a work permit I was kicked out, and I dragged myself back across the Channel without any plans at all."

This time Tucker settled in Belgium and soon found a ready market for his material in Germany, Holland and to a lesser extent Belgium.

I asked him about the album which he recorded for the Autogram label, and which will subsequently be re-issued in Britain by Village Thing on September 22.

"The organiser of my concerts in Germany wanted a souvenir of the concerts I was doing; there was a demand for albums and the Regal Zonophone album was really out of date and unavailable anyway. So I said to the guy 'Give me the recording equipment and I'll do an album at my home'."

"So there I was with an old Telefunken which I had to play up full volume so that I would get a fade over on the other channel in order that I could hear what to play over the top. Added to that we were living in a noisy street so I had to record from midnight to dawn and some tracks I had to do twenty or thirty times.

"I originally wanted to do a completely new album for Village Thing but Ian seemed to like this one," Tucker explained. He has an excess of some thirty or forty songs which augurs well for his next recording.

"England is my favourite country and if I hadn't been expelled I would probably have stayed here. Sure I have the urge to go back to the States but I don't have the money — and during the elections I don't have any urge at all.

"No, if I go back to America I'd liked to go back in style." — **JERRY GILBERT.**



● **TUCKER: 'Sure I have the urge to go back to the States, but I don't have the money. And during the elections...'**

St. Martin-in-the-Fields

CRYPT FOLK CLUB

SAFFRON

FROGMORTON

Sunday, July 9, 8 p.m.

Admission by programme 25p

NEXT WEEK'S POSTER — SLADE. TELL YOUR FRIENDS.

RECORDS FOR SALE

McCartney. Another Day, Backs Seat Of Car, Give Ireland Back, brilliant nick. Best Money / Tull / Floyd / E. John LP offers. — S.a.e., 23 Ennis Dale Dr., West Killy, Wirral, Cheshire, peace. Tel. 051-625 5245.

SWOP, Split, W.W.S.T.W. (both mint) for Bowie's M.W.S.T.W. (mint essential). — Pete, 4 Stockwell Grove, Hull.

ANYTHING by Capability Brown, thanks, also Stones' singles, s.a.e. please. — Sue Faulkner, 79 Milcote Road, Birmingham 29.

BUTTERFIELD B Band, E. West, S. Brown, G. T. Point, T. Buckley, H. Goodybe, mono, £1, v.g.c. or swop Van Morrison, s.a.e. — A. Aitchison, 14 Murdoch Terr., Edinburgh, EH11 1BB.

SWOP YOUR Matthew's Southern Comfort "Woodstock"/Judy Collins' "Amazing Grace", for my Purple "Strange Kinda Woman"/Stones' "Brown Sugar". Mint. — Miss Sheila Geddy, 44 Swanland Road, Heasle, Yorkshire HU13 0LP. Tel. Hull 641321.

WILL PAY up to £1 for Progressive LPs, send lists + s.a.e. — Clive, 5, Uplands Close, Dudley, Worcs.

RECORDS WANTED

Any amount, lists condition and prices required first. Tony's Records, The Cabin, Shude Hill Market, Manchester. Telephone 061-834 2450.

RECORDS WANTED

WANTED for Donovan freak bootlegs, rare material, albums, singles, etc. — John Perdisait, 3 Tilstock Walk, Wythenshawe, Manchester 23.

BOY (15) SEEKS GIRL to write to: must dig Slade, Purple. — Alan Kirkady, 20 Linnwood Gardens, Leven, Fife.

FREAK GUY (18) wants chick. Must live local, digs Free, Hendrix, Allmans, Purple. — L. Phillips, 36 Hyde Close, Winchester, Hants.

GOOD LOOKING hairy guitar player seeks chick to write to (17-18). Digs concerts. — Marty Higgins, 18 Chislehurst Avenue, Chislehurst, Liverpool.

GUY SEEKS understanding chick, digs L. Cohen, T. Rex, age 16½. — Jeremy Cobl, Crake House, Bloxham School, Nr. Banbury.

KEN AND Emie from Lame please write to Carol and Lorraine, we miss you. — Lorraine Wilson, 60 Easterton Avenue, Busby, Glasgow, Scotland, Tel. 041-644 1062.

Computer Dating. Meet friends with the right vibrations through Dateline. Britain's most sophisticated and successful computer dating service.

PERSONAL

ANN WOULD like to correspond with hairy male (15-18), digs Lindisfarne, heavy. — Ann Flett, 8 Salford Gardens, Gateshead, NE9 7ET.

ATTRACTION GUY seeks beautiful chick include photo. — Malcolm Levy, 23 Evelyn Road, Barnet, Herts. Tel. 01-440 8600.

ANY GUY (17-18) to write to Cat Stevens fan (16). Please supply photo if possible. — Nancy Riley, 343 Shields Road, Motherwell, Lanarkshire, Scotland, Tel. 67824.

ALL 97 HAIRIES who wrote please write back, sending S.A.E. as I've got mixed up! — Carol, 53 Station Road, Hemsworth, Pontefract, Yorks.

ANN YRRAG I love you, looking forward to Spain, so tag along, spot on. Bob. — Bob (Cochise) Kylla, Runcorn, Cheshire.



Eagles are Bernie Leadon, Randy Meisner, Don Henley and Glenn Frey, veterans of the L.A. country-rock scene—from Poco, Flying Burrito Bros., Dillard and Clark, Rick Nelson's Stone Canyon Band, and a couple of Linda Ronstadt's groups.

Their debut album has prompted Rolling Stone reviewer Bud Scoppa to write "they'll stand proudly right next to the best recordings of

the Byrds, the Buffalo Springfield, Burrito Bros. and the other premiere Los Angeles groups."

The album, which is on Asylum-SYTC101, includes their single 'Take It Easy' which, says Scoppa, "is simply the best sounding rock single to come out so far this year." It's also out on Asylum-AYM 505 and is at 19 in the Cashbox chart, and 35 in Billboard.

EAGLES—a breath of fresh air, on Asylum Records.

